

BOOKLET 5

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

YEAR 2019

1. Productions with our partners

Dance everywhere !

Shows for young audiences, performances, cinema, workshops, shows and danced concerts: we work with partners who share our commitment to promoting the choreographic art and all its forms throughout the region.

With La Comédie de Caen – CDN de Normandie

Our exchanges with the Comédie de Caen are intensifying this year. The projects of our two institutions have joined forces in a manifesto defending the non-division of the arts, the discovery of interdisciplinary and unconventional artists, and the desire to experiment and reveal new forms. As it happens, the Théâtre des Cordes is undergoing renovation work, but our common commitment to fostering cross-disciplinary relations between the body, text, dance and performance has encouraged us to multiply the number of co-productions: an Arnaud Rebotini DJ set, *Good Boy*, *blablabla*, *Bacchantes-Prélude pour une purge*, *Babarman-mon cirque pour un royaume*, *Soufflette* and the *Echo Flux* double programme.

With Le Théâtre de Caen

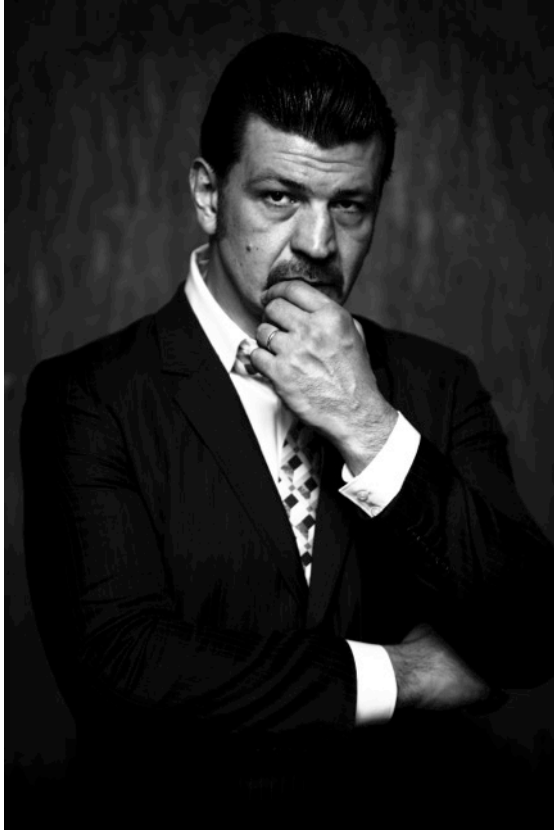
For the third season, the Théâtre de Caen and the Centre chorégraphique national de Caen en Normandie are partnering to programme two shows at the CCN that are thematically coordinated with productions staged at the Théâtre de Caen. In 2019, an audience itinerary will explore the links between contemporary dance and baroque music with *Romances inciertos* by François Chaignaud and Nino Laisné at the CCN and *Suites dansées* by Alban Richard and Christophe Rousset (Les Talens Lyriques) at the theatre. The second audience itinerary at the theatre will propose a re-reading of traditional dances and music from around the world with Simon Mayer's *Sons of Sissy* at the CCN and *aSH*, a piece choreographed by Aurélien Bory for Shantala Shivalingappa.

With new partners

In order to constantly broaden the influence of dance, this year we are working with new partners: European institutions such as Teatro Rivoli in Porto, but also with La Renaissance de Mondeville, Sablier Ifs-Pôle des Arts de la Marionnette and Villa La Brugère in Arranches. Through artist and author residencies, the programming of productions or co-hosting, we offer a wide range of services depending on the venue and the projects

With our long-term partners

We are pleased to continue collaborating with a wide range of venues and teams with whom we have been building relationships for the past four years. We express our sincere thanks to them all.

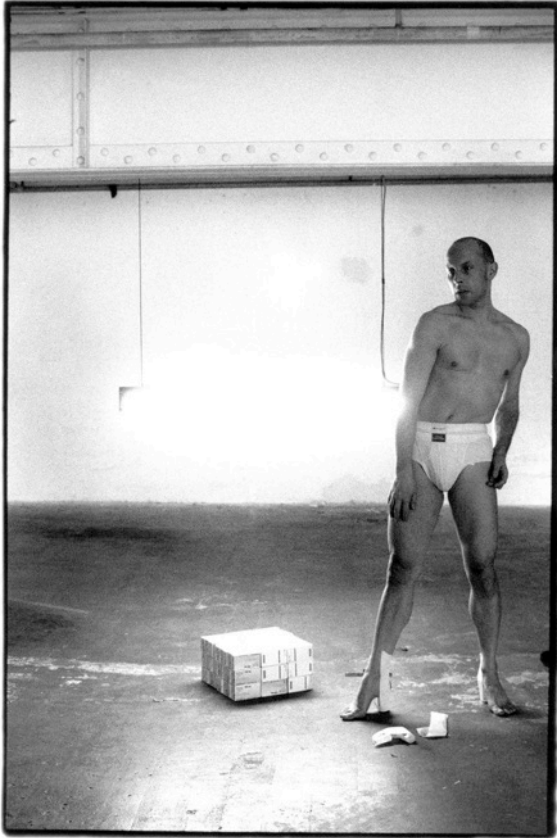


Arnaud Rebotini DJ set

Thursday 07 February, 11pm

Following up on his performance in *Fix Me*, the composer Arnaud Rebotini returns to the CCN on 7 February for an exceptional DJ set as part of the Comédie de Caen's *Écritures partagées* festival, which this year focuses on homosexuality, AIDS and social causes. The opportunity to enjoy a live variation on the soundtrack of *120 Beats per Minute* composed by Rebotini for Romain Campillo's film. Dealing with the same questions, on the same day one can also see *Les idoles*, Christophe Honoré's latest production at the Théâtre d'Hérouville and, the next day, *Good Boy* at the CCN, a memorable solo choreographed by Alain Buffard and performed by Matthieu Doze.

In partnership with the Comédie de Caen – CDN de Normandie



Good Boy

Alain Buffard and Matthieu Doze

Friday 08 February, 8pm

20 years after the creation of *Good boy*, dancer Matthieu Doze revives the piece passed on by choreographer Alain Buffard upon his death in 2013. Expressed in the first person, the body reveals itself here in all its fragility, in opposition to the technical, performing body of dance. A solo of almost clinical plasticity, suffused with illness and death, *Good Boy* caused a genuine shock for those who saw the piece in 1998. Developed with a minimum of resources, *Good boy* raised questions about identity and functionality that have not lost any of their acuity today. Inhabited by another body, that of Matthieu Doze, who was Alain Buffard's assistant for the original production, *Good Boy* becomes both a vibrant and commemorative gesture.

In partnership with the Comédie de Caen – CDN de Normandie

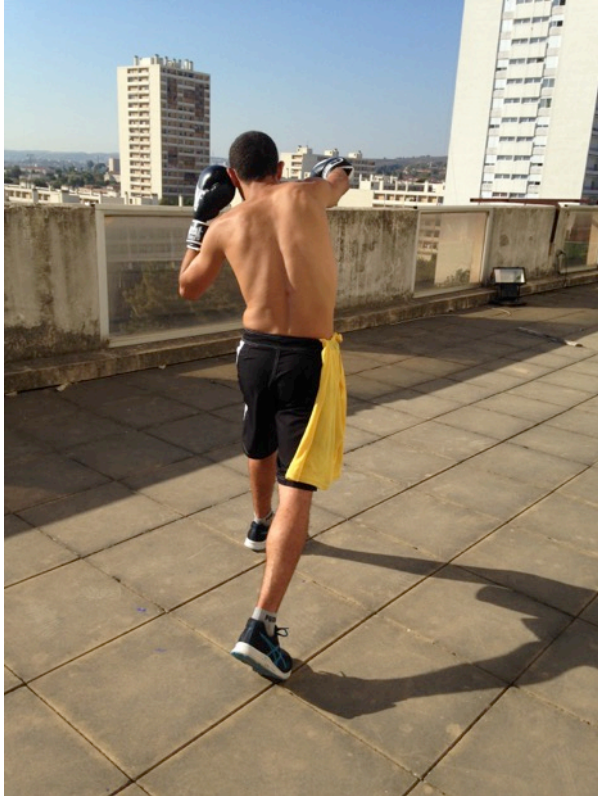


Romances inciertos, un autre Orlando

François Chaignaud and Nino Laisné
Wednesday 27 February, 8pm

Both a concert and a recital articulated in three acts, *Romances inciertos, un autre Orlando*, created by François Chaignaud and Nino Laisné, explores gender ambiguity through three figures drawn from different Spanish choreographic and musical traditions. Conceived as a remembrance of opera-ballet, *Romances inciertos* relates, successively, the medieval legend of the *Doncella guerrera*, a young girl who went to war as a man, Garcia Lorca's *San Miguel*, an archangel of pain and devotion at the centre of the Semana Santa processions, and the *Tarara*, an androgynous Andalusian gypsy unhappy in love. These different melodies, which appeared in the sixteenth and seventeenth centuries, have evolved over time to recount the adventures of their heroines in constantly renewed forms. Drawn from the art of the *romance*, Sephardic songs or *jota*, these melodies have been introduced into baroque music, Andalusian flamenco or the transvestite cabarets of the *Movida*. It is this perpetual interweaving of metamorphoses that *Romances inciertos* stages, with the uncertain identities of these figures reflected in the transformation of the musical motifs and vice versa. In a set composed of tapestries featuring landscapes and accompanied by four musicians (bandoneon, viol, theorbo and percussion) tasked with harmonising timbres reputed to be incompatible, François Chaignaud's performance both as dancer and singer spans past and present while questioning the concepts of impure and ideal.

In partnership with the Théâtre de Caen



Juste Heddy

Mickaël Phelippeau

Wednesday 13 and Thursday 14 March, 8pm

The dancer and choreographer Mickaël Phelippeau, invariably dressed in yellow, was responsible for the last *Création Habitants* (production with local residents) at the CCN. A companion artist to the CCN up to 2019, Mickaël Phelippeau's creative process is fuelled through relationships and multiple encounters made with other people. His productions offer many varied portraits as a result, whether individual or collective. He has already put a priest, the choreographer of a traditional Breton dance circle, 11 female footballers, 24 choir singers and a bagpipe player on stage. *Just Heddy*, which will be premiered in Caen, continues his work on solo pieces. After the solos he choreographed for a 14-year-old (*Pour Ethan*), then a high school student (*Avec Anastasia*), he introduces us to Heddy, a young man in his twenties, born in the north side of Marseille, whose life resembles the song *Allo maman bobo* by the rapper l'Algérino, whom Heddy listens to non-stop. A passionate boxer since the age of 15, he recounts his recent discovery of theatre and dance.

Alone on stage, Heddy tell us his life story directly through gestures, words and music. We learn about the *Dragon Ball Z* series which has an important place in his life, his time in the army, the street, but also his relationship with his origins. A story infused with humour and emotion, where, here again, yellow is a source of light and warmth.

In partnership with Théâtre de la Renaissance, Mondeville



blablaba

Encyclopédie de la parole

Wednesday 20 and Friday 22 March, 8pm (all audiences)

With *blablaba*, L'Encyclopédie de la parole explores listening from a child's perspective for the first time. As in their previous pieces, there is no character, no action and no set. There are just words. Words of diverse origins, which, uttered by one single mouth, conjure up a whole world, both familiar and strange, to appeal to the memory and imagination of young and old audiences. Alone on stage, Armelle Dousset, an actress but also a dancer and musician, performs in total complicity with the audience. Removed from their contexts, spoken words are transformed into acoustic matter and reveal a new way to discover their meaning.

In partnership with the Comédie de Caen – CDN de Normandie



Les Métamorphoses du cercle

Cécile Brossard and Sylvain Julien

Friday 22 March, 7.30pm

Le Sablier, Ifs

Les Métamorphoses du cercle brings about a fruitful encounter between a musician and a hoop juggler. In this piece, the circle refers equally to the undulatory movement in which the circus artist's body is inscribed and to the one formed by the viola player with her instrument. There is the visible circle (or circles) that Sylvain Julien generates with his hips, his chest, his mouth and his humour too, while at the same time enabling us to appreciate the unsuspected potential of the Hula hoop as he goes from one to ten hoops without blinking. And then there are the invisible but audible circles produced by the sound of Cécile Brossard's instrument, as she takes us from the baroque music of Bach to a contemporary composition by Karl Naegelen written for a solo performer. "Like a single, great breath, a slow transformation of a material that revolves around itself", explains the composer, who adds, "I dream of a music that has absorbed the movements of the whirling dervishes." These adventurous artists enter into each other's territory to share the same space of movement.

In partnership with the Sablier, Ifs



Bacchantes, prélude pour une purge

Marlene Monteiro Freitas

Tuesday 02 and Wednesday 03 April, 8pm

Comédie de Caen, Théâtre d'Hérouville

Those familiar with Marlene Monteiro Freitas' predilection for the transgressive strangeness of carnival will not be surprised to see her throwing herself enthusiastically into *The Bacchae*. However, while Euripides' play certainly fuelled the Cape Verdean choreographer's research, there's no mistaking the fact that she is drawn more to the unbridled animality of Dionysus than the rational harmony of Apollo. The piece opens energetically, in an atmosphere that is immediately very electric, with characters in a state of delirium. Some gestures are familiar from previous productions but this time she is working in large format with 12 performers on stage. What emerges above all from this frenzied experience is the commitment of the bodies and the irrepressible energy of the dance.

In partnership with the Comédie de Caen – CDN de Normandie



Babarman

Sophie Perez and Xavier Bousiron

Saturday 27 and Sunday 28 April, 3pm

"A show for young audiences – while the older audience watches". This preliminary note pretty much sums it all up. The Zerep company formed by the infernal duo of Sophie Perez and Xavier Boussiron – indeed, one wonders why it took them so long to start producing for young audiences – is playing one of their tricks on us. Because for this production, the adults will just get to see what happens in the wings... Only the children are invited to enter the kingdom of Babarman the elephant, under the small tent. There, they will be able to get to know the family and friends of the gentle pachyderm, but also eat, drink, sing, dance or do whatever they like. To participate, in a nutshell.

In partnership with the Comédie de Caen – CDN de Normandie



Sons of Sissy

Simon Mayer

Monday 06 and Tuesday 07 May, 8pm

His Tyrolean origins have undoubtedly inspired Simon Mayer, a dancer who trained at P.A.R.T.S. and was discovered by audiences when still very young in pieces by Anne Teresa de Keersmaeker (*The Song*) or Wim Vandekeybus. In *SunBengSitting* his first opus, he was alone on stage using a chainsaw to work on a tree stump. This time, in *Sons of Sissy*, he is accompanied by three other performing musicians (and singers!) to humorously tackle the folk dances and music of his childhood, which he literally exposes. It could start with an Alpine folk music quartet wearing thick cotton shirts, continue in vehement round dances, energetic yodels with tapping soles and virile thigh-slapping inspired by the purest *schullplater* style – those famous Bavarian dances that delighted the Empress Sissi as a child. All missing to complete the picture would be the leather pants and the beer mugs. But, no, as from the outset, some details are clearly out of place. Soon the rhythm goes into a spin and loses track, the dancers' movements start to fall out of time, become amplified and break with codes. The dance turns into a trance, the tradition into a ritual, the score comes off the hinges, ambiguity lurks behind each gesture, in passing questioning the outdated models of the genre but also the link between tradition and creation. Sons of Sissi, for sure, but rebellious sons.

In partnership with the Théâtre de Caen



La solidarité des ébranlés – Residents' production 2019

Mélanie Perrier

Saturday 25 May, 5pm and 8pm

Composing a relationship rather than a form is how choreographer Mélanie Perrier defines her approach. The space of a relationship is the “hard core” of each of her shows, its starting point. Her company is not called “2 minimum” for nothing. It has been the guiding principle of her work for ten years now.

For this fourth *Création Habitants* (production with local residents), Mélanie Perrier plans to work on the fragility of standing. *La Solidarité des ébranlés* (Solidarity of the Shaken), is the title she borrowed from the Czech philosopher Jan Patočka (revised by Anne Dufourmantelle, one of her favourite authors) to give a direction to her project. “*It is thanks to our shaking that we will meet, that we will create a common movement together, a balance*”, she says, comparing this new adventure to the Japanese tradition of repairing broken bowls with gold, embellishing wounds rather than masking them: “*these marks are part of the object, they are even what keeps it together*”. And what if, the choreographer wonders, our own balance was ultimately maintained only thanks to that of others ?



An evening with Mette Edvardsen – associate artist
Thursday 10 October, 7.00 pm

A Norwegian performer based in Brussels and regularly presenting her work there, but still little known in France, Mette Edvardsen is taking up a studio residence at the CCN, where she is an associate artist until 2021.

This studio showcase will be an opportunity for the public to get an insight into her work and her distinct artistic world.

Adopting an approach that is both sensory and conceptual, she opens her artistic research to other fields such as visual arts or literature, exploring the movement of space, light or music from a choreographic perspective.

One of her most notable productions, *Time has fallen asleep in the afternoon sunshine* seeks to create a form of living library: in order to save books from oblivion, Mette Edvardsen entrusts them to performers who memorise them and then recite them one-on-one to a single spectator.

His latest production, *Penelope Sleeps*, is an experimental opera co-written with Matteo Fargion that invokes time and space.



Impressions, nouvel accrochage

Herman Diephuis – companion artist

Friday 15 November, 8.30 pm, Théâtre d'Avranches

Last year, the piece *Vivace* inaugurated the CCN's collection of small forms adaptable to all settings and intended for rural areas in particular. It is succeeded this year by Herman Diephuis' *Impressions, nouvel accrochage*, created as part of DRAC Normandie's Itinérance programme. Teaming up two performers with very diverse backgrounds – Mélanie Giffard and Marvin Clech, who came to contemporary music from a background in hip hop – *Impressions, nouvel accrochage* follows the solo *Impressions*, created in 2013 as part of the exhibition "La Couleur réfléchie" at the Musée des Beaux-Arts in Rouen.

In this piece, the choreographer Herman Diephuis is attentive to what the body tells us about any given person. He looks at its representation in nineteenth-century French painting, in particular at the transition from the idealised body depicted by academic painters to the desacralised body of an impressionist school in search a form of truth in painting.

Intended for all audiences, this all-terrain project will be accompanied by educational activities combining painting and dance.



The BIG PARTY – 2019 launch party

Friday 08 November, 7.30 pm > 1.30 am

A real highlight of the year, *the BIG PARTY* is an opportunity for the public to come celebrate at the CCN, where they can enjoy DJ sets (Leslie Barbara Butch, Kiddy Smile, ACID ARAB), attend performances and round tables, or learn about new dance aesthetics through highly diverse discovery and initiation workshops open to everyone.

This evening is an opportunity to discover the programme for the coming year in a fun, festive and interactive way and to meet the CCN team.

Open to all, the BIG PARTY kicks off a year during which dance will be at the heart of an artistic and political vision!

The evening will have a Brazilian flavour featuring performances, workshops, special guests, and DJ sets from Samba de la Muerte and Bamao Yendé. The entire programme will feature references to the political and violent events of this country of mixed ancestry and cultures, where dance, the body and festivity are strongly present and where the new government is undermining freedoms, such as the values of tolerance and openness dear to the artists and team of the CCN.

The CCN asserts its total solidarity with Brazilian artists.

We will host *Fúria* by Lia Rodrigues and in spring 2020 an event from Rio de Janeiro's *Panorama* dance festival, in partnership with the Centre National de Danse in Pantin.

These invitations extend the policy of hosting Brazilian artists we initiated in 2017.

Performances, workshops, lecture, guests (programme currently in development)

- Rue, performance by Volmir Cordeiro and Washington Timbó

- Samba de la Muerte DJ set

- Bamao Yendé DJ set

Double bill with Carte Blanche



Echo Flux

Monday 18 November, 8.00 pm

Echo Flux is a double-bill programme presented by Carte Blanche, the Norwegian National Company of Contemporary Dance, each part being based on the encounter between a choreographer and a composer. For the first part, the choreographer Alban Richard is associated with the Franco-Argentine composer Sebastian Rivas and costume designer Rachel Garcia for *the departed Heart*. A highly melancholic piece in which the dancers' breath is transformed, in real time, into an instrumental ensemble. Then, the Argentine choreographer Ayelen Parolin and the French composer Ezra will present *Primal*. This energetic piece, developed on the basis of Sami rituals and beatboxing, immerses the dancers in a search for their shamans.



Soufflette

Wednesday 20 November, 8.00 pm

Comédie de Caen, Théâtre d'Hérouville

What would happen, François Chaignaud asks, if a medieval breath blew through our lips? If the memory of the first polyphonies were incorporated here and now by the breath of dancers gathered in the present? Solicited by the Norwegian national company Carte Blanche, the choreographer imagines a large-format piece in the form of a collective rite that combines songs, rhythms and movements. Inspired by his research into twelfth- and thirteenth-century musical archives, François Chaignaud confronts early polyphonic songs with contemporary gesture. In French slang, the term "soufflette" refers to the act of blowing smoke from one mouth to another. This piece will be about an exchange of air that spans the centuries for a very lively celebration in which the dancers' bodies become the sacred altars of an ageless cult.

With La Comédie de Caen – CDN de Normandie and as part of the Boréales festival



New Deal Camp

Michel Schweizer – companion artist

Thursday 05 December, 7.00 pm

Where are the young people? In considering this question, the Centre Chorégraphique National de Caen, the Chorège association in Falaise and the Rive Gauche theatre in Saint-Étienne-du-Rouvray have called on Michel Schweizer to imagine an innovative scheme for young people in Normandy, a population cultural structures are still struggling to attract. An unclassifiable artist who works across different disciplines, the director Michel Schweizer, who has recently conducted several projects with young people (*Keep Calm, Fauves, ShopLe+, Les enfants à l'œuvre* and *Cheptel*), is renowned for his ability to organise provisional communities by forging relationships between art, politics and economics while invoking the concept of otherness. This was how the *New Deal Camp* came about, a scheme that will offer spaces for meetings, sharing and experimentation all year long in the three Normandy venues, fostering the creativity and artistic expression of teenagers and young adults. It will take a different form in each venue. In Caen, with *SOCIALCLUBBING*, an ephemeral structure, it will be about the dancefloor, self-image and social networks.

In a second phase, a call for projects will be launched by these young people to select artistic projects from all disciplines proposed by young artists in the region (whether amateur or professional).

The selected teams will be mentored and will present their projects on the last weekend of June 2020, the *New Deal Camp's* grand finale, which will gather the protagonists from three different parts of Normandy for this showcase.



An evening with Marco da Silva Ferreira – associate artist
Thursday 19 December, 7.00 pm

Marco Da Silva Ferreira, an associate artist at the CCN until 2021 and whose *Bison* was seen in rehearsal in November 2018, will open his studio to present his work and artistic practice through the production he is currently developing for the Lisbon National Ballet and his upcoming film *IRIS*, made with director Jorge Jácome.

Through the highly physical dance he creates, with strong African inspirations, Marco da Silva Ferreira constructs a hybrid, organic gesture, of great physical and visual beauty.

A choreographer whose work has brought him to attention on European stages, notably thanks to *Brother*, *Hu(r)mano* and *Bison*, he is one of the emblematic young guard driving the renewal of Portuguese dance.

Born in 1986, this former high-level swimmer has also worked in urban dance. He performed for choreographers such as Hofesh Shechter and Tiago Guedes before starting to develop his own projects in 2012.

Marco da Silva Ferreira is an associate artist at Teatro Municipal do Porto, with whom the CCN has built an active partnership.

2. 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.

Catherine Contour

Residence January, 14-19



The dancer and scenographer Catherine Contour creates “situated pieces”, in intimate dialogue with places, reassessing the relationship with the audience for each new project. From her exploration of the artistic and pedagogical potential of hypnosis, initiated in 2000, she developed a tool and procedures used to create and teach. From dance to gardens, from film to hypnosis, from naptime to the tea ceremony, from photography to graphic design or ceramics, each practice contributes to the same exploratory ritual. With each production, Catherine Contour different modes of deployment that for both artist and audience favour an imagination and sensitivity conducive to choreographic figures and new ways of being together. In July 2018, she returned to Japan, a country with which she maintains a close dialogue, for a residence near Fukuoka, a place she first discovered in 2013. Here, she initiated a new series of creations entitled Japanese Suites including *Une Plage en Chartreuse – Suites japonaises*, which will be premiered in the Chartreuse mountains on 7 and 8 June 2019.

Ana Rita Teodoro

Residence January, 24 to February 06



The Portuguese dancer and choreographer Ana Rita Teodoro is a graduate of the CNDC Angers and the University of Paris 8, where she started her project *Délirer l'Anatomie*. Her interest in Tatsumi Hijikata's Butoh earned her the "Aperfeiçoamento Artístico" (Artistic Development) scholarship from the Calouste Gulbenkian Foundation to study with Yoshito Ohno. She is also the recipient of the French National Dance Centre's (CN D, Pantin) Research and Heritage in Dance grant to further her research on Kazuo Ohno's Butoh Studio. Ana Rita Teodoro has studied the body through anatomy, paleontology and philosophy with Sofia Neuparth at the C.E.M (Centre En Mouvement) and practiced Qi Gong at the School of Traditional Chinese Medicine in Lisbon. She has created the pieces *MelTe*, the collection *Délirer L'Anatomie-Orifice Paradis & Rêve d'Intestin*, as well as *Plateau & Pavillon* and *Assombro (Fantôme Méchant)*. She has collaborated with artists such as Marcia Lança, Laurent Pichaud, João dos Santos Martins and Marcela Santander Corvalán.

Ana Rita Teodoro has been an associate artist of the CN D since 2017.

François Chaignaud and Marie-Pierre Brébant

Residence April, 09-24



François Chaignaud graduated from the CNSM in Paris in 2003 and worked with several choreographers, including Boris Charmatz, Emmanuelle Huynh, Alain Buffard and Gilles Jobin. Since 2004, he has been creating performances that combine dance and song, drawing on the most diverse references – from erotic literature to sacred arts. His research concerns the precursors of choreographic modernity as well as the current avant-gardes, classical ballet techniques and non-staged urban dances. François Chaignaud is also a historian. Since 2005, he has collaborated with Cecilia Bengolea with whom he has created ten pieces for the company Vlovajob Pru.

A classically trained musician, Marie-Pierre Brébant practises the Renaissance and Baroque repertoire in all its forms, whether choreographic, namely as a performer for Béatrice Massin, or musical, in an orchestra and a chamber music ensemble. In addition to this practice, her interest in the conception of music as an artistic object has led her to collaborate with theatre artists such as Richard Foreman, Grand Magasin, Xavier Boussiron and Sophie Perez or with the visual artist Théo Mercier for *Radio Vinci Park* (2016) alongside François Chaignaud.

Anne Collod

Residence May 27 to June 07



A dancer and choreographer with degrees in biology and environmental science, Anne Collod performed with various choreographers before concentrating on the reenactment of choreographic works from the early twentieth century by co-founding the Albrecht Knust Quartet. Continuing this exploration of works on the theme of “collective utopias” within the ...& alters association, she collaborated with the American choreographer Anna Halprin, a pioneer of post-modern dance to reenact *Parades & changes* in 2008, a landmark piece from 1965, and *Parades & changes, replay in expansion* in 2011 by. Another Anna Halprin re-enactment followed in 2016, *Blank Placard dance*, an urban performance inspired by the protest movements of the 1960s. In 2014, she created the *Parliament of the Invisibles*, a piece based on her research into dances of death in Mexico and Japan. In residence at La Briqueterie/ CDC du Val de Marne, from 2014 to 2017, Anne Collod is also a practitioner of the Feldenkrais method.

Eszter Salamon

Residence June 17-29



Eszter Salamon is an artist and performer. She lives and works between Paris, Berlin, and Brussels. Since 2001, she has dedicated herself to the production of solos and group pieces that are presented in performing arts centres and festivals around the world, including the Centre Pompidou, the Centre Pompidou Metz, the Festival d'Automne, the Festival d'Avignon, the Ruhrtriennale, the Holland Festival, The Kitchen New York, HAU Berlin, the Berlin Documentary Forum, the Kunstenfestivaldesarts, Kaaithheater in Brussels, Tanzquartier in Vienna, Kampnagel in Hamburg, Steirischer Herbst in Graz, Dance Triennale Tokyo, the Manchester International Festival, PACT Zollverein, Théâtre Nanterre-Amandiers and FTA Montreal. She is frequently invited to perform in museums, including the MoMa, the Witte de With Contemporary Art Centre, the Cartier Foundation, the Serralves Foundation, the Salzburg Museum of Modern Art, the Akademie der Künste in Berlin and the Reina Sofia Museum.

Eszter Salamon's work revolves around choreography as a means of navigation between different media such as sound, text, voice, image, body movements and actions. In 2014, she began a series of pieces that explore both the concept of monument and a practice of historical speculation and rewriting.

Cassiel Gaube

Residence September, 02-13



A Belgian dancer, choreographer and teacher trained at P.A.R.T.S, the school created in Brussels by Anne Teresa de Keersmaecker, Cassiel Gaube's recent work has focused on street dances, in particular hip hop, break and house dance. Having received the Vocatio scholarship for artistic research in Belgium, he immersed himself for one year in the Parisian hip hop scene, meeting many artists who enriched his experience. This is how he came to work with the Ménagerie de Verre where the piece was created. The periods of residence he benefitted from in the studio enabled him to progressively incorporate his research in the fields of hip hop and clubbing into his artistic practice. Before this group piece, Cassiel Gaube created a solo entitled *Farmer Train Swirl* in which he integrated the various compositional themes that would be further developed in the quartet.