

BOOKLET 5

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

YEAR 2020

1. Productions with our partners

For the past four years, the **Comédie de Caen** and the Centre Chorégraphique National de Caen en Normandie have been working together on a programme designed to break down barriers between aesthetics. For the first time, we are offering a thematic weekend of performances within the framework of the *Écritures partagées* (Shared Writings) festival held at our respective venues and reflecting our artistic and political commitments. The joint programming of Lia Rodrigues' *Furia* and Gaelle Bourges' *Le Bain* attests to the undeniable ability of our two structures to collaboratively construct an open vision of the relationship between dance and theatre.

For the fourth season running, the **Théâtre de Caen** and the Centre Chorégraphique have joined forces to programme two shows at the CCN in dialogue with productions staged at the Théâtre de Caen. This season, two audience itineraries are on offer. The first focuses on sibling relations with a pair of highly physical shows: *Kind* by Peeping Tom and *Brother* by Marco da Silva Ferreira. The second explores musical worlds in humanistic pieces: Robin Orlyn's *Pygmalion - L'Amour Psyché* and Léo Lérus' *Entropie*.

The project of the Centre Chorégraphique National de Caen would not have the same scope without the multiple partners with whom we constantly exchange ideas to jointly programme works or develop projects that are meaningful for each of us. We thank our partners for their commitment to dance and their understanding that a partnership must adapt to invited works and artists.

Our 2020 Partners

Comédie de Caen – CDN de Normandie – Festival *Écritures partagées*

Théâtre de Caen

La Renaissance, Mondeville – Festival *A partir du réel*

Théâtre du Champ Exquis – Festival *Ribambelle*

Chorège / Falaise

Le Rive Gauche, Scène Conventionnée de Saint-Étienne-du-Rouvray

Le Phare, CCN du Havre Normandie

Le Trident, Scène Nationale de Cherbourg-en-Cotentin – RN13

Musée des Beaux-Arts de Caen

Normandie Impressionniste 2020

Café des Images

]Interstice[*Rencontre des Inclassables*

CND Centre National de la Danse

Epoque, le Salon des Livres de Caen

Territoires Pionniers | Maison de l'Architecture – Normandie

Teatro Municipal do Porto (Portugal)

IMEC – Institut Mémoires de l'Édition Contemporaine

Neuvième Ruche

ASL Chemin Vert, Caen



Cheptel

Michel Schweizer, Companion Artist

Thursday 16 January, 8pm

To what point can reality remain reality on a theatre stage?

The authenticity of a person's word, the quality of the connection with the other, these are the themes explored by Michel Schweizer production after production – which he prefers to call experiences and for which he brings together provisional communities, seeking to create conditions for an expression of reality that is transformed as little as possible. *Cheptel* follows previous pieces – *Keep calm*, *Fauves* or *ShopLe+* – which already staged children or teenagers in front of an adult audience. For this piece, Schweizer gathers an ensemble of eight 13-to-16-year-old boys and girls without any theatre experience and offers them a setting conducive to addressing adults. The title “cheptel” (livestock) refers more to the audience than to the young performers. “*The term may seem excessive*”, states Schweizer, “*but it is justified by an incontrovertible fact: for neo-liberal logic, the subject's elevation and complete fulfilment in life is based on a simple injunction: stop thinking, consume and give yourself pleasure as you should!*”

What do these teenagers have to say? How do they view us, the adults, who play an educational role and are the ones in charge? Through these projects with young people, and the various workshops he does to develop them, Michel Schweizer adopts a civic and militant stance as well as an artistic one. As a year-round companion artist, Michel Schweizer is leading a project with teenagers and young adults from Caen, Falaise and Saint-Étienne-du-Rouvray, which audiences will discover during a *New Deal Camp* weekend.

With La Renaissance, Mondeville, Festival A partir du réel #5



Fúria

Lia Rodrigues

Thursday 30 January and Friday 31 January, 8pm

A choreographer who works closely with bodies, Lia Rodrigues is the voice of a Brazil marked by colonisation, slavery and decades of dictatorship. A gigantic country of cultural mixes where it suffices to be black and live in a favela to be stigmatised as a criminal. Lia Rodrigues knows something about this reality, having worked for nearly fifteen years in Maré, one of the largest favelas in Rio de Janeiro. In *Fúria*, a highly confrontational piece forged in a performative energy shared in close collaboration with the nine dancers, Lia Rodrigues questions otherness and the great agitation of a changing, wild world. Carried strongly by its performers, some of whom come from the Maré school, by cries and traditional Kanak songs, and imbued with the sense of space and images that characterises Lia Rodrigues' productions, *Fúria* questions identities and the individual's relationship to the group and community, throwing down a fierce challenge to the audience.

With La Comédie de Caen – CDN de Normandie



Le bain

Gaëlle Bourges

Monday 02 March, 2pm (school audiences)

Tuesday 03 March, 2pm (school audiences) and 8pm

In *Le bain*, a piece for all audiences (from 6 years and up), Gaëlle Bourges draws our attention to two sixteenth-century paintings: *The Bath of Diana*, after François Clouet, and *Susanna and the Elders* by Tintoretto. On stage, three young performers reconstruct each of the paintings with dolls and miniature objects. Through gestures interwoven with a voiceover commentary – which tells how the goddess Diana, surprised by a hunter while she was naked, transformed the latter into a stag and how the old men who had watched Suzanne bathing are punished in the end –, Gaëlle Bourges makes children and adults understand that any representation is the product of its time. In both cases, the representations in question is of the female body in the male gaze.

With humour and in the course of subtle digressions, the artist incites us to reflect on our relationship to the body and nudity, raising questions of norms and cultural construction.

In 2017, Gaëlle Bourges was hosted at the CCN de Caen en Normandie under the Accueil-studio scheme for *Conjurer la peur*.

With La Comédie de Caen – CDN de Normandie and the Théâtre du Champ Exquis, Festival Ribambelle

Week-end of performances – *The feminist international* [CANCELLED]

During this weekend of performances, jointly organised by the CCN de Caen en Normandie and the Comédie de Caen during the *Festival Ecritures partagées*, creators of the most diverse nationalities and artistic backgrounds address the question of gender and resistance in very different ways.

Friday 20 March
Comédie de Caen, Théâtre d'Hérouville

7.30pm
Corponomy
Eisa Jocson

From the pole dance to the “macho dance”, through the figures of the hostess or princess, how are bodies represented in the service and entertainment industries in the Philippines? Alone on stage with her computer, with humour and wisdom, Eisa Jocson takes us on a journey through the subject that has been the focus of her work for nearly ten years now: the gendered representation of bodies.

9.00pm
Rebota rebota y en tu cara explota
Agnés Mateus and Quim Tarrida

With *Rebota Rebota y en tu cara explota* (It Bounces, it Bounces then Explodes in Your Face), the Spanish artists Agnés Mateus and Quim Tarrida seek to make the public react to the general indifference that exists towards the litany of murders of women in their country. “Life should explode in our faces more often” warn these supporters of a very physical theatre that combines texts and vivid images to decipher modern violence.



Saturday 21 March
CCN

5.30pm
Macho dancer
Eisa Jocson

In *Macho dancer*, Filipino performer Eisa Jocson subverts a lewd male dance, generally performed in nightclubs for an audience of men and women, to evoke the commodification of the body reduced to being nothing more than a sexual object. Eisa Jocson also shows how the socio-cultural and economic context interferes in the shaping of bodies.

7.00pm
BSTRD
Katerina Andreou

In a rather abstract way, *BSTRD*, by the Greek choreographer Katerina Andreou – presented in a public rehearsal at the Centre Chorégraphique National de Caen in March 2018 – rages against all determinism and definitively fixed identities by asserting the freedom of a gesture that transgresses borders while aspiring to hybridisation.

8.30pm
Longwy-Texas
Carole Thibaut

In the form of a lecture combining intimacy and social history, the French author and director Carole Thibaut looks back on the great days of the Lorraine iron and steel industry in *Longwy-Texas*. Through the example of her hometown, she explores how girls find their place and construct their identity in a highly masculine work culture.

From one proposal to the next, as diverse as the modes of expression may be, common themes emerge to reflect current social issues.



***Entropie* [CANCELLED]**

Léo Lérus

Monday 06 and Tuesday 07 April, 8pm

Entropie confirms Léo Lérus' return to his roots. Having performed with prestigious companies after his graduation from the CNSMD in Paris in 1999, including that of Wayne McGregor, Ohad Naharin's Batsheva and Sharon Eyal's L.E.V., the dancer and choreographer has in recent years returned to the source of his Guadeloupian identity, particularly to gwoka, a Creole percussion-based music that was born in the time of slavery. Inspired by the Léwoz of his native island – popular and festive jousts in which a dancer performs in the centre of a circle formed by a crowd, improvising and challenging the percussionists – he develops a sensitive personal choreography straddling tradition and technology. Written in close collaboration with composer and sound designer Gilbert Nouno, but also with performers of various personalities, *Entropie* is constructed on a principle of live interaction between dancers equipped with sensors, music and light. Just as Léwoz dance is a dance addressed to others that opens up a dialogue between the dancer, the musician and the people around them, Léo Lérus imagines a work that acts as a system open to all interactions. The choreographer is also inspired by a scientific study that explores the notion of entropy as the chaos of a system. Largely founded on improvisation, the piece organises itself in the live performance. Featuring four dancers, including Lérus himself, *Entropie* varies significantly each time it is performed.

With the Théâtre de Caen



Suzanne Ciani and guests [CANCELLED]

Wednesday 06 May, 8pm

Suzanne Ciani's presence in Caen is an event. Along with the]interstice[Festival, we are inviting her for a once-off concert performance.

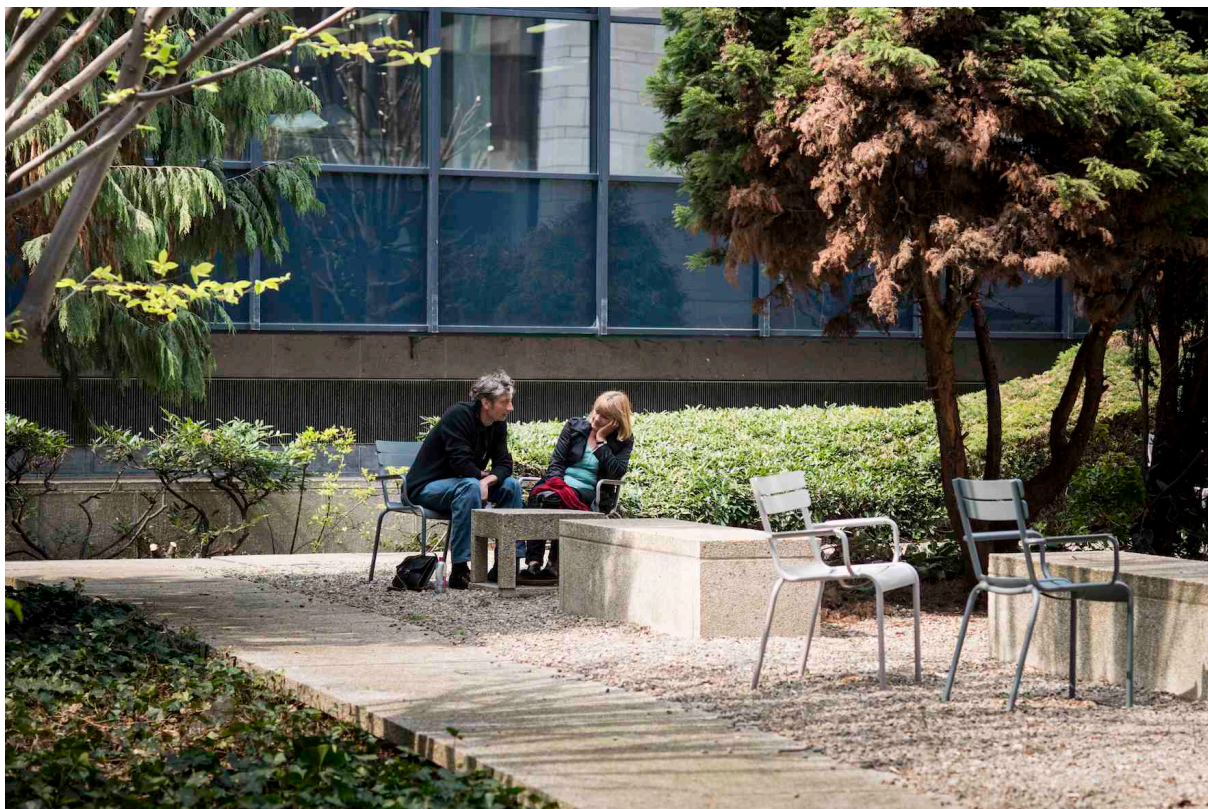
A pioneer in electronic music and sound design, she is now over 70 years old and an emblematic figure for her work as a composer, researcher and producer.

With more than fifteen albums to her credit, hundreds of sound logos for the biggest American brands and video games, film music and concerts all over the world, Suzanne Ciani continues to experiment and play her favourite instrument, which she discovered in the late 60s: the *Buchla*, an analogue modular synthesizer invented by Don Buchla.

Suzanne Ciani chose electronics because it was the only musical territory where, as a woman, she could express herself freely: "At first, I wanted to create a space where I felt safe, a place where people could be themselves and feel good. And I did that with electronic music."

For her quadriphonic concerts, the sensuality of her sounds and the immersive experience they procure, Suzanne Ciani is nicknamed the Diva of the Diode. She creates waves that travel through space and our bodies: these waves are her mantra.

*Part of the]Interstice[rencontre des inclassables festival
with Neuvième Ruche, l'Esam Caen/Cherbourg, Interfaculty de La Haye, L'Unique*



***Time has fallen asleep in the afternoon sunshine* [CANCELLED]**

Mette Edvardsen, Associate Artist

Saturday 16 and Sunday 17 May, from 11am to 5.30pm

Hôtel de Ville, Caen

With *Time has fallen asleep in the afternoon sunshine*, the artist Mette Edvardsen invents a community of living books. Performers are asked to memorise a book, each according to his or her choice, and then they offer to recite it, face-to-face, to a single listener. Together, the performers form a collection of “books”. They sit and talk to each other, look out the window waiting to be consulted. As soon as it is chosen, the “book” takes its reader to a place suitable for good listening, into one of the rooms of the Town Hall or for an outdoor walk. This unique project is inspired by Ray Bradbury’s 1953 science fiction novel *Fahrenheit 451*, in which books are banned and a secret society of dissidents learn them by heart to save them from oblivion. The title *Time has fallen asleep...* is a sentence from a book by Alexander Smith quoted in *Fahrenheit 451*.

A Norwegian performer based in Brussels, and an artist associated with the CCN until 2021, Mette Edvardsen is interested in processes. Learning a book by heart is a form of rewriting, she says. As they deliver the content of the book, the performers become the author, then the book itself; they incorporate it, give it a body, give it life. They combine their breath, their intimacy, their inner images and their memories with those contained in the book. It is a living process, a continuous activity. An endless cycle of memorisation and forgetting.

Part of the programme of Époque, le salon des livres de Caen



***Brother* [CANCELLED]**

Marco da Silva Ferreira, Associate Artist

Tuesday 26 and Wednesday 27 May, 8pm

With *Brother*, an intense burst of choreography performed at a headlong pace by seven dancers with faces masked by yellow paint, Marco da Silva Ferreira probes the origins and legacies of urban dance, reprising themes already investigated in his previous project, *Hu(r)mano*. Here again, it is a question of exploring dance in its group energy, and of seeing how the effects of mimicry from one performer to another can generate movement. The tribal, but also the ritual and social dimensions of urban dances explode in this piece with its raw, powerful energy, of great physical and visual beauty. Mixing kuduro from Angola but also voguing and other more obvious hip-hop references, themselves hybrids, the Portuguese choreographer retraces genealogies and tells us how gestures travel, globalise and transform themselves, weaving fraternal links between different styles through his own contemporary reading. *Brother* also reminds us how each performer draws on different sources and appropriates them before putting them back into play in the large collective cauldron.

An associate artist with the CCN until 2021, Marco da Silva Ferreira has already presented a public rehearsal of *Bisonte* in Caen. This season, he is leading a project with synchronised swimmers from ASL Chemin vert Caen Synchro, for which he is borrowing a title from the English painter David Hockney, *A Bigger Splash*.

With the Théâtre de Caen



BIG PARTY x DECLIC

Saturday 7 November, 6.30 pm to 6.00 am

This year we really hope we'll be able to hold our long-awaited *Big Party*. Especially as we are co-programming it with the *Déclic Festival* and, for even more fun, the night will continue at the Cargö! It will all happen of course if we can get together and dance together without constraints, without physical distance. So for now you book your evening and we'll update you as soon as possible.

The *Déclic Festival* proposes an intense shared experience centred on an alternative and curious approach to electronic and acoustic music. This festival encompasses events, residencies, performances and live & DJ sets in order to develop an interactive critical reflection between artists and an audience.

You are already familiar with the *Big Party* formula: an evening theme, round tables, dance workshops – in past years, among other styles, Waacking, Voguing and Afro House got you on your feet – performances, concerts and DJ sets. Over the last four years we have invited Leslie Barbara Butch, Kiddy Smile, Acid Arab and Bamao Yendé to put you in a trance on the dancefloor.

Together with the *Déclic Festival*, we are concocting a potentially sensational line-up.

Complete programme to be announced in October!



Panorama Evening

Luiz de Abreu / Calixto Neto

Thursday 19 November, 8pm

[RESCHEDULED PRODUCTION - initially programmed March 2020]

Since its first edition in 1992, the *Panorama* festival has invited dance and the arts to take over the city of Rio de Janeiro. In twenty-seven years, the festival has presented projects in multiple formats, by Brazilian and international artists, thus constituting a true memory of dance in Rio. Attracting more than 20,000 people for each edition, it has become an essential fixture in the city's cultural calendar, distinguished in particular by its unique relationship with the public and always seeking to highlight the links between body and movement. Up to now it has been one of the most important platforms for Brazilian and South American artists while continuing to invite to the biggest international companies.

In the extremely unfavourable political context currently prevailing in Brazil, the CND Centre National de la Danse wished to invite *Panorama* to France and Europe to provide it with a welcoming place where the artists it supports and reveals to the public can present their work in a new context, to new audiences and thus extend the pioneering work that *Panorama* seeks to pursue in its own country.

We are very proud to promote this major cultural project and exceptional artists by hosting an evening of performances and public events in Caen in the spirit of the CND's invitation.

This fourth event concludes our focus on Brazil, after the documentary *Bixa Travesty*, the Big Party and Lia Rodrigues' *Fúria*.

With the CND Centre National de la Danse



Dance and Wine

Thursday 26 and Friday 27 November, 7.00 pm

Two evenings,
Two invitations,
to discover natural wines and dance in a different way...

At first glance, this combination seems odd.
Yet,
both are experienced and enjoyed by the senses,
both loosen bodies and thoughts,
both can make us lose our footing,
both open up to discussion and sharing.

The audience and the artists will discover and taste natural wines and then the artists will translate the messages being received by their palates into sounds and movements, establishing a dialogue between dance and wine.



Ricochets

Tuesday 1 December, 7.00 pm

For this evening, the CCN de Caen is partnering with the event ***Ricochets-Temps fort sur la culture chorégraphique***, organised by Chorège|CDCN Falaise Normandie from 26 November to 4 December.

We propose to share two approaches to the question of transmission in dance: since the death of Dominique Bagouet, his dancers have chosen to share and reinterpret his works through a multiplicity of approaches and bodies: ballet dancers, so-called contemporary dancers, amateurs, young trainee dancers, etc. Under the guidance of Dominique Jégou, the ARTS-dance students at the Lycée Guillaume le Conquérant Falaise, overseen by their teacher Françoise Lhémy, present a reinterpretation of one of Dominique Bagouet's major works, *So Schnell*.

Pour mémoire is a digital space dedicated to Odile Duboc. Conceived as an exhibition, it proposes a sensitive journey through the choreographer's documents and archives, reassessed in the present tense by artists. This is a free and empirical site that continues to evolve, in search of a form faithful to the living memory of Odile Duboc.

Françoise Michel and Agathe Pfauwadel embark the public on a poetic journey through this space.

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.



Loïc Perela

Residence from 17 to 29 February

Loïc Perela's work is based on a logic of sensation. As the perfect alchemist, the choreographer sets up a space, bodies, sound, light, events and temporal limits so that different phenomena can manifest themselves and affect visitors. The notions of transformation and fluidity will be at the heart of *Poly*, which imposes itself as a moving landscape in order to open senses and minds. With this new piece, Loïc Perela expresses the desire to deconstruct the overly restrictive expectations of social identity, space and time. Each person and each situation, asserts Perela, contains a sum of possibilities that often remain hidden from us. Combining these possibilities in a perpetual movement, *Poly* promises to be a liberating experience, the promise of gentler human relations. A polyphony of sounds, bodies, perceptions, sensations and meanings...

The prefix "poly" which comes from the Greek "several" is to be understood here less in terms of quantity than quality. The sounds produced by movements, rubbing, breathing, steps, and voices too, will be recorded and transformed. The same goes for light and bodies. The piece will feature five performers.



Moya Michael [CANCELLED]

Residence from 14 to 25 April

Through the *Coloured Swans* cycle, choreographer and performer **Moya Michael** invites different artists to join her in her reflection on the impact of imposed identities on artistic expression. Classified as “coloured” in her native South Africa – the term used to describe people of mixed race under apartheid – Moya Michael remembers a time when audience members walked out when dancers of different colour shared the same stage. In Belgium, where she has lived for 20 years and worked with the greatest names in the profession (Anne Teresa de Keersmaecker, Sidi Larbi Cherkaoui, etc.), she discovered that she did not correspond to the typical vision of the African woman but was nevertheless constantly reminded by others of her exoticism. In *Khoiswan*, the first part of the cycle, she collaborates with the visual artist and performer Tracey Rose, who appears in a video, to explore their common origins as women of colour and descendants of the Khoi people. In the second part, *Eldorado*, a multidisciplinary performance, she focuses on hybridisation, through the story of David Hernandez, an American artist of Latino origin who emigrated to Belgium.

The third part, *Harriet's reMix*, due to premiere in May 2020, brings together three young artists, from the second generation of the African diaspora in Belgium to question colourism (a skin colour hierarchy maintained by black people themselves) and how it obstructs movement.



Jonathan Drillet & Marlène Saldana [CANCELLED]

A revival of *Cats*, the worldwide hit musical, in an end-of-the-world version? This was probably the starting point of *Utsu mono to utaruru mono* (Those Who Hit and Those Who Are Hit), a new project by the duo **Jonathan Drillet and Marlène Saldana**, due to premiere in 2021. Imagine the same characters 40 years after the creation of the original show, abandoned old felines reminiscing on their past glory, slumped in a dirty litter, but getting ready to give their final performance: a show about the world economy gone mad, the Anthropocene and the ecological disaster.

Adept at using animal metaphors as an efficient means of exploring contemporary politics, in the manner of La Fontaine, Jonathan Drillet and Marlène Saldana set their fable in a Japan obsessed with ghosts and the literature of catastrophe that arose after Hiroshima and was revived by Fukushima. *Utsu mono to utaruru mono* announces itself as a kind of *Kaidan*, those stories of strange apparitions, transplanted somewhere between Kabuki and Broadway, in a stage space designed by the visual artist Théo Mercier, which should take the form of a giant litter and an oversized cat tree.



Jonathan Drillet & Marlène Saldana

Residence from 6 to 15 July

In the era of global warming, #MeToo, gender studies and Ru Paul's Drag Race, Marlène Saldana & Jonathan Drillet immerse the audience in Las Vegas, the city of sin, through the prism of *Showgirls*, Paul Verhoeven's "disaster" film.

Ambition, vulgarity, heat, dance, money, sex, power, vanity and show business: how does one survive in a world populated by scumbags?

Paul Verhoeven and Joe Eszterhas' screenplay will be the basis of the text in this production, envisaged as a frenetic monologue in the style of Samuel Beckett's *Happy Days*!

As in the film, dance will feature strongly: pole dancing, strip tease, jazz and modern dance.

Marlène Saldana, who was recently seen in Christophe Honoré's *Les Idoles* (Idols) and Elise Vigier and Marcial Di Fonzo Bo's *Le Royaume des animaux* (The Kingdom of Animals), forms an inimitable duo with Jonathan Drillet. Since 2008, the two artists have been jointly creating explosive pieces in the form of totally over the top textual and choreographic scores.



Martine Pisani

Residence from 27 to 31 July

“It’s always good to begin and not know what’s going to happen”.

Martine Pisani’s writing is based on the idea of interior or exterior landscapes that are transformed with “almost nothing”. With this piece, her intention is to do a solo with the dancer Christophe Ives, her collaborator since 2004.

Together they are creating a recital for a soloist accompanied by sounds that seem to be invisible.

The programme will be composed as a series of beginnings. How do you go from one beginning to the next, when do you decide it stops? Delete, start again, delete, and so on... This way latecomers will never miss the beginning!

Martine Pisani’s pieces are always astonishing because the audience has the impression that the performers are discovering what is happening to them in the moment of the performance. Perhaps this has to do with Martine’s dream of knowing nothing in advance. It results in a permanent instability that sometimes creates comical situations but is also intensely crafted by a sense of musicality and rhythm.



Mark Tompkins

Residence from 10 to 19 August

Known for subverting forms and engaging in artistic crossovers of all kinds, **Mark Tompkins** takes on a sentimental and restless burlesque on the themes of age and friendship. He convenes “two old men” – himself and Frans Poelstra, his partner of choice since 1980 –, “a young guy” and two complicit musicians on stage. *CELEBRATION* will address ageing in the face of the prejudices and taboos generated by an increasingly individualistic society corseted by political correctness. Envisaged as a tragi-comedy for a teenage audience and fuelled by a fierce humour, *CELEBRATION* will evoke vulnerability, memory and wisdom but also wear and tear, forgetting and abandonment.

The cellist Maxime Dupuis and the vibraphonist Tom Gareil, who have worked with Mark Tompkins for many years, embark on a unique live duet, inspired by the most varied styles, both popular and scholarly, between composed and improvised music. While Mark Tompkins accompanies most of his productions with professional workshops, for this production the company is drawing directly on the theme of the piece to propose “*audible movement visible sound*” workshops for teens and seniors developed by Mark Tompkins and Nuno Rebelo.



Alban Richard

Residence from 24 August to 04 September

"I wished to do an evening programme composed of three musical and choreographed works for a group of twelve dancers. The musical choices were drawn from the period of 1975-76. The American minimalist wave was already being questioned by young composers who decided to borrow its architectures and concepts but confronted them with other ways of thinking and energy.

The three musical pieces persist in questioning the relationship to rhythm through beats: staccato in Louis Andriessen's *Hoketus*, delicately compulsive in Brian Eno's *Fullness of Wind*, constantly unstable and tribal in David Tudor's *Pulsers*.

In its elementary power, simplicity of means, high-voltage energy and obsessive relationship to beats, *3 Works for 12* develops a range of relationships between dance and music.

Paul Claudel wrote: *the eye listens*. In the work I do, I have the audience hear and acquire a more detailed understanding of musical architectures because the performers are the translators of musical parameters: rhythms, textures, qualities and flows."



Madeleine Fournier

Residence from 3 to 8 August in Caen and from 21 September to 03 October in Le Havre

Continuing from her solo *Labourer*, devoted to the traditional bourrée dance but also to the relationship to the earth, **Madeleine Fournier** is preparing a piece for five performers entitled *La Chaleur* in which the voice and the group are predominant. *La Chaleur* is presented as a visual, musical and choreographic piece that draws on different sources.

Thus the choreographer Madeleine Fournier, here also a performer, conceives the dramaturgy in relation to a collection of musical pieces drawn from the baroque repertoire. She is also interested in the notion of mythology, muses and the figure of the sun to feed the imaginary on which *La Chaleur* is based. It is the group as a chorus that drives the initial research. "Chorus" and "choreography" have the same etymological origin, observes Madeleine Fournier. Chorus comes from *choros* (dance) and choreography comes from *khoreía* (chorus dance): the ancient chorus dances and sings indistinctly. The voice is approached here as a physical phenomenon moving from the inside of the body to the outside. "*Through our voices, through our breath, we will make the audience see, hear and feel the invisible sound and physical space that connects us*", explains the artist. "*It is through singing that we can be both the environment and others.*" Her collaborator Jonas Chéreau will be participating as a performer. The musician Clément Vercelletto, already involved in *Labourer*, will compose the vibrant sound and visual design, in synch with the space and lights designed by Nicolas Marie.



Bertrand Chamayou & Elodie Sicard

Residence from 07 to 18 December

John Cage's essential connection to dance, particularly to choreographer Merce Cunningham, is well known. Indeed, it was after a commission to write the music of a ballet that the famous composer invented the famous "prepared" piano device, placing various objects of metal, wood or even rubber between the strings of the piano to transform it into a fully-fledged percussion orchestra. A lifelong fan of Cage's work, the young pianist Bertrand Chamayou now retraces this relationship with dance in association with choreographer Elodie Sicard, on the basis of twelve short pieces composed for dance between 1940 and 1945, including five for Cunningham. In *Cage²* – pronounced "Cage Squared" – due to premiere in 2021 at the Manège de Reims, Elodie Sicard's dance will be set in the middle of four pianos prepared and played by Bertrand Chamayou, who is both instrumentalist and conductor. The presence of four pianos, which can represent the four cardinal points, also reflects the variety of preparations anticipated by Cage. Most of the choreographies have been lost, so the dancer will undertake a new exploration; her work focuses on the notion of unpredictability and instinctive listening to the present moment. Moving from one piece to another – some have an assertive rhythmic dimension, fitting into a repetitive pattern, while others are more minimal and even meditative – the young artist envisages a form of travel in which movement resonates closely with the poetic universe of music.