

BOOKLET 5

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

YEAR 2021

1. Productions with our partners

The Centre Chorégraphique National de Caen's activities would not be able to take on such a large scope without the multiple partners with whom we are in constant exchange to programme works together or to carry out projects that are meaningful for each of us. We would like to thank them for their commitment to dance and their understanding that a partnership has to adapt to works and invited artists. The variety of partnerships across a range of artistic and cultural fields and societal issues allows us to be present in a number of territories encompassing the senses, political questions, knowledge and more.

For the fifth season running, the Théâtre de Caen and the CCN have joined forces to programme two shows at the CCN, in dialogue with productions programmed at the Théâtre de Caen. This season, we have chosen to stage two highly minimalist pieces by Catherine Gaudet and Christos Papadopoulos, two international choreographers who impose strong compositional frameworks on their performers in order to highlight their presence.

Théâtre de Caen

La Renaissance, Mondeville *Festival A partir du réel*

Théâtre du Champ Exquis *Festival Ribambelle*

Café des images

Epoque, Caen book fair

Imec – Institut mémoires de l'édition contemporaine

Chorège / CDCN Falaise Normandie

Le Phare, CCN du Havre Normandie

Le Trident, scène nationale Cherbourg-en-Cotentin, RN13

Territoires pionniers | Maison de l'architecture – Normandie

Ateliers Intermédiaire – La Cimade – La Coopérative Chorégraphique

New partners

Orchestre Régional de Normandie

ASL Chemin Vert Caen

CÉMÉA Normandie

INSPÉ Université Caen Normandie

Espace des arts de la Corne d'Or de l'Orne

Direction des sports – Ville de Caen



Pièce d'actualité n°12 : DU SALE !

Marion Siéfert

Monday 18 January, 8 pm

What can come about from the meeting of dance, rap and theatre? A piece in the image of its performers, a portrait inflected with emotion.

Pièce d'actualité n°12: Du Sale ! is first and foremost a story of encounters. An encounter between three intense young women as well as an encounter between two arts that don't usually mix, rap and theatre.

Du Sale ! is a showcase for the radiant energy and presence of two outstanding performers, the rapper Original Laeti and the hip-hop artist Janice Bieleu. Invited to create a piece based on the reality of life in Seine-Saint-Denis, the author and director Marion Siéfert scoured open mic events and battles in the underground rap scene before finding that rare pearl – “a woman who imposes herself in a men's world, a woman whose words hit home, a woman capable of mobilising the multiple facets of her personality and risking her skin on stage” –, namely, the 26-year-old rapper Laetitia Kerfa aka Original Laeti.

Along the way, she also met a very young and already impressive popping dancer Janice Bieleu, who on stage radiates an intensity that both contrasts and is complementary to that of her fellow performer. Her performance is all in silence, mystery and contained emotions, whereas Original Laeti explodes and saturates the space with words and sounds.

With La Renaissance, Mondeville, Festival *A partir du réel* #6



Farmer Train Swirl – Étude

Cassiel Gaube

Thursday 4 February, 8 pm

Funk, jazz, salsa, tap dancing... Many influences have shaped house music. By exploring all these influences step by step, Cassiel Gaube invents his own dance.

Energetic and experimental, *Farmer Train Swirl - Étude* is a cards-on-the-table-type piece. A forty-minute solo in which dancer Cassiel Gaube methodically, and with a certain sense of mischief, goes about doing what he said he would do. Behind this relatively cryptic title, we discover the continuation of a research process begun more than two years ago around house – a style born in clubs in Chicago and New York in the early 1980s – and for which he was given studio time to develop at the CCN in September 2019. The young choreographer and teacher from P.A.R.T.S., the school founded in Brussels by Anne Teresa de Keersmaecker, now deciphers this style by exhuming its borrowings from salsa, tap, hip hop and the other dances from which it is comprised. In the course of this gestural exploration that takes him from one dance to another – the subtitle “*étude*” should not be forgotten – the dancer ends up creating a choreographic object in itself, droll and unique.



Pulse Constellations

Gabriel Schenker

Friday 5 February, 8 pm

Exploring the limits between the danceable and the audible, the American dancer Gabriel Schenker choreographs an electronic musical work from the 1970s with minimalist precision.

Pulse Constellations, dancer Gabriel Schenker's first solo production, is based on an electronic piece by American composer John McGuire, *Pulse MusicIII*. Dating from 1978, this composition, made up of repetitive blocks and multiple layers, was itself derived from aural images of movements in space. Complex in its construction, it combines a wide variety of tempos, beats and melodies in several sections that are both independent and closely related. An explorer as much as a dancer, Gabriel Schenker ventures into the highly precise writing of the score to deconstruct it and propose a new resonance through movement. Weaving his way into the rhythmic lines, dissecting its complexity with fluid, aerial and dynamic gestures, he advances on an invisible crest, in dialogue with the music and as if traversed by it, in a physical state sometimes close to trance.



L'Affadissement du merveilleux

Catherine Gaudet

Tuesday 9 and Wednesday 10 March, 8 pm

What vital momentum drives humanity? Catherine Gaudet thrusts five dancers into the universal and haunting circle of birth and death.

As if linked by an invisible force, five bodies come and go, forming a line that moves forwards and back. With their eyes closed, or looking straight ahead, they walk in step, swaying meditatively ever so slightly. Men and women locked in an endless cycle, humanity caught in an eternal beginning. There is something infernal in the repetition that animates their movements. Piece after piece, the Quebecker choreographer Catherine Gaudet probes the darker side of human existence, that which lies beneath the social mask. In *L'Affadissement du merveilleux*, she takes a step back and looks at the essential cycles of humanity – births, deaths and endless rebirths – whose contradictory and repetitive forces she explores through the dancers' bodies. Traversed by forces larger than themselves, an invisible flow of memories, fears, pain and ecstasies, they contract, bend, dare, scream, advance, struggle... They are possessed, vulnerable and invincible at the same time, in a movement that hesitates between abstraction and expressionism.

With the Théâtre de Caen



La Méthode des phosphènes

Emmanuel Eggermont

Tuesday 23 March, 8 pm (school performances 10 am and 2 pm)

It starts as a spot of colour in the eye and continues with questions about the way we see the world. What if we changed the way we look?

What are phosphenes? A very ordinary optical phenomenon that we have all experienced at one time or another without knowing what it was called. It couldn't be simpler. Just stare at a light source for a few seconds, then look away, and you can be guaranteed that a spot of colour will appear in your field of vision. First it will be green, then yellow, before changing to pink and blue and finally disappearing. This persistence of an image and its transformation inspired choreographer Emmanuel Eggermont to create *Méthode des phosphènes*, which consists of reproducing these coloured sensations and fleeting images, thus opening up to a genuine chromatic and choreographic study as well as a game that stimulates the imagination to question our perception of reality and its underlying certainties. On stage, two performers of different personalities and origins (Kenya and South Korea) express this observation on shades and singularity.

With the Théâtre du Champ Exquis



Dying on Stage

Christodoulos Panayiotou

April - date to be confirmed

Christodoulos Panayiotou has chosen the form of the performed lecture to deal with the vertiginous question of death's relationship to the stage. A trained dancer, for this piece he was inspired by the premiere of the ballet *La Bayadère*, revived by Rudolf Nureyev in 1992, only a few months before his death, when he was already at an advanced stage of his illness. Illustrated by numerous videos accumulated over the years and projected every year on the artist's birthday, *Dying on Stage* shows for the very first time, in three parts, all of his research material, consisting primarily of excerpts from films, operas, concerts and television variety shows. From Pier Paolo Pasolini to Amy Winehouse through Dalida, his digressive lecture places these "ghostly" images in a long monologue punctuated by a moment of dance featuring Jean Capeille. In this distancing operation, Panayiotou taps into both the metaphysical dimension of tragedy and the triviality of a television show to test the capacity of the stage to neutralise the very notion of mortality.

With the Café des images cinema



OPUS

Christos Papadopoulos

Tuesday 6 and Wednesday 7 April, 8 pm

How do we see the music? The answer is provided by *Opus*, in which the stage is a score and bodies are the instruments.

In just three pieces, choreographer Christos Papadopoulos has claimed his place on the international scene, lifting the revival of Greek contemporary dance to new heights. Between *Elvedon*, a striking premiere inspired by Virginia Woolf's *The Waves*, and *Ion*, his latest work, both abstract and sensual, embodied by an impressive group of ten dancers, came *Opus*, a short and emphatically minimalist piece from 2016 about the way we see music. Here we abandon the undulating and imperceptible movements characterising the two aforementioned pieces to embark on a study of music through gesture. How does one express the structure of music? For Christos Papadopoulos, it is not a question of illustrating, still less of embodying, but of penetrating into the very writing of music.

The choreographer explores this question through Johann Sebastian Bach's *The Art of Fugue*, which we discover here in a new light.

With the Théâtre de Caen



Let it burn

Marcela Levi, Lucía Russo

+ TIDE

Bára Sigfúsdóttir, Eivind Lønning

Tuesday 18 and Wednesday 19 May, 8 pm

From north to south: one evening, two shows to discover variously shared choreographic styles and vibrant artists.

One evening and two shows to discover variously shared choreographic styles and vibrant artists.

At the centre of *Let it burn*, a piece of rare intensity devised by choreographers Marcela Levi and Lucía Russo, is the dancer Tamires Costa, co-creator of the solo. In a supercharged performance she channels the spirit and energy of Thelonius Monk, Dizzy Gillespie, Nina Simone, Michael Jackson, Valeska Gert, Josephine Baker, MC Carol, Grande Otelo and other invisibles who superimpose multiple identities on her body. Performed up close to the audience, *Let it burn* veers from burlesque to a frenetic and disturbing trance. Through this eruptive dance, the stereotypes associated with black bodies are thrust right at the audience and pulverised in the same movement. Based in Rio de Janeiro, Marcela Levi and Lucía Russo are among a number of Brazilian artists loudly and clearly politicising the body on the international stage.

Invigorating, subtle and funny, *TIDE* opens with an experimental dialogue between Icelandic dancer and choreographer Bára Sigfúsdóttir and Norwegian trumpeter and composer Eivind Lønning. Both of these performers, who have been accustomed to improvisation for years through their personal practices, share the stage for the first time with *TIDE*. Gravitating around each other, they jointly create a space where dance and music converge into one and the same experience. In a movement comparable to the tide washing in and out, gestures and sounds attract and repel each other, venturing into each other's terrain and language, in a constant connection and mutual influence. A free and vibrant exchange that is communicated to the audience through all the senses.



Time has fallen asleep in the afternoon sunshine

Mette Edvardsen, Associate Artist

Saturday 29 and Sunday 30 May

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

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.



Cindy Van Acker

Residence from 21 to 31 January

Cindy Van Acker embarks eleven dancers, a Japanese underground group and the visual artist Roméo Castellucci on a long-term research project on body memory.

With eleven dancers on the set and Romeo Castellucci designing the scenography, Cindy Van Acker's *Without references* promises to be a large-scale piece, as is her wont. For this production, scheduled to be performed in March at the Comédie de Genève, the Belgian choreographer is also collaborating with Goat, an emblematic music group from the Japanese underground scene. Contrary to what the title *Without references* suggests, Cindy Van Acker explores the question of record and memory through a rigorous and exceptionally long research process. As of December 2018, she has elaborated eleven solos, dubbed *Shadowpieces*, in close collaboration with her eleven dancers. Made to measure from that which leaves its mark in each dancer's body, this preparatory work subsists only in traces in the final production. This research on body memory also invokes Sophie Ristelhueber's photographs of scars. The visual artist Roméo Castellucci, for whom it is not the first time collaborating with Cindy Van Acker, will work on the idea of the memorial-stage based on the choreographer's various reflections on the relationship to space.



Catherine Gaudet

Residence from 07 to 19 June

With *Tout est un*, Quebec choreographer Catherine Gaudet takes a different direction in her writing marking a return to purely danced gestures.

Catherine Gaudet, whose *L'Affadissement du merveilleux*, premiered in 2018, will also be programmed this season, is moving her team into the studio to work on their next production. The (provisional) title of this future piece for six dancers, *Tout est un*, suggests a new, more formal and less narrative departure for the choreographer. Continuing her research into the multiple states of the body, she intends to explore a methodical, almost mathematical choreography of gesture and space. Known for a sensitive dance charged with strangeness, here she turns to a composition based on a strong return of the purely danced gesture and intends to combine two approaches considered to be at odds with each other.

Constructed with some of the dancers involved in *L'Affadissement du merveilleux* (Caroline Gravel, Leïla Mailly and Francis Ducharme, James Philips and Dany Desjardins), this new production is conceived as the contradictory alliance of a sensitive body and a machine body, based on "*the composition of a movement that is highly written in time and space, at the same time as an interpretation anchored in the performance of transformative states*".



Vincent Thomasset

Residence from 21 June to 2 July

Inspired by the Japanese phenomenon of hikikomoris, young people who have withdrawn from the world, *Transversari* questions the notion of gender and identity.

Transversari, Vincent Thomasset's new, ongoing project, links the phenomenon of "hikikomoris" to the question of gender. Particularly prevalent in Japan, hikikomoris are young people, mostly male, who live withdrawn from the world, confined to their rooms for months or even years. According to sociologist Marie-Jeanne Guedj, this confinement is partly motivated by an inability to fulfil the role assigned to them by society. In *Transversari*, a man spends all his time watching screens, reading and sleeping. Cut off from the world, he begins to embody the characters that parade before his eyes and in his books, to cross through fictions and identities. Performed by his long-time partner, the dancer Lorenzo de Angelis, *Transversari* ("to be crossed through" in Latin) questions the notion of subject and gender norms, particularly those related to masculinity. The piece thus explores two states of the body: the spectator-body, which receives information, looks at screens, sees the world pass by around it, and the embodied body, which adopts gendered roles and attitudes attributed at birth without questioning them.



Myriam Gourfink

Residence from 5 to 17 July

The movement of the performers' breath provides the raw material for this choreography for eight dancers attached to each other.

Structure souffle [Breath Structure], the title chosen by Myriam Gourfink for her next production, could sum up her entire practice. Indeed, the work on breath, founded on a perfect mastery of yoga breathing techniques, is what initiates, structures and guides her choreography of slowness and continuum. Inspired by a childhood memory – the image of her parents twirling together, hand in hand, at the village dances they regularly attended – this new project focuses on the notion of counterbalance, so essential to couple dances. Thus the eight dancers, who are connected to each other by every possible means (a foot on a neck, a finger on a toe, etc.), will move in constant counterbalance, forming a solid and mobile structure together, revealing the void between the bodies. The movement of the performers' breath will constitute the raw material of the choreography, sustaining a common structure from which the dance emerges. The music for *Structure souffle* will be based on a collaboration between sound artist Romain Perrot and composer Kasper T. Toeplitz, the choreographer's long-time collaborator.



Pauline L. Boulba

Residence from 20 to 30 September

Through this piece, a tribute to the American dance critic, artist and activist Jill Johnston, Pauline L. Boulba sheds light on another history of dance.

J.J. immerses the audience in the artistic effervescence of 1960s and 70s New York, revealing Jill Johnston, both a dance critic and a performer, following in the wake of avant-garde artists such as Yvonne Rainer, Robert Morris, John Cage and Deborah Hay. Virtually unknown in France, she nevertheless appears in two Andy Warhol films, which, among other documents, serve as the basis for the *J.J.* Project. An artist but also a critic, she drew on her own subjectivity in funny and poetic texts that demonstrate an unabashed way with words... “*All women are lesbians except those who don’t know it yet*” was her quip. Having embraced her homosexuality, Johnston abandoned criticism for feminist activism. Fascinated by this figure whose trajectory reveals “a dyke and queer history of dance”, Pauline L. Boulba pays homage to her through a three-part project combining true and false archives (a play, a book and a film), created with performer Aminata Labor, director Lydia Amarouche and the authors Nina Kennel and Rosanna Puyol.



Vania Vaneau

Residence from 18 to 30 October

With *Nebula*, a solo created in two parts, for natural and interior spaces, Vania Vaneau explores an organic body in a nature ravaged by the end of the world.

Nebula is a post-disaster solo, centred on a body intimately linked to a wounded nature. In developing this piece, which she performs herself, Vania Vaneau imagined an event such as a tsunami, a meteorite or an earthquake and wondered: *"What will remain after the apocalypse and what other forms of life will emerge or be transformed? Will we return to a wild state and/or will we make new tools, new types of machines....?"* To explore this organic body as an integral part of the living world, the choreographer is venturing outdoors for the first time by creating a version of the piece for natural spaces alongside a version for the stage. After three works created in the studio, the choreographer is seeking to experiment with another relationship to space and the audience, in particular to comprehend the physicality generated by the immersion of the body in nature. At the centre of her sensory and organic approach, which is strongly linked to the manipulation of various materials, Vania Vaneau's writing revolves around the notions of time and cycles, the circle motif and repetition.



Wendy Cornu

Residence from 11 to 22 December

Seeing music and hearing dance is the proposal of *Volutes*, in which each dancer improvises live in response to the dynamics of sound.

An instantaneous translation of sound in bodies is what Wendy Cornu seeks in *Volutes*. Winner of the Danses élargies 2020 competition for this project, the choreographer, whose research has been totally music-induced for several years now, evokes the “sound genome”. Here, the dancer becomes an improviser. Driven by the dynamic properties of sound, energy and the sensations they perceive from it, the performers develop their own expertise, exploring and composing, live, a singular structure that defines their bodily and spatial organisation, as well as their relationship with other dancer-instruments. The choreography takes shape from all these instantaneous compositions, themselves fuelled by collective research during rehearsals. Initiated in Royaumont with three performers, the process of creating *Volutes*, which will ultimately involve ten dancers on stage, is inspired by the medieval polyphonic ensemble, playing in unison while exploring counterpoint and harmony. Each dancer becomes a bodily and musical voice that expresses itself in its singularity and makes the space composed in the performance resonate.