

BOOKLET 2

**PRODUCTIONS BY ALBAN RICHARD,
ARTISTIC DIRECTOR
&
TOUR SCHEDULE 2021-2022**

1. Alban Richard Biography



Alban Richard discovered contemporary dance while he was pursuing literary and musical studies. From the late 1990s, he worked for various choreographers such as Odile Duboc, Olga de Soto and Rosalind Crisp.

In 2000, Alban Richard founded Ensemble l'Abrupt for which he created about thirty

very different pieces, always in close interaction with a musical work whose writing and formal structure he questioned. Consequently, each creation opens up new research and a new performance style, setting itself apart from the previous one. The way he develops his shows, using restricted improvisations to devise the work directly on stage, encourages the performers to become creators of their own dance.

Alban Richard has collaborated with the Alla Francesca ensemble, Les Talens Lyriques, Les Percussions de Strasbourg, the Ensemble intercontemporain, IRCAM and the Cairn, Instant Donné and Alternance ensembles, as well as with composers Arnaud Rebotini, Sebastian Rivas, Erwan Keravec, Jérôme Combier, Laurent Perrier, Raphaël Cendo, Robin Leduc, Paul Clift, Wen Liu and Matthew Barnson.

A prolific choreographer, Alban Richard is regularly invited by ballets and companies, both internationally (Canada, Lithuania, Norway) and in France, to create commissioned works.

Since 2015 he has been artistic director of the centre chorégraphique national de Caen en Normandie, with a project based on both his practice as an author and on connecting with the territory and its inhabitants.

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.

3 Works for 12

Premiering 08 and 09 October 2021 at La Filature, scène nationale de Mulhouse
As part of the Festival Musica programme



"I set out to compose an evening programme made up of three musical works choreographed for a large group of dancers. The musical choices were drawn from the period 1975-1976. The American minimalist wave was already being challenged by young composers who used its architecture but confronted it with other ways of thinking and energies. All three musical pieces persistently question the relationship to rhythm through the use of pulsing beats: they are staccato in Andriessen's work, constantly unstable in Tudor's and delicately compelling in Brian Eno's.

Condensing questions of choreographic composition that I have been working on for twenty years now, *3 Works for 12* is a comprehensive piece, a concentrated exercise in writing, and a treatise on compositional, spatial and dynamic effects.

The group of twelve performers is considered as a mass of soloists, each a medium for a score that gives a visible interpretation of the music. Rhythms, textures, qualities, flow: the performers are vectors of musical parameters. With elementary power, simplicity of means, high-voltage energy and an obsessive relationship to pulsing beats, *3 Works for 12*

develops a range of relationships between dance and music open to multiple possibilities: association, partnership, colonisation, authority, and so on.

Louis Andriessen's description of his piece *Hoketus* served as a mantra for these three choreographic proposals: to create "gigantic dancing human machines".

Alban Richard, July 2019

Conception, choreography, lighting

Alban Richard

Choreographic assistants

Max Fossati, Daphné Mauger

Sound

Vanessa Court

Costumes

Fanny Brouste

Co-lighting designer

Jérôme Houllès

Consultant on the functional analysis of the body in dance movement

Nathalie Schulmann

Performers

Anthony Barreri, Constance Diard, Elsa Dumontel, Mélanie Giffard, Célia Gondol, Romual Kabore, Alice Lada, Zoé Lecorgne, Jérémy Martinez, Adrien Martins, Clémentine Maubon, Sakiko Oishi

Musical programme

Hoketus (1976) – Louis Andriessen (Live Recording)

Performed by Icebreaker, live at Queen Elisabeth Hall, South Bank Centre, London, 5 December 1991.

Fullness of Wind (1975) – *Variation on the Canon in D Major by Johann Pachelbel* – Brian Eno (Chamber Music)

Performed by The Cockpit Ensemble, conducted by Gavin Bryars, recorded at Trident Studios 12-9-75, sound engineer: Peter Kelsey, produced by Brian Eno, 1975 EG Records Ltd

Pulsers (1976) – David Tudor (Electronic Music)

Modulator: David Tudor / Electronic violin, Label Takehisa Kosugi: Lovely Music, Ltd. – VR 1601; released on vinyl, LP in 1984, recorded at Airshaft Studio, NYC.

Executive production by the Centre Chorégraphique National de Caen en Normandie
Co-production La Filature, scène nationale Mulhouse, Le Bateau Feu, scène nationale Dunkerque

With the financial support of La Commanderie – Mission danse de Saint-Quentin-en-Yvelines

Fix Me

Premiere 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* (*Counting the Stars*), 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

Devised and choreographed by

Alban Richard

Original music and live performance

Arnaud Rebotini

Created and performed by

Aina Alegre, Max Fossati, Clémentine Maubon, Asha Thomas

Lights

Jan Fedinger

Sound

Vanessa Court

Costumes

Fanny Brouste

Wardrobe manager

Yolène Guais

Dramaturg

Anne Kersting

Assistant choreographer

Daphné Mauger

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.

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

Nathalie Schulmann

Intern dancers

Elsa Dumontel and Hugo Rondepierre

Thanks to Mélanie Cholet, Catherine Dénécy, Benjamin Furbacco

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 and Théâtre Louis Aragon – Scène Conventionnée danse Tremblay-en-France

Vivace

Premiere 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

Florent Beauruelle or Valentin Pasquet

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]

Premiere 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 Poupeney

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 CND

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 – Dedicatée: 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

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.

Duration 1 hour

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 Studiolab 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.

La Belle et la Bête [Postponed]

Work commissioned from the Orchestre Régional de Normandie

La Belle et la Bête, an allegorical “fairy tale”.

In Philip Glass's *La Belle et la Bête*, the music is set to the action of Jean Cocteau's film of the same name.

The characters in the film are dubbed live by singers.

Philip Glass in fact removed the film soundtrack and then recomposed it.

In *La Belle et la Bête* there are several gradual levels of interpretation. One can see the story as a simple fairy tale, a beautiful love story or an allegorical representation of the creative process.

The stage production is split into three levels: the film projected on a large screen, the singers lit on a stage in front of the screen and the musicians in the foreground.

Jan Fedinger's lighting design faithfully reproduces the textures, speeds, qualities, intensities and rhythms of the light in each scene of the film. Like Philip Glass, Jan Fedinger has constructed a chronology based on that of the film that is accurate to the second.

Alban Richard creates a choreography of ghostly apparitions, with the singers being the spectres of the characters in the film. By having the singers act as a counterpoint to the images of the actors, he remains faithful to Philip Glass and Jean Cocteau's original desire to “create wonder”.

After the film *La Belle et la Bête* by Jean Cocteau (1946)

Inspired by the fairy tale by Madame Leprince De Beaumont

Featuring Jean Marais, Josette Day, Michel Auclair and Marcel André

Opera for ensemble and film by Philip Glass (1994)

Scenography and staging

Alban Richard

Lighting and scenography

Jan Fedinger

Performers

Marine Chagnon: Belle (mezzo-soprano)*

Kamil Ben Hsain Lachiri: Bête, Avenant, Ardent, Port Official (baritone)

Florent Karrer: The Father, the Usurer (baritone)

Marthe Davost: Félicie (soprano)*

Mayan Goldenfeld: Adélaïde (soprano)*

Olivier Cesarini: Ludovic (baritone)*

Conductor

Jean Deroyer

and the Orchestre Régional de Normandie

** Royaumont Foundation award winner*

Executive production by the Orchestre Régional de Normandie

Co-production Centre Chorégraphique National de Caen en Normandie, Théâtre de Caen, Le Trident – scène nationale de Cherbourg-en-Cotentin, La Fondation Royaumont

the departed Heart

Work commissioned from the Norwegian company Carte Blanche

Premiered 23 May 2019, Carte Blanche, Studio-Bergen (NO)



Echo Flux is a double-bill programme proposed by Carte Blanche, the Norwegian national contemporary dance company, and based on the encounter between a choreographer and a composer. In the first part, the choreographer Alban Richard, is associated with the Franco-Argentinean composer Sebastian Rivas and the costume designer Rachel Garcia for *the departed Heart*, a highly melancholic piece in which the dancers' breath is transformed, in real time, into violas da gamba.

It is followed by *Primal* by the Argentine choreographer Ayelen Parolin and the French composer Ezra. Sámi rituals and beatboxing are the basis of this energetic piece that plunges the dancers into a search for their shamans.

Conception, choreography

Alban Richard

Original score

Sebastian Rivas

With the dancer-performers of Carte Blanche – the Norwegian national contemporary dance company

Adrian Bartzcak, Caroline Eckly, Daniel Mariblanca, Aslak Aune Nygård, Tilly Sordat

Choreographic assistant

Daphné Mauger

Costumes

Rachel Garcia

Lighting design

Alban Richard and Robert Roespel

Sound assistant

Max Bruckert

Duration

35 minutes

the departed Heart is part of the *Echo Flux* double programme with *Primal* by the choreographer Ayelen Parolin and the composer Vincent Chtaibi.

Production Carte Blanche (NO)

Co-production Bergen International Festival 2019, Grame – Centre National de Création Musicale, Centre Chorégraphique National de Caen en Normandie

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 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.

Devised and choreographed by

Alban Richard

Assistant choreographer

Max Fossati

Music

Hoketus / Louis Andriessen

Lighting design

Valérie Sigward

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.

Buées

Premiered 21 May 2016, Cluny Musée national du Moyen-Âge de Paris



Buées embarks the spectator on a labyrinthine journey on which many scenes take place together.

In this performance, the dancers draw from a repository of medieval iconography to create a dance filled with gestures depicted in stone and painting. The spectator-visitor is invited to wander around the site to discover the various dance spaces. *Buées* proposes a faraway expedition into a gothic world.

Buées is part of a cycle of performances that created since 2012. Designed for museum spaces, these two-hour activations propose dance as a visual work to be visited. Spectators can stay to contemplate the work as long as they wish, walk through the choreographic space without paying attention, linger or come back several times during the visit of the site.

Conception and choreography

Alban Richard

Alternating performers

Anthony Barreri, Camille Cau, Nicolas Chaigneau, Max Fossati, Massimo Fusco, Mélanie Giffard, Yannick Hugron, Alban Richard

Alternating musicians

Erwan Keravec (bagpipes), Brigitte Lesne (vocals and harp)

Duration

2 hours

Altered Dance



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

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.

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 (INEDT
collection/Maison des cultures du Monde, 1998)

Duration

2 hours, no intermission

Executive produced by the Centre chorégraphique
national de Caen en Normandie

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

Combustion



©Agathe Poupeney

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

Devised and performed by

Alban Richard

Sound design

Félix Perdreau

Duration

2 hours, no intermission

Executive produced by the Centre chorégraphique national de Caen en Normandie

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

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,

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.

Claire Leloutre, Dylan Leterrier, Louise Lorendeau, 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 2021-2022

AUGUST 2021

- 20 > 24 THE WEIRD SISTERS PROJECT Les Traversées Tatihou, Saint-Vaast-la-Hougue
20 > 24 ALTERED DANCE Les Traversées Tatihou, Saint-Vaast-la-Hougue

SEPTEMBER 2021

- 10 VIVACE L'intervalle, Centre culturel et scène de territoire, Noyal-sur-Vilaine

OCTOBER 2021

- 08+09 3 WORKS FOR 12 La Filature, scène nationale de Mulhouse, *Festival Musica*
12 3 WORKS FOR 12 Scène nationale d'Orléans
14 VIVACE LUX, scène nationale de Valence

NOVEMBER 2021

- 09 3 WORKS FOR 12 Le Tangram, scène nationale d'Evreux-Louviers
16 FIX ME Châteauvallon-Liberté, scène nationale Ollioules
18 FIX ME L'Archipel, scène nationale de Perpignan
24 3 WORKS FOR 12 Théâtre, scène nationale de Saint-Nazaire
30 3 WORKS FOR 12 Le Bateau Feu, scène nationale de Dunkerque

DECEMBER 2021

- 04 ALTERED DANCE Le Phare, CCN du Havre Normandie, *Pharewell*
18 VIVACE Centre culturel Les Franciscaines, Deauville

JANUARY 2022

- 05+06 3 WORKS FOR 12 théâtre de Caen
07 VIVACE Espace Culturel Colmont, Gorrion, *Saison culturelle du Bocage Mayennais*
12 > 15 3 WORKS FOR 12 Chaillot – Théâtre national de la Danse, Paris
18 VIVACE Théâtre des Ursulines, Le Carré, scène nationale et centre d'art contemporain de Château-Gontier
21 VIVACE Le Préalable, Ligné, with Le Réseau Chainon (2 shows)
24 SOMEHOW MYSELF SURVIVED THE NIGHT Musée de l'Orangerie, Paris (2 shows)
25 VIVACE Théâtre du Cormier, Cormeilles-en-Parisis, *Escapes Danse*
28 3 WORKS FOR 12 Le Rive Gauche, scène conventionnée de Saint-Étienne-du-Rouvray, with Opéra de Rouen Normandie (rescheduled)

MARCH 2022

- 11 VIVACE Théâtre Les 3 Chênes, Loiron-Ruillé, with Le Réseau Chainon (2 shows)
15 VIVACE Le Bateau Feu, scène nationale de Dunkerque, *La Nuit de la danse*
16 SOMEHOW MYSELF SURVIVED THE NIGHT Musée de Kaunas, (Lithuania)
20+21 VIVACE Atmosphère – Espace culturel Jean Montaru, Marcoussis, with Le Réseau Chainon, *Festival Essonne Danse 2022*
23+24 FIX ME Le Centquatre-Paris, Festival Séquence Danse
29 VIVACE UFR Santé de Martainville, Rouen, with L'étincelle – Théâtre(s) de la ville de Rouen
30 VIVACE Maison de l'Université, Mont-Saint-Aignan, with L'étincelle – Théâtre(s) de la ville de Rouen
31 VIVACE UFR Sciences et Techniques du Madrillet, Saint-Étienne-du-Rouvray

APRIL 2022

- 04+05+07** VIVACE Auditorium de Coulanges, Gonesse, *Escales Danse* (6 shows)
08+09 VIVACE Parc Lapresté, Jouy-le-Moutier, *Escales Danse*
10 VIVACE Parc de l'Abbaye de Maubuisson, centre d'art contemporain
Val d'Oise, *Escales Danse*
12 VIVACE Espace Germinal, scènes de l'Est Valdoisien, Fosses, *Escales Danse*
13 VIVACE Commune de la Communauté d'agglomération Roissy Pays de France
(en cours), *Escales Danse*
14 VIVACE L'Orange Bleue*, Eaubonne, *Escales Danse*
28 VIVACE Piano'cktail, Bouguenais, with Le Réseau Chainon

MAY 2022

- 03** VIVACE Centre Culturel Charlie Chaplin, Vaulx-en-Velin, with Le Réseau Chainon
(2 shows)
05+06 VIVACE L'Usine A Gaz, Nyon (Switzerland), with Le Réseau Chainon
10 3 WORKS FOR 12 Le ZEF, scène nationale de Marseille, *Festival Propagations*
with GMEM – Centre national de création musicale de Marseille
11+12 VIVACE MJC de Rodez – Théâtre des 2 Points
13+14 VIVACE Place de la Mairie, l'Escale de Tournefeuille, with Neufneuf
Plateforme de la Compagnie Samuel Mathieu, with Le Réseau Chainon
19 VIVACE Parc du Château de Girard, Mèze, *Alors on danse !* avec le Théâtre Molière –
Sète, scène nationale archipel de Thau
20 VIVACE Jardin des Remparts, Loupian, *Alors on danse !* avec le Théâtre Molière –
Sète, scène nationale archipel de Thau
21 VIVACE Place de la mairie, Vic la Gardiole, *Alors on danse !* avec le Théâtre Molière –
Sète, scène nationale archipel de Thau
22 VIVACE Espace Ferdinand Buisson, Villeveyrac, *Alors on danse !* avec le Théâtre
Molière – Sète, scène nationale archipel de Thau
26 VIVACE Relais Culturel, Théâtre de Haguenau, *Festival L'Humour des notes*,
with Le Réseau Chainon (2 shows)

JUNE 2022

- 01** VIVACE Le Carreau du Temple, Paris, *Festival Jogging 2022*

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