

BOOKLET 5

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

YEAR 2022

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.



Véronique Doisneau (film)

Jérôme Bel and Pierre Dupouey

Monday 10 January, 7pm

When Jérôme Bel was invited to create a piece for the Paris Opera Ballet by its director Brigitte Lefèvre, he decided to stage a kind of theatrical documentary on one of its dancers: Véronique Doisneau, who was close to retirement at the time. In this piece, she performs alone on stage, taking a retrospective and subjective look back at her career as a ballerina in this institution.



Cédric Andrieux

Jérôme Bel

Tuesday 11 January, 8pm

With *Cédric Andrieux*, the choreographer Jérôme Bel composes a portrait of a dancer who was a member of the Merce Cunningham Dance company. A fascinating performance, halfway between biographical account and historical study.

The solo *Cédric Andrieux* belongs to a very special series of portraits that choreographer Jérôme Bel initiated in 2004 with *Véronique Doisneau* (the name of a dancer in the Paris Opera corps de ballet) and that he continues to work on today, providing a wide range of perspectives on the history of dance. In this piece, which has toured the world since its premiere in 2009 at the Théâtre de la Ville in Paris, the dancer Cédric Andrieux looks back on the journey he has travelled, from his formative years in contemporary dance to his career as a performer for Merce Cunningham in New York and then with the Lyon Opera Ballet. In a succession of danced moments and narratives, Cédric Andrieux expresses the relationship of a body with the codes, learning and people that have shaped it.

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



Exhibition: Gisèle Vienne Travaux 2003 – 2021

Wednesday 26 January to Tuesday 8 February

In conjunction with the performances of *L'étang* presented at the Comédie de Caen, the CCNCN proposes *Travaux 2003-2021*, an installation by Gisèle Vienne centred on the strange dolls that populate the works of the Franco-Austrian choreographer, visual artist and director.

For the past twenty years, Gisèle Vienne has developed her practice on stage – where she has established herself as a major figure in the performing arts – but also through visual works in which photographs, dolls, texts and music articulate the same material in different ways. The installations and exhibitions establish a dialogue with her stage productions, sharing their aesthetic and conceptual preoccupations. Since 2003, Gisèle Vienne has created some sixty dolls of troubling strangeness and featured them in several of her pieces. A selection of these dolls is presented here. Far from being inert, these representations of adolescents are fully-fledged characters on stage.



Forum: “Creating the conditions for health”
11 to 13 February

For a long time, studying the way we perceive the world around us meant focusing on memory, logic and learning. Today, we also take into account affect, emotions, ethics and instinct to explain how we experience things and our relationship to the world. The dancing body is at the intersection of these questions posed by cognition.

Because it can take very different forms and because it is also a point of view on the world, dance contributes to the construction of self and to a person's physical, mental and social well-being. It will be the entry point for these three days of sharing, which will convene guests from various backgrounds: choreographers, scientists, academics and doctors.

Intended to be open to all, the programme proposes meetings with different formats:

- Workshops to experiment and experience
- Explanatory readings-demonstrations
- Round tables to exchange and compare disciplines

Each event will offer opportunities to forge links between specialists, practitioners and the general public.

With CND – Centre National de la Danse



Strange Garden

Colette Sadler

Tuesday 1 March, 8pm (school performance at 2.30pm)

A garden like no other, where strange creatures defy gravity, comes to life before our eyes. An original and colourful creation by Scottish choreographer Colette Sadler that will fascinate audiences of all ages.

To mysterious synthetic music and curious gurgling sounds, two unidentified green lights approach the stage and reveal a strange landscape: something moves, the floor comes to life. From this vague and bubbling form, improbable figures soon emerge, strange creatures that metamorphose, move, play and interact with each other. A magical, funny and disquieting tableau is composed and recomposed before watching adults and children, who will be able to recognise forms from everyday life that seem to be endowed with special powers.

With the Théâtre du Champ Exquis



OVTR (ON VA TOUT RENDRE)

Gaëlle Bourges

Wednesday 23 and Thursday 24 March, 8pm

In a joyful and political gesture, Gaëlle Bourges recounts the destiny of one of the six caryatids of the Acropolis of Athens now separated from its companion pieces, having fallen victim to a vast act of plunder orchestrated by a British aristocrat in the early nineteenth century.

OVTR taps into the debates that have been going on for some years about the return of looted works, particularly on the African continent during the colonial period. However, in this piece Gaëlle Bourges remains with European borders to tell the incredible story of a Greek caryatid that was removed at the very beginning of the nineteenth century and deprived of the role it shared with its five sisters: supporting the entablature of a temple on the site of the Acropolis. It was sent to London, under the patronage of the aristocrat Lord Elgin, who sold it – along with a large part of the Parthenon frieze – to the English government, which entrusted it to the British Museum, where it can still be seen today. But isn't it high time it was returned to its country of origin? Gaëlle Bourges tackles this issue in a delightful production in which the caryatids are embodied by six performers, flanked by a musician and a narrator to give voice to the writings of the period and more recent discourse.

With the Théâtre de Caen



Lost in Ballets russes

Lara Barsacq

Tuesday 05 and Wednesday 06 April, 8pm

With *Lost in Ballets russes*, Lara Barsacq proposes a show forging a dialogue between the history of dance, childhood memories and family history. The story of an emancipation, in words and movements, guided by the figure and the career of the dancer Ida Rubinstein.

Lara Barsacq delicately weaves a personal and artistic story from a founding image: a reproduction of the portrait of Ida Rubinstein by the painter Léon Bakst, hanging on a kitchen wall in her childhood home. This image, which to her mind is synonymous with the freedom of the body, not only represents a decisive milestone in her attraction to dance but also acts as a link to a past with personal resonances, since Leon Bakst is her great-great uncle. By following this family story back in time, studying other paintings, taking an interest in the Ballets Russes and the extraordinary figure of Ida Rubinstein, the choreographer discovers a whole section of the history of dance.

With the Théâtre de Caen



Showgirl

Marlène Saldana and Jonathan Drillet

Wednesday 20 and Thursday 21 April, 8pm

A loose adaptation of Paul Verhoeven's sultry cult film, *Showgirl* takes the explosive form of a multi-voiced monologue, immersing the audience in a Las Vegas where everything revolves around sex, power and violence.

A subversive film that was misunderstood and unloved at the time of its release in 1995, *Showgirls* follows the humiliating and tumultuous journey of Nomi Malone, an ambitious young girl who dreams of becoming a dancer in the most prestigious casinos of Las Vegas. By exposing the more abject side of the "American dream" in a frontal and lurid manner, Paul Verhoeven provoked the ire of Hollywood. The first victim of this affront was Elisabeth Berkley, the courageous lead actress, whose subsequent career was jeopardised. Marlène Saldana and Jonathan Drillet capture this double movement: the scenario of a film and the journey of an actress, which mirror each other in a sad irony. Performing almost alone on stage, Marlène Saldana is Nomi, Elizabeth and herself at the same time, with the voices of the other characters passing through her. In a volcanic set designed by Sophie Perez and to original music by Rebeka Warrior, she dances, sings and harangues the audience.

With Comédie de Caen – CDN de Normandie



A l'Ouest

Olivia Grandville

Thursday 05 May, 7.30pm

In the West, as stated by the title of this piece, Olivia Grandville found the inspiration for a hypnotic, breathtaking and resolutely contemporary show set to the pulsing rhythms of Amerindian dances.

The curiosity that incited choreographer Olivia Grandville to follow the trail of traditional Amerindian dances – on a journey that took her from Quebec to New Mexico – came about from an encounter with the music of Moondog. Since first discovering the Sun Dance of the Arapaho tribe when he was a child, the famous New York composer cultivated an almost mystical fascination for the rhythms of the sacred dances of the Plains Indians. This fascination runs through a body of work that resonated with Olivia Grandville's childhood dream of undertaking a voyage to meet the indigenous nations of North America. The choreographer brought back the material for *À l'Ouest* from this encounter, vivaciously combining the learned and the vernacular, the traditional and the contemporary.

With Le Sablier, Ifs



BSTRD + Mascarades

Monday 16 May, 8pm

An evening set to the sound of electronic music: whether in the rhythms Katerina Andreou chooses to physically channel by relentlessly pacing the elevated stage of *BSTRD* and or the liberating crescendo of *Mascarades*, Betty Tchomanga's first solo.

***BSTRD* by Katerina Andreou**

In the corner of a ring-like stage, a record spins on a turntable and Katerina Andreou hits the floor to the sound of house music, a hybrid current of electronic music where samples and influences are mixed. It is precisely this composite nature of the music that the choreographer transcribes into movement in *BSTRD*, her second solo. A bastardisation that is not an absence of but a multiplicity of origins, integrated into a new language, a choreographic writing made of repeated gestures and moments of improvisation.

***Mascarades* by Betty Tchomanga**

Betty Tchomanga conceived this first solo by working on the figure of Mami Wata, a water spirit who embodies power and sexuality, and is associated with money and beauty. She is present in various countries of Central and West Africa, but also in Brazil and Cuba, and depending on the country and the context, she can be adored or feared. It is this ambivalence that Betty Tchomanga takes up in a piece that is articulated around a single movement, a belly twitch that becomes a jump, placing her body in a vertical oscillation.

With Chorège CDCN Falaise Normandie

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.



Betty Tchomanga

Residency from 18 to 30 April 2022

Ecological issues and the colonial past are at the heart of the stories channelled through the bodies of the four performers in *Leçons de Ténèbres*, Betty Tchomanga's new production.

The seventeenth-century liturgical musical genre known as “leçons de ténèbres”, literally lessons of darkness, comprises vocal polyphonies based on extracts from the Lamentations of Jeremiah, which mourns the destruction of Jerusalem. The piece *Leçons de Ténèbres*, currently being developed by choreographer Betty Tchomanga, mourns another destruction, that of the Earth. In his essay *Une écologie décoloniale* (Decolonial Ecology), the political scientist Malcom Ferdinand proposes a new way of considering the ecological question by linking it to colonial history. The figure of the slave ship becomes a political metaphor, conveying another history of the world and of the Earth, where the meeting and circulation of beliefs, thoughts and imaginations are possible.



Ellen Furey & Malik Nashad Sharpe

Residency from 02 to 13 May 2022

In their new two-hander, Ellen Furey and Malik Nashad Sharpe seek to break free from the limitations that constrain us to regain control of our destinies.

With *High Bed Lower Castle*, choreographers and performers Ellen Furey and Malik Nashad Sharpe pursue a project initiated in 2018 with their first collaboration, *SOFTLAMP.autonomies*. In that first work, the duo reflected on the concept of solidarity, counterbalancing their solo practices: how can two characters be seen simultaneously “dancing together” and autonomously? Today, the two choreographers are extending their reflection by emphasising the way in which each of us can share our own strategies to achieve our fulfilment and our empowerment. A path to autonomy through imitation, immersion and alchemy. In this way, Malik Nashad Sharpe and Ellen Furey develop the idea that our limits can be overcome if we realise that destiny is already in our hands.



Pol Pi invites the Solistenensemble Kaleidoskop

Residency from 06 to 18 June 2022

Choreographer Pol Pi is working on an augmented reading of Dmitri Shostakovich's *String Quartet No. 8*, imagining a danced interpretation of the music but also considering the contribution of the instrumentalists' breath, playing and postures.

From his years as a viola student in the classical music department of the University of Campinas, Brazil, choreographer Pol Pi has kept a powerful memory of Dmitri Shostakovich's *String Quartet No. 8*. For its strength and what it says about the composer, but above all for the physical and emotional commitment it demands of performers. This way in which the music can be channelled through the musicians' bodies is the primary driving force of a production that will be based on Shostakovich's score, to experiment with physical translations of a vocabulary specific to string instruments.



Maud Blandel

Residency from 15 to 30 September 2022

With this choreographic translation of a piece by the composer Gérard Grisey, *Le Noir de l'étoile*, Maud Blandel reveals the invisible to the audience: the sound of the stars, the chaos of the celestial spheres. Dance, acoustics and astrophysics converse to rekindle our imagination.

How can we imagine the sound of stars? This question has traversed the ages, framed in different ways from one great scientific revolution to the next. Research associating mathematics, physics, astrophysics and acoustics has made it possible to renew our representations of this phenomenon: once imagined as a harmonious sound, it is now perceived as chaos, a cry. Maud Blandel's work on *Le Noir de l'étoile* is faithful to this trans-disciplinary principle, in particular given that it is based on a dialogue with scientists, as was the piece by the composer Gérard Grisey in 1991, whose title and concept she borrows: having the audience see and hear the sound of the stars and what remains of them after their extinction.



Pierre Godard & Liz Santoro with Pierre-Yves Macé

Residency from 17 to 29 October 2022

Inspired by a mathematical game and the principle of cell division, Pierre Godard and Liz Santoro have created a piece for three dancers and three musicians, in which each influences the other's performance. A score that is both precise and random.

The Game of Life is an extension of a performance imagined in 2019 by Pierre Godard and Liz Santoro, where the choreographers experimented with different ways of rethinking the link between dance and music. With this question in mind: what happens when a dancer performs a musical score and when a percussionist appropriates the movement of a dance piece? The duo, now in association with the composer Pierre-Yves Macé, is inspired by the cellular automaton "Life" imagined in 1970 by the mathematician John Conway to work on an ecosystem where each movement made by a performer determines that of the others. Like a game of dominoes governed both by mathematical rules and by accidents.



Bryana Fritz & Thibault Lac
Residency from 14 to 18 November 2022

With *KNIGHT-NIGHT*, Bryana Fritz and Thibault Lac turn their attention to the figure of Don Quixote to work on the fluctuation between reality and representation, abstraction and narration. Dance and poetry celebrate the fragility of the moment.

Placed in a space-time between dream and reality, Don Quixote is both “a ghost in life and real in death”, in the words of Jacques Ibert, who composed the songs for Georg Wilhelm Pabst’s *Don Quixote* in 1933. The composite and pointillist nature of *KNIGHT-NIGHT* reflects this state of in-betweenness. Dancers Bryana Fritz and Thibault Lac develop this production by combining text, sound, music and movement to celebrate the fragility of the moment. The motifs, objects and scenery are made out a bit at a time, leaving the audience to exercise its gaze, linking the different elements together. Within this lightly defined stage space, the music has a tangible presence through a mixture of pop and synthetic sounds.

3. SUPPORTED ARTISTS AND CO-PRODUCTIONS



Brigel Gjoka & Rauf “Rubberlegz” Yasit

Residency from 17 to 21 January 2022

Brigel Gjoka and Rauf “RubberLegz” Yasit at work on their new production, *Neighbours*. A unique opportunity to meet the two choreographers, who are developing a new language, born of their respective techniques and cultural heritages.

The neighbourhood explored by Brigel Gjoka and Rauf “RubberLegz” Yasit in *Neighbours* is first and foremost the stage where the two dancers met in 2018 during the production of William Forsythe's *A Quiet Evening of Dance*. That was where the desire to extend a dialogue based on different cultures and practices arose. Brigel Gjoka trained at the National Ballet School of Tirana and at the Ecole Supérieure de Danse de Cannes Rosella Hightower, a symbol of classical and contemporary excellence. While Rauf “RubberLegz” Yasit is a self-taught dancer who bends his body to the fantasies of an imagination that is closer to hip-hop culture. It is also a geographical neighbourhood: Europe as a playground for these dancers born respectively in Albania and Germany.



Katerina Andreou

Residency from 14 to 25 February 2022

Katerina Andreou forges her new solo, the choreographic and sound piece *Mourn Baby Mourn*, from the raw material of sadness and nostalgia.

Katerina Andreou's thinking is shaped by a diffuse feeling of sadness and frustration, both intimate and shared, since she finds powerful echoes of it in other works. First in the writings and reflections of the philosopher Mark Fisher, who analyses twenty-first century society in the light of this melancholy, and then in so-called "hauntological" pop music, that is to say music entirely inhabited by traces of the past. But it is not so much these works themselves that nourish the choreographer's work on *Mourn Baby Mourn* as the disturbing fact that she recognises herself in them almost too much. An intimacy and a personal impasse that she intends to transform into tools for writing, dancing and producing sound. The "Mourn" of the title also implies a lamentation, often the role of women, expressing both the personal and the collective. With its title in the form of a pop culture reference, *Mourn Baby Mourn* oscillates between the essential and the futile in an attempt to escape melancholy.