A space for artistic experimentation

The Camping festival entails 15 shows (with 4 creations, 5 French premieres and 4 repertory shows) and is a choreographic platform offering 39 workshops for 700 campers: 400 professional dancers and 300 students coming from 29 art schools worldwide.

The Camping festival is also: projections, encounters, morning lessons, round tables with a forum, festivities, Camping Kids, professional resources, a School Marathon...

Camping for everyone, Camping for campers: a now unmissable international event, unrivalled on the French scene.

Camping

Summer 2019

Pantin / Paris / Lyon
for everybody
Performances

French premiere
Daniel Linehan, Blastus
Body of Work
6.17 & 18
7:30 pm / 9:45 pm
CN D Studio B
€ 10 / € 5
with Rencontres chorégraphiques internationales de Seine-Saint-Denis
Concept and performance Daniel Linehan
Drumming
Vincent Rahin
Outside eye Michael Holland
Lighting design Elke Verschoot
Sound Chloé Rault
Costumes Frédéric Decker
Scenography advisor Rébecca Obadia
Fifteen years after his first creation, Daniel Linehan is conducting dance, archaeological research into his own work, based on his own body and the experiences that have accumulated there, a series of memory strands.

From these by confronting them literally, fragmentary photographs, the choreographer is offering a new reading of his own writings, submerging unknown links that unite them, despite the passage of time. Running against the common opinion that dance is the act of the ephemeral, Study of Work done in a place with a choreography is inscribed painstakingly in the flesh, at the same time as the mind. From the moment of a wound with the help of an anthropologist or an injury, each man-made trace involves a physical memory which arises in the sequel of an injury, each reanimated trace confronts dance with other forms of art.

Born in Seattle, Daniel Linehan worked as a dancer in New York, before moving to Brussels in 2008, where he followed the Research dancer in New York, before moving to Brussels.

In this context, the piece aims at reviving the memory of another. Of energy and the way in which one sign-body transmission, what is being renewed in terms of what is transformed during such a gulf between the choreographer's linguistic apparatus, articulated with the question of gestures. The first trio, which established the originality of his writing, presents the demonstration of a silent execution with a radically emptied staging. The second, bringing together a dancing choir of ten performers, makes us a counterpart between ancient lyricism and theatricality, amid a form which is by definition narrative. Yet, this gesture of revival, produced at an interval of three decades, has nothing to do with a monumental exploration, even if he makes no bones about digging up the awkwardness and provocations of his early works. It means being able to examine what is transformed during such a transmission, what is being renewed in terms of energy and the way in which one sign-body can reanimate the memory of another.

In Marseille, Daniel Larrieu is an unmissable choreographer on the French scene, with over fifty pieces in his repertoire, including the estuaire/musanque, Waterproof, Aunts of Delhi. As a performer for Éléna Tissier or more recently Thomas Larrieu, he also collaborates on more experimental theatrical, visual or pedagogical projects.

From 1994 to 1995, he directed the Centre Chorégraphique National de Toulouse. He has numerous prizes, including the Grand Prix National de la Danse, in France. Larrieu is an associate artist at the Centre des arts English-Luxembourg and permanent guest artist at the Metzinger de Vers (Paris).

Fernanda Silva, Impossible de violer cette femme pleine de vices (1984)

He has been responsible for a good twenty projects, including Not About Everything (2016), also a gap as a Ghost, ghoul or Distilled Man, performed at the Tate Modern, London. Daniel Larrieu has been an actor in the Opéra de Lille and is currently a Creative Associate at d’Angleterre, Antony.

Possible de violer cette femme pleine de vices
24 & 25.06
6:30 pm / 8:45 pm
In French
CN D Studio B
€ 5
Conceivers and creation Sonia Sobral + Daniel Larrieu
Set and costume design beberapa
Concept and creation Fernanda Silva

Taking place on a nocturnal empty stage, reduced to a place of address, Brezalien de la patra goes back over the complex relationships between Brazilian Indians and the modern State: a story of domination seen through the postcolonial prism. Taking its cue from the episodes of the Indian Almirante Kimon, on the back of which the project is set, to the Chamber of a Quixotic we are not the parade, or the pamphlet by the anthropologist Eduardo Vences dos Santos against the reduction of the rights of indigenous peoples in Brazil, this research-political performance expresses to what extent this quite unprecedented project can reactivate the memory of another.

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Fernanda Silva, Impossible de violer cette femme pleine de vices (1984)
The image of a lemniscus, or string roller, is that of someone who uses visual illusions to make us believe, induce or persuade. But, in the history of the cinema, the term was used to denote a mapping of genres, techniques and personalities. To play an integral part in the homunculus, the cinema's ability to conserve a world’s- end is to organise a world and to defend a world, a weekend devoted to the heart. A call was given out to all those who could and would dance Andy’s emblematic pieces: answers came from groups based in Paris but also next to Lyon, Lille or Montpellier, who will be joined by dancers from Camping. “Fan Dance” in a strange mixture of steps but unusual steps, selected by precise arm movements and a constantly evolving random space. It is a short, semi-autonomic, beautifully dance music – physical, mental and emotional coordination, group discipline and personal freedom.” (Andy de Groat)

**Schools Marathon**

**06.22**

3:30 pm / 30 min.

**ON**

Free admission upon prior reservation

In the veritable marathon, which will occupy the various spaces of the CN, the twenty-nine schools invited to take part in Camping will have an opportunity to present their work to the public. Bringing different pedagogical approaches into the field of performance, the schools will be able to showcase their phreobase. Each school will occupy a different studio, which, by day, will become an exhibition space for the school to show what it can provide and the kinds of things its students create.

**Homage**

**Andy de Groat**

**Fan Dance**

**06.22**

4:30 pm / 15 min.

**ON**

5:00 pm / 15 min.

**ON**

5:30 pm / 15 min.

**ON Paris**

Free entrance

Andy de Groat, the American choreographer born in 1963, was based in France from the fall of 2013. He passed away in January 2019, leaving behind a rich and secondary body of work based on a mingling of genres, techniques and personalities. To play an integral part in the homunculus, the cinema's ability to conserve a world’s end is to organise a world and to defend a world, a weekend devoted to the heart. A call was given out to all those who could and would dance Andy’s emblematic pieces: answers came from groups based in Paris but also next to Lyon, Lille or Montpellier, who will be joined by dancers from Camping. “Fan Dance” in a strange mixture of steps but unusual steps, selected by precise arm movements and a constantly evolving random space. It is a short, semi-autonomic, beautifully dance music – physical, mental and emotional coordination, group discipline and personal freedom.” (Andy de Groat)
Miet Warlop, Fruits of Labor
06.26 & 27
8:00 pm / 55 min.
At Théâtre du Fil de l'eau, Pantin

And also
Cillement
A video and photo installation by Vincent Dupont
06.19 > 28
Free entrance
With Laboratoires d'Aubervilliers

Repertoire
Vincent Dupont
France
Hauts Cria (miniature)
06.25 > 27
9:00 pm – 45 min.
At Laboratoires d'Aubervilliers

Choreography and performance
Vincent Dupont
Sound design
Thierry Balasse
Lighting design
Yves Collin
Set
Barta Leven
Text
Agnieszka D’Aquino
Voice work
Valérie Joly
Artistic collaboration
Myriam Lebrun

The prisoner of a cramped domestic interior, with which he vainly tries to become one. Vincent Dupont finally permits what can no longer be contained to be expressed: his furious energy then emerges as being the sole possible remedy to such a stifling situation. After training in the theatre, Vincent Dupont turned to dance, by collaborating with the choreographers Thierry Thiéry, Nango, Georges Appala and Boris Charmatz. Concerned as perceptive experiences, his creations derive their form from the visual arts, the cinema or performances, so as to work towards the breaking down of borders between different disciplines. Since 2001, he has produced a series of dance works, including Cillement, Souffles Jachères improvisations, Air Stéréo- scopia, Cinq apparitions successives.

Established in 2019, Hauts Cria (miniature) is a video and photo installation by Vincent Dupont. A collective call initiates a musical unfurling from the body to the surroundings. The body becomes a sonic instrument which embodies the sensitive, the voice intensifies the place's gravity, the means to become one, the existential crises over popular rock tunes. Driven on by the energies of despair, they occupy and occupy the place's gravity the means to become one, touring the physical agitation in such a way that the body becomes a sounding board, releasing death rattles, meaning or exultations, warning or cries of pain. In this plain expression of an expiatory movement, here put alongside a poem by the alemda-mare by Arpajos d'Aquino describing a battlefield, chosen for its megalopolitan scale, which was exceptional for its era, the performance choreographs a liberating violence which encompass the tensions of its immediate environment. From reconstruction to destruction, Vincent Dupont's furious energy then emerges as being the sole possible remedy to such a stifling situation. Here, the prisoner of a cramped domestic interior, with which he vainly tries to become one, Vincent Dupont finally permits what can no longer be contained to be expressed: his furious energy then emerges as being the sole possible remedy to such a stifling situation.
Rihoko Sato
Japan
IZUMI
2019
6.26 & 27
8:00 pm / 1h
At Maison de la culture du Japon à Paris
Cena Bacallò, with Maison de la culture du Japon à Paris
Choreography, sound collage, lighting design, costumes, performance
Rihoko Sato
Technical coordinator and lighting assistant Séverine Perusinas

After creating her first piece, DMC, staged by the Japanese master Saburo Teshigawara, of whom she is the closest collaborator, Rihoko Sato is pursuing her poetic exploration of the human body with this solo. Meaning both “source” and “spring”, DZUM is also a female fern. Rihoko Sato draws up a danced portrait of an existence on the way, a fragile life which, on emerging from itself, seems to be disintegrating, or else evaporates with the last snows. For, the dancer becomes the tree on which the melted snow runs down, like a body in communion with nature. Marked by its dazzling intensity, the writing mingles the expression of emotions with the physicality of a body being consumed by passion. DZUM is an ode with an uncertain figure which is taking shape, while leaving in shadow the hypothesis of its reality.

Originally from Tokyo, Rihoko Sato trained as a gymnast in Great Britain, then in the USA. In 1995, she took part in Saburo Teshigawara’s workshops in Tokyo before joining his company, KARAK, the following year, becoming his first assistant and one of his most enthusiastic performers. Since 2008, she has been producing her own pieces, including Monavioleta’s Shapings of the Virgin, with the vocal and instrumental ensemble La Tempête. She has won many prizes throughout her career, including the Japan Dance Forum Award 2007 and the Premio Positano Leonide Massine per La Danza in 2012.

Productions DZUM:
Cendrillon: Maman de la culture du Japon à Paris; Centaur Idols: Maman de la culture du Japon à Paris; CN D Studio 3 by Charles de Carvalho, 2013.
First performed on 31 June 2013 at Maison de la culture du Japon à Paris.

Revue
Pierre Droulers-Néelgion
Les Beaux-Jours / transmission II
2019
6.27 & 28
7:00 pm / 1h 30
CN D Grand studio
€ 5
Choreography
Pierre Droulers – Performance
Malika Djardi

Created in 1998 with the dancer Tanos Lawson, then transmitted in 2009 to Katrien Vandermeiren before being revised today with Malika Djardi, this solo opens up a danced pluralistic dialogue with the work of Balthus, which provides it with its title. Considered as a meeting point between dance, sculpture and painting, the choreographic scene takes its inspiration from female figures from thirty-two of his paintings, reflecting their frank lines and the sensual impact of the gaze. In suspended atmosphere, favouring a meditative gaze, the performer adapts and crosses through each of these motifs while retaining of them nothing but a bodily state marked by dissolution, the power of the points of support and the precision of the cuts. From one woman to the next, the performer gradually adapts a distance from the pictorial references so as to compose using just the plasticity of her own body. Through this act of reverential trasmision, dance liberates itself, and thus needs to announce itself once more.

Pierre Droulers trained at Aladine Moutou’s Jeûn’s school, her also with Jerry Grossweiler and Bob Wilson. As a crossroads between disciplines, ever since his first productions (Orient and Déjouer, 1976), he has played on a plurality of modes: dance, music, the surrounding himself with visual artists (Michel François, Alice Thomine Masson and David (Chabord) and, even though choreography still remains his centre of gravity, he has maturated a form of work that eliminates the artificiality and approach the abstraction of light and empty space (Le Dive du coeur, 1989, Petits fondeurs, 1993, Ma saison). From 2005 to 2017, he was the artistic co-director, then an artistic director at Charles D’Arcy, the only choreographic centre in the Wallonia-Brussels Federation.

Les Beaux-Jours / transmission III
2019
9:00 pm / 1h
CN D Grand studio
€ 5
Choreography
Ferdinand, Pierre Droulers
Performance
Malika Djardi

First performed on 1996.

Repertoire
Miguel Gutierrez
USA
SADONNA – The Brown Ambition Tour
2019
6.28
9:00 pm / 1h
CN D Studio 3
€ 5
Concept and performance
Miguel Gutierrez
With
Les Slutinos (Alvaro Gonzalez, John Gutierrez, Santiago Vivenzio)

In the form of a concert conceived as a pregnant homage to his old, Miguel Gutierrez reinterprets some of Madonna’s biggest successes in a melodic way, accompanied on stage by cross-dressed singers, the Slutinos (“The Slut Pony’s Boy Backup Singers”). From effectiveness to sadness, the effective displacement which he produces here gives an additional spirituality to pop hits, which were initially calibrated to make crowds dance and, by doing so, radically renew the listening experience. Run through with delicacy and fragility, and delivered without any superficial artifice, his improvisation is so vocally impressive that it quite literally suspends times. In the process, the show awakens an underground, intimate connection between the star from Michigan and the choreographer from New Jersey, the better to seal their shared destiny, that of people born to their professions who still conserve from their origins the same vogue melancholically, always concealed beneath an apparent effulgence. A multidisciplinary artist, choreographer, performer and musician, Miguel Gutierrez blurs the boundaries between genre and disciplines as part of an artistic strategy to explore both the conventions of performance and the outlines of contemporary identity.

In this colourful show, such as Last Meal... which revisits the American imagination, HOGAN’S MOST HAIT I DONIC, Blood, Headless, Age & Beauty, DEEP ABSTRACT (performed at the CN D in Camping 2020), Cola eucos cereus tours (This concerns all of us) for Ballet de Lorraine (2019), and This Bridge Called My Ass (2015), he produces an endless procession of gaudy borders defying, norms and conventions.
Workshops for non-professionals

CN D Paris / Ateliers Free admission
For all ages of the 7
For the two weeks of Camping, the forecast of the CN D in Paris is being transformed into an ephemeridal studio where dance enthousiasts can attend a workshop led by two guest choreographers free of charge. An unique opportunity for members of the public to dance with internationally famous choreographers!

Workshops led by
Elsa Woliastion 06.18
10:00 pm / 1h

Germaine Acogny 06.19
10:00 pm / 1h

Bouchra Ouzigen 06.20
10:30 pm / 1h

Johanne Saunder 06.25
10:00 pm / 1h

Corinne Garcia 06.27
10:30 pm / 1h

Marcelo Ewell 06.27
10:30 pm / 1h

La ViNETte, Pauline Vilette Free admission

Rémy Héritier & Laurent Pichaud 06.28
10:30 pm / 1h

La ViNETte, La Halle aux coqs Free admission

Closing night by Miguel Gutierrez SADONA – The Brown Arrow Tour 06.28
10:00 pm / 1h

CN D 5€ Free admission
On the borderline between the real and virtual worlds, the evening Watermelon Sisters Go Camping in Paris will be borreny and jubilant, in line with their leaders’ fantasies. See page 6.

Let’s talk about… Health and prevention. What are the issues when it comes to the health of choreographic artists? What set-ups already exist, with which initiatives, and how to put together a sort of handbook? What is being taken in hand, and how to make information become more accessible? Preparing a dancer means effort, recovery and a diet.

Let’s talk about… Art and diversity. In a context of growing globalisation, how is diversity and non-diveristy represented on stage and in the theatre audiences?

Let’s talk about… Mediation: is it a new profession? A new trade or an additional skill-set for dancers? What is the form of connection between audiences and works? How to accompany the understanding of pieces on so to broaden public awareness?

Let’s talk about… Re-taek: How to prepare your piece? How to encourage artists’ participation in the exchange? How to do bulletins, companies and schools bring this question under their guidance? Should re-taek be prepared in an initial training, and how?

Let’s talk about… The connection between art and civil society. Artists attempt to invent new modalities, or another inscription in territories. Artists in distant regions, a project conceived with the Ministry of Culture and civil society. A political and association commitment. Collaborative works.

Forum
Wake up! 06.22
10:30 pm / 1h

Free admission upon prior reservation

Grand studio at the CN D
The worldwide upheaval has now been up, we are currently witnessing what seems to be a tipping point towards totalitarian regimes or else states that raise questions about certain democratic processes. Culture is a symbol which is often attacked outright, or can be seen in the usual epiphanies of the superpossession of the Ministry of Culture in Brazil. So we thought it necessary to take a global look at Europe and the world so as to understand better the reality of our country in danger and conscious more exactly upon international solidarities. Going a problem for artists and groups committed to struggle, which are so scarce, political and artistic seems to us to be the key both to a new future.

Focus on countries in crisis: Brazil. Let’s open the day with the presentation of Brazilian artists while imagining together how a solidarity can be invented in order to accompany those artists under threat.

With the participation of Neuma LLoy, Susana Soledad, Fernando Silva, Wilma Coutinho, Carlos Guzman, Wagner Schiavo, Marcelo Ewell. Focus on the evolution of cultural policies in Europe, in particular in some countries where they are in question. Participations and presentions by our European partners for a symposium of Europe on so to group better those new issues, and the establishment of solidarity networks.

With the participation of partners from the network of EUN European Dance Network in Austria, Poland, Italy, the UK and the Czech Republic.

PhD students’ workshop

Traces and resonances. Re-writing, recording, adapting dance 06.26 & 27

CN D Studio 14 Free admission upon prior reservation

These sessions will examine the way choreographic works evolve according to which make for them of meaning. What are the concrete conditions for producing a dance or an act or an action has been recorded in a video or in the world of those who perform it? We’ll bring together these testimonies with artists, choreographers, directors, and others, in order to approach dance works and practices, when what is at stake is a change of perspective and a new form.

The objectives of these evenements will be to offer ways to reinforce the traces and survivals from the past, and to enable dancers to explore resonances within university research as well as artists and creators.

Proposed by the Maelle des Docteurs et Danse of the CN D, together with the centre de Recherches Choreographiques, this workshop is being held among artists and students in dance at the University of Côte d’Azur) and Saint-Louis doctoral students in comparative literature at the University of Strasbourg.

Media library + Editions

Media library
06.17 22 & 24 & 28
10 am to 7 pm

The Media library at the CN D is in home to thousands of publications on dance in various languages, many of which you are free to consult. It also contains the best place to find out about choreographers, as well as the individual works that have marked the history of choreography and dance-touching in the 20th century or the symbolic today, including those by the various participants in the 2019 edition of Camping. A digital database offers you to all offers numerous audiovisual materials for your consultation, including the complete program of the CN D.

During camping, library, school library, will include a selection of books by students and partners who will suggest a new approach consisting of works they regard as being of key importance for their education.

Editions
06.19
6.30 pm

Talk with Valerie Chirole, an associate artist of CN D, on the occasion of the publication of her book, Els cors d’aires, on CN D editions, Garnier collection.
campers
Since we consider the work of the École de Danse Contemporaine de Montréal as an integral part of the event, we believe it is important to present it. The École de Danse Contemporaine de Montréal is a professional training center for contemporary dance and choreography. It is located on the third floor of the Palais des Congrès de Montréal, and it offers a comprehensive program of dance training and performance. The École de Danse Contemporaine de Montréal is well-known for its rigorous training and for producing dancers and choreographers who are highly respected in the international dance community. The École de Danse Contemporaine de Montréal is also known for its commitment to social and political issues, and it regularly stages dance performances that address important social issues. The École de Danse Contemporaine de Montréal is proud to be a part of the Camping festival, and we look forward to presenting it to our audience.
Corinne Garcia 06.24 > 28 FR & SP corinne-garcia-feldenkrais.fr

A Feldenkrais practitioner and choreographic artist, Corinne Garcia began her career as a performer in 1995. She has danced with Mathilde Monnier, Emmanuel Guéry-Hoët, Deborah Hay, Thierry Bar, Fabrice Lambert and Mead Le Plade. She also regularly teaches at the CN D Lyon, La Réfathan, the Centro Nacional de la Danza de Las Palmeras, the CDN of Bilbao and the CNM in Montpellier. Alongside her career as a performer, she trained in the Feldenkrais method with Vose Lily and has taught it since 2010. She heads the association Motschubâhâ, a “little laboratory of and in motion,” so as to better capture contexts favoring approach and creation through movement, as well as concrete stimulating or blocking the progress of an action.

With this workshop, Corinne Garcia is proposing to “le faire”, in a suspended period of revitalisation in order to bring us inspiration. The fundamental themes of the Feldenkrais method will accordingly be dealt with, improving the quality of movement in terms of its fluidity through the sense of perceptions, compensating the distortions associated with the artist’s activity and rhythm thanks to a better recovery, honing behind an external model or “doing things properly,” broadening self-representation to recover vitality and setting out once more the right tools to be able to pursue an artistic route.

Emanuel Gat 06.24 > 28 FR & EN emmanuelgat.com

Emanuel Gat was born in Israel in 1968. His discovery dance during a workshop with the choreographer Ben Gun, whose company he subsequently joined. He started to work as an independent choreographer in 1994 and founded his own company in 2005 at the Sacro-Soleil Studio in Tel Aviv. He has created several pieces, such as Winter Voyage and The Rise of Sport in 2014, which won a Bessie Award. He moved to France in 2015 and joined the Maison de la Danse as an artist. An associate artist at Festival Montpellier Danse in 2015, then in 2017-2020, he created JONNY, 2020 and TENDBONES (By Jean-Paul). In 2018, he joined up with the Ensemble Modulare to create Story Mary in the course of Hinterlinden the Palais des Papes at the Avignon Festival. He is regularly invited to create and present pieces by such prestigious companies as the Ballet de l’Opéra de Paris, the Sydney Dance Company and the Ballet British Columbia. Emanuel Gat is an associate artist at Châtelet – Théâtre National de la Danse.

This workshop is an invitation to experiment with new ways of approaching choreography, an attempt to explore together models of choreographic composition which take an interest in systems of inclusion and support, rather than competitiveness and rivalry. Emanuel Gat has in particular choreographed Story Water. JONNY X WORKS: focused on this process of artistic production.

Gerard & Kelly 06.24 > 28 FR & EN pierreandkelly.com

Modern Living is an ongoing series of performances and videos cited in iconic modern homes around the world. Mixing them “voices” of modernism for their bedroom choreographies and radical social experiments, the workshop will pose questions around money, the architecture of intimacy, and space.

This workshop starts within the Brutalist architecture of the CNM then moves to the apartment and studio designed and inhabited by Yves Vanier – one of the inventors of what is now called modern architecture. Participants will respond in movement and words to architecture and site, and the workshop will offer them embodied strategies for experimental living.

Erkki Kelly will present Modern Living at V&A Eekko (4h 30m), (Clockwork at Ezekiel apartment in Copenhagen to 4h 3h) Schneider Guesdon at Maison La Roche (4h 45m) as a part of Festival d’Automne à Paris 2019.

Modern Living

With influence in minimalist dance, institutional critique, and queer theory, Brennan and Ryan Kelly create installations and performances at the frontier between dance and contemporary art. Recent exhibitions and performances of their work have been presented by the Chicago Architecture Biennial, Centro Pomodoro (Paris), Guggenheim Museum (New York), Palais de Tokyo (Paris), Brant museum (Los Angeles), The Kitchen (New York), and at CN D as part of the Festival d’Automne, among other institutions.

Prior dance experience required and experience in using words.

Olivia Grandville with Jonathan Seilman 06.17 > 21 FR olivia-grandville.com

After training at the Ecole de Danse of the Opéra de Paris, Olivia Grandville joined Dominique Bagouet’s company in 1998 and passed to his company since 2013. She is currently a performer and a choreographer Nir Ben Gal, whose company performed several pieces, such as Room of Music (2003), The Gauntlet/PHAS, Grand Solo, Dance road and Axial/Amelieville (2010). A associate artist at the Laus Passage in Martes, she has created three choreos (2010) and danced with such companies as Los Ballets Flamenco. In 2014, invited by the Ballet de Lorraine, she created four choreos, alongside her work as a choreographer, she is also a teacher, improviser and performer, in particular with Vincent Dupont and Boris Charmatz. Accompanied by the musician Jonathan Seilman, and on the basis of the documentary Dance Water: 7, years of blood, sweat and tears (1973) of price, music and love, which follow the inescapable dramaturgy of the seven-civil days in August, 1969, Olivia Grandville is proposing a reflection about the heritage of Flower Power and the question of utopias in today’s society. What is the inheritance of the flowering of Love, apart from reaching out to “know like a you”?

Miguel Gutierrez 06.24 > 28 EN miguelgutierrez.org

The workshop will challenge the participants to uncover questions and answers through movement, inserting the conventional propositions that thought comes before action. Gutierrez sees dance as a mode of perceptual inquiry, similar to writing defining it as a form of expression “language” because languages are meant to be understood and to lack that dance defines linguistic comprehension. The participants will write through improvisation and guided exercises, ideas, and relationships of what constitute “consequence” “good improvisation,” “listening” and “development.”

Miguel Gutierrez presents AFRONON - The Brown Ambition Tour in this edition of Camping two pages ago.

Thomas Hauert 06.17 > 21 FR & EN thomasauert.de

Having built a dancer’s career with Anne Teresa De Keersmaeker, David Zambrano and Pietro Duvellers, Thomas Hauert founded his company in 2013. Since then, he has created more than 20 performances such as Cosas en espacio (2017), A comprensión, Jardín (2013), Mano a mano (2013) or You to (2013). His work derives from a research into movement, from the relationship between dance and music; and a writing book that is on improvisation, exploring the tension between liberty and constraint, the individual and the group, order and disorder, form and formlessness. He is responsible for the Bachelor Dance Contemporânea courses at the Manufactura Ecole des Arts de la Scena in Lisbon. He is an “actions on companionado” at the Théâtre de la Danse and is in residency at the Théâtre Les Lumières.

For this workshop, participants will be invited to use their physical situation and the creativity that comes into existence by means of physical circumstances, in order to invent movement patterns and avoid recruiting patterns already inscribed in our bodies. In this way, forms, rhythms, movement qualities for more sophisticated than the ones our conscious mind could invent, may emerge.
Rény Héritier & Laurent Pichaud
06.24 + 28
FR & EN
responsive movement
Rény Héritier is a choreographer and dancer. Since 2014, he has created a dozen pieces in the field of contact improvisation and movement studies, using different techniques: choreographies of touch, movement, and vocal codification as well as kinesthetic and vocal imaginary. His research and creations examine the set-design of movement and singing with meditation practices like dynamic meditation, headbang, and kinaesthetic poetics. In 2018, with Léa Bosshard and Gabrielle Mallet, he codirected the This Variation, 06.28 at La Villette performance Space, which was a scenic and choreographic revealing premiere. The source of inspiration for the choreographer, as she rewrites and rearranges, taking her time and releasing her habitual, which is special to Camping, will provide each participant with the challenge of identifying and listening to the body in motion (breath, circularity, vibration, and silence). Some of the techniques which will be used during the workshop are osteopathy, a perceptive reference, as it is considered as a journey through bodily imaginations. The workshop ‘Chant of the choreographer’ is proposing a way of getting around the transmission practices of the repertories, which are generally seen as a formal transmission of danced gestures, in which style is seen as the final point of the writing process. On the contrary, he will favor recognition games of an author’s foundations, as sources of production for expressive material. This workshop can be considered as a journey-through bodily imaginations, where these choreographers “chant” which make the singularity of their works. Each day, the workshop will be based round by a solo by Jérôme Saillé, Jean-Christophe Paré creation and be a key tool to gather new ideas. HE’S... Have some serious fun!

Nayse López
06.17 + 21
EN
the chant of the choreographer
Jean-Christophe Paré is working in a process of getting around the transmission practices of the repertories, which are generally seen as a formal transmission of danced gestures, in which style is seen as the final point of the writing process. On the contrary, he will favor recognition games of an author’s foundations, as sources of production for expressive material. This workshop can be considered as a journey-through bodily imaginations, where these choreographers “chant” which make the singularity of their works. Each day, the workshop will be based round by a solo by Jérôme Saillé, Jean-Christophe Paré creation and be a key tool to gather new ideas.

Gabrielle Mallet
06.17 + 21
FR
ontological perceptionreference in the services of dancers’ creativity
The parameters of parameters as developed in ontography will be the basis of this workshop, conceived as a memorial pathway towards the adoption of motion. The transmission of tools and know how to dancers, will allow the participants to discover the resources of their own bodily universe, as well as the specific perception reference as a source of motion and creativity, in a new sense of self presence.

Valérie Mèren
06.17 + 21
EN
unison of images
A visual artist, photographer and writer. Valérie Mèren studied at the Ecole Nationale Supérieure des Arts de Paris-Cergy. She made her first videos in 1997. She work mingle different style of movements or narratives which she encounters and experiences, taking her inspiration from everyday events, the cruel or burlesque details of existence, autobiographies or personal testimonies. Le Jeu de la Parole devised an exhibition to host in 2007 to 2019. She is also the author of several narratives published by Editions Those (fac-fac faveur, 2008, Improv!, 2005) and FDL (Disparu Passenger, 2013). iconics objects (Those avec cancelling to vertu et Maria) and collaboration with Dominique Gillot in 2011. and films (this still in solo or trefchild coproduced with Bertrand Thebaut in 2006).

Daniel Linehan
06.24 + 28
FR & EN
thesis-creation:

Jean-Christophe Paré
06.24 + 28
FR & EN

It was with the Ballet of the Opéra National de Paris that Jean-Christophe Paré started his career as a dance performer. Named Princi- pal Dancer in 1982, he had as early as 1989 decided to stand up for the possibility to open new pathways of inspiration in the work of the investigation at the Groupes de Recherche Chorégraphiques of the Opéra de Paris. He has collaborated with many choreographers from current as well as modern dancers (Paul Taylor, Taryn Qoile, American postmodern dance (Alvin Ailey, Merce Cunningham, Andy De-Gray, Leandri Coetzee, young French dance (Dominique Bouffard, Régine Chopinot, Philippe Decouflé, François Perrot). Dancer, company organizer and dancer, he has recently, romance and Baroque dance. These are references for him in the conception of educational projects which he conducts while directing the depart- ments of the École Nationale Supérieure de Danse in Marseille (since 2005), then the Conservatoire National Supérieur de Musique et de Danse in Lyon (since 2008).

The chant of the choreographer
Jean-Christophe Paré is proposing a way of getting around the transmission practices of the repertories, which are generally seen as a formal transmission of danced gestures, in which style is seen as the final point of the writing process. On the contrary, he will favor recognition games of an author’s foundations, as sources of production for expressive material. This workshop can be considered as a journey-through bodily imaginations, where these choreographers “chant” which make the singularity of their works. Each day, the workshop will be based round by a solo by Jérôme Saillé, Jean-Christophe Paré creation and be a key tool to gather new ideas.

Bouchra Ouizguen
06.17 + 21
FR & EN
If You Can’t Change the World Build a Better One
Bouchra Ouizguen is a Moroccan dancer and performance artist who has been involved in the development of a local choreographic scene since 1999. She graduated from the Opéra de Lyon (under the direction of Philippe Découflé, François Verret, Daniel Derriën), in 2004, where she has been involved in the creation of educational projects which he started his career at the heart of his work. By manipulating the games of an author’s foundations, as sources of production for expressive material. This workshop can be considered as a journey through bodily imaginations, where these choreographers “chant” which make the singularity of their works. Each day, the workshop will be based round by a solo by Jérôme Saillé, Jean-Christophe Paré creation and be a key tool to gather new ideas.

Janet Panetta
06.24 + 28
EN
This technical workshop will focus on the reconstruction of movement, removing all arti- ficial affections, having just the one tech- nique in view, to adapt in dancers with different backgrounds.

Prior dance experience required

Jean-Christophe Paré
06.24 + 28
FR & EN

Jean-Christophe Paré
06.24 + 28
FR & EN

Bouchra Ouizguen
06.17 + 21
FR

Jacqueline Boissière with Bouchra Ouizguen
The technical workshop will focus on the reconstruction of movement, removing all artif- icial affections, having just the one tech- nique in view, to adapt in dancers with different backgrounds.

Prior dance experience required

Bouchra Ouizguen
06.17 + 21
FR & EN

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Bouchra Ouizguen
06.17 + 21
FR & EN

If You Can’t Change the World

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06.24 + 28
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FR & EN

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Prior dance experience required

If You Can’t Change the World

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FR & EN

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Prior dance experience required

If You Can’t Change the World

Jean-Christophe Paré
06.24 + 28
FR & EN

Bouchra Ouizguen
06.17 + 21
FR & EN

This technical workshop will focus on the reconstruction of movement, removing all arti- ficial affections, having just the one tech- nique in view, to adapt in dancers with different backgrounds.

Prior dance experience required
Claudia Tiozzo and Martin Baré
06.17 + 21
FR & EN
edit-danse.org

Claudia Tiozzo trained in classical and contemporary dance in Italy, then moved to Paris in 1995. Alongside her work as a performer with Bilico Work, Monica Apariçio, Claire Reverdy and Xavier Lévy, she conceives and performs her own pieces. While the voice has been one of her preferred means of expression since 1996, The Family Tree (2019), her performances, installations or videos also focus on the rituals of everyday life, with a coming and going between artistic practices, production processes and transmission. In 2011, she received a dance research and heritage grant from the CN-DR and began performing to create clothes. She currently works on DNA, a piece in residence at the Laboratory of Avantgarde. Martin Baré started out by taking an interest in juggling and magic. He then naturally turned towards the circus, and trained as an acrobat, performer and lighting creator. In 2002, his encounter with Andy de Great was decisive. He has become serious, performer, registrar and lighting creator. This workshop, conceived in close collaboration with Martin Baré, is the communication of the work of the choreographer Andy de Great. Claudia Tiozzo is proposing an approximation of space thanks to the techniques of the tower – thus allowing for a projection towards the exterior, but also from the self to the self of the group, as a prop in de Great’s piece Rope Dance Translation (2015). The aim is not to return to an archive, but rather to transform it in such a way that everyone’s own personality and energy.

See biography page 4

Ming Wong & Yu Cheng-Ta
06.17 + 21
EN
mingwong.org / yuchengta.com

Ming Wong and Yu Cheng-Ta are the Watermelon Sirens. They prepare to explore the space between virtual and real, between the performances mani...
Invited schools
The “campers” or participants in Camping are you students drawn from 29 art schools in France, Europe and around the world, as well as 400 professional dancers attending their platform of workshops and discussions as individuals.

CalArts - California Institute of the Arts, Los Angeles
calar.tcs.edu
Certificat Danse et Pratiques
Chorégraphiques, Charleroi Danse
charleroi-danse.be
Conservatoire National Supérieur Musique et Danse de Paris (CNSMD)
conservatoireparis.fr
Dançando Com a Diferença, Madère
madereinclude.com
Danish National School of Performing Arts, Copenhagen
danse.dk
École de Danse Contemporaine de Montréal (EDCM)
edcm.ca
École Nationale Supérieure des Beaux-Arts de Lyon (ENSBA Lyon)
enso-lyon.fr
Les Beaux-Arts de Paris beauxartsparis.com
École Supérieure d’Art de Clermont Métropole, Clermont-Ferrand (ESACM)
esacm.fr
École Nationale Supérieure de Paysage, Versailles (ENSP)
ecole paysage.fr
Extensions, La Place de la Danse, Centre de Développement Chorégraphique National Toulouse / Occitanie
laplace3delausanne.com
Institut Français de la Mode, Paris
thefip.com
Instituto Nacional de Artes Escénicas, Montevideo (INAE)
inac.gub.uy
Hong Kong Academy for Performing Arts (HKAPA)
hkapa.edu
KASK - School of Arts, Gand
school@artgent.be
L’École Supérieure d’Art Dramatique du Théâtre National de Strasbourg	unfr.so
La Manufacture - Haute École des Arts de la Scène, Lausanne
haes.ch
Master exerce, Institut Chorégraphique International – CCN Montpellier-Occitanie/ Pyrénées Méditerranée
iccin.com
Salzburg Experimental Academy of Dance (SEAD)
sead.at
Sareyet Ramallah saryet.ps
SNDO - School for New Dance Development, Amsterdam
sndo.eindhoven.com
Taipei National University of the Arts, Taipei (TNUA)
tnua.edu.tw
The Dance Center of Columbia College, Chicago
dancemc.edu
The Jerusalem Academy of Music and Dance
jama.ac.il
University of the Arts - School of Dance Philadephie (UARTS)
urats.edu
University of California Santa Cruz
ucsc.edu
VCA - Victorian College of the Arts Dance, University of Melbourne
vca.unimelb.edu.au

Morning classes
06.18 > 20 & 06.25 > 28
10:30 > 12:30 pm
Every day, the guest schools will have the opportunity to conduct the meeting class for all the participants, providing everyone with a chance to discover the teaching methods and sources of inspiration of the diverse schools.

Professional resources
Every day throughout Camping, the CN D is providing special services for students and professionals.

Information point
FR & EN
CN D Palier Est, 1st floor
06.18 > 21 & 06.24 > 27
11:00 - 2:00 pm
Working or touring in France
The professional resources team can provide you with information about how the choreography sector is organised in France: working contracts, performing arts contracts, job opportunities, social welfare, etc.

06.18, 19, 25 & 26
Translations
You can ask physiotherapists for advice or an opinion with regard to prevention, physical preparation, returning after injury, or about recuperation, massage, stretching.

06.18 & 27
Information point: welcome desk for foreign artists
Amaris Lukas, head of MobiCulture, answers all the administrative and practical questions that foreign artists might have about working in France: residency permits, visas, health insurance, taxes, etc.

06.18 - 27
Information briefing on the availability of studios and residencies at the CN D.

Campings health
Physiotherapy session
Every day, a physiotherapist is available at the CND for advice or a medical opinion in a first aid situation.

06.18 > 21 & 06.24 > 27
11:00 - 2:00 pm
Physiotherapists from Insep (Institut National du Sport, de l’Éducation et de la Performance).

06.22
10:00 - 11:00 am
Patient Seminale, a physiotherapist working with dance companies.
1 CN D
1, rue Victor Hugo
93507 Pantin Cedex
Métro 5-8-10
RDH Pantin
73 BP Delphine 85p9
+33 (0)1 41 83 98 98
cnd.fr

2 Appartement-atelier de Le Corbusier
24, rue Nungesser et Coli
75014 Paris
Métro 10 PORT d’Auteuil, 4 Michel-Ange Moltke
Bus 194 Porte Molière, 54 Porte d’Auteuil
+33 (0)1 44 58 51 71
atelierarchitectur.fr

3 Atelier de Paris
Cartoucherie
2, rue du champ de Mars
75014 Paris
Métro 18, Château de Vincennes, puis navette gratuite
Bus 122 Cartoucherie
+33 (0)1 41 60 72 72
arteptparis.org

4 Cité de l’architecture et du patrimoine
1, Place de la Tour Saint-Jacques et du 12 novembre
75004 Paris
Métro 9, Trinité, 6, Trinité Badabou
Bus 14, 50, 51, 52 Trinité
+33 (0)1 55 55 61 20
villeparis.fr

5 Cité internationale des arts
18, rue de la Villette de ville
75019 Paris
Métro 7 Porte de Vincennes, 2, Jean-Paul II
Bus 60, 96 Porte Louis-Philippe
+33 (0)1 48 49 96 50
villeparis.fr

6 Conservatoire à rayonnement départemental de Pantin
2, rue Sadi-Carnot
93500 Pantin
Métro 5-8-10
RDH Pantin
73 BP Delphine 85p9
+33 (0)1 41 60 72 72
ville.pantin.fr

7 École élémentaire Joséphine Baker
18, rue Saint-Paul
93500 Pantin

8 Espace Niemeyer – Siège du parti communiste français
2, place du Colonel Fabien
75014 Paris
Métro 2 Colonel Fabien, 7 Louis Blanc
+33 (0)1 49 40 11 12
espace-niemeyer.fr

9 Feeling dance factory
26, rue de l’Alma
93500 Pantin
Métro 6-7-10
RDH Pantin
73 BP Delphine 85p9
+33 (0)1 41 60 44 04
feelingdance.fr

10 Grandes serres
15, rue du Cheval Blanc
93500 Pantin
Métro 5 Église-de-Pantin
grandesserres.pantin.com

11 Les Laboratoires d’Aubervilliers
41, rue Léger
93500 Aubervilliers
Métro 7 Aubervilliers-Pantin-Quatre-Chemins
Bus 330, 331, 332
93 Aubervilliers Communauté
+33 (0)1 53 56 15 90
labo.dlab.SE9afrance.com

12 Maison de la culture du Japon à Paris
101 bis, quai Branly
75005 Paris
Métro 9 Rambuteau, Hôtel de Ville, 4, 7, 11 et 14 Châtelet
RDH Paris, RER ligne A, RER ligne C
Bus 19, 38, 46, 75
+33 (0)1 44 59 78 93
cnd-paris.fr

13 MC93 maison de la culture de Seine-Saint-Denis, Bobigny
9, avenue Louise-Léonard
93200 Bobigny
Métro 6 Bobigny-Palaiseau
Prixess: bobigny, Bobigny-Paris, Bobigny-Montreuil
Bus 314, 353, 452, 454, 501 Gare de Saint-Denis
+33 (0)1 40 60 50 76
mc93.com

14 Musée national de l’histoire de l’immigration
Palais de la Porte Dorée
293, avenue Jean-Jaurès
75012 Paris
Métro 5 Pont Marie, Métro 1 Saint-Paul
+33 (0)1 49 15 41 70
cite-de-la-migration.com

15 Palais de Tokyo
13, avenue du Président Wilson
75016 Paris
Métro 9, Alma Marceau
Bus 12, 50, 51, 80, 81, 92
RDH Place de l’Alma
+33 (0)1 47 55 84 60
palaisde-lyon.com

16 Philharmonie de Paris
Cité de la musique - Philharmonie de Paris
8, avenue du Président Wilson
75016 Paris
Métro 5, Porte de Pantin
RDH Porte de Pantin, 139 Porte de Pantin
+33 (0)1 49 84 04 84
philharmonie.paris.fr

17 Piazza - Centre Pompidou
Place Georges-Pompidou
75004 Paris
Métro 12 Rambuteau, Hôtel de Ville, 5, 6, 7 et 14 Châtelet
RDH Paris, RER ligne A, RER ligne C
Bus 29, 38, 46, 75
+33 (0)1 44 59 78 93
centre.pompidou.fr

18 Théâtre du Fil de l’eau
201 rue Delattre du Haillet Paris
+33 (0)1 49 45 45 70
ville-paris.fr

19 La Villette
211, avenue Jean-Jaurès
75019 Paris
Métro 5 Porte de Pantin, 5 Porte de la Villette
Bus 25, 29, 26 Porte de Pantin, 172 Porte de la Villette
+33 (0)1 49 45 70 70
lavillette.com

Practical information
Reservations, practical information, how to find us

cnd.fr

CN 5
1, rue Victor Hugo
93507 Pantin Cedex
Tickets/Booking
Tuesday to Friday from 10:00 am to 7:00 pm
Saturday from 1:00 pm to 7:00 pm
and on performance evenings
+33 (0)1 41 83 98 98
reception@cnd.fr
Reception
+33 (0)1 41 83 27 27
CN 9 à Lyon
41 bis, rue Vaubecour
69002 Lyon
Monday to Friday, 9:00 am to 5:30 pm
+33 (0)4 72 56 10 70
cndlyon@cnd.fr

In 2019
Camping is also being held in Asia in Taipei from November 18 to 29!
workshop’s registration 2.09.2019

Camping is also being held in Lyon from June 24 to 28!
workshop’s registration 2.09.2019

Open to all with a registered workshop!
More information on our website!

cnd.fr

Workshop registration 2.09.2019
**Tickets performances**

- **With the carte CN D**  
  Full price € 10 - Reduced price € 5
- **Without the carte CN D**  
  Full price € 15 - Reduced price € 10
- **Student**  
  Full price € 10 - Reduced price € 5
- **Body of Work**  
  Full price € 15 - Reduced price € 10
- **With the carte CN D**  
  Full price € 15 - Reduced price € 10

**Reduced rates**

- **Philosophical naps and meals**
- **Exhibition Galerie des portraits**
- **Workshops**

**Workshops (20 hours)**

- € 200 (individual)
- € 200 (individual)
- € 50 (for 100)

**Physotherapy consultation**

- € 15 / € 10

**Free admission!**

- upon prior reservation
- limited places available

**Choreographic artists in 2019, an international meeting**

- **PhD students workshops**
- **Study day reserved to professional**
- **Camping kids**
- **Healthworkshop**
- **Fund, Onda Office national de diffusion artistique, the French Institute, Pro Helvetia, Teatro Rivoli, the French Institute in Washington, DC**
- **Accommodation for campers is provided through Crous de Paris, Yves-Robert Youth Hostel, Cité Internationale des arts and Établissement public du Parc et de la Grande halle de la Villette.**

**The performances are organized with and at Atelier Appartement Le Corbusier, Atelier de Paris / CDCN, Centre national de la danse, IRCAM / Centre national de la musique, le Centre Pompidou, Philharmonie de Paris.**

**Membership card**

- **CN D € 10**
- **Discount fare all year long!**

**Spectators, artists, researchers and amateurs alike can take advantage of the carte CN D**

- Spectators, artists, researchers and amateurs alike can take advantage of the carte CN D
- **Full price**
- **Reduced price**
- **Full price**
- **Reduced price**

**Further information on offers and current events on cnd.fr.**

**Books on the Move**

- **Workshops (20 hours)**
- **Exhibitions,һеlf</p>
### Calendar Camping Summer 2019

#### For everybody

#### For campers

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>06.17</td>
<td>10:00-10:30</td>
<td>Receptions of campers and visitors of CN D</td>
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<tr>
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<td>10:30-11:00</td>
<td>Workshops</td>
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<td>11:00-12:00</td>
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<td>12:00-13:00</td>
<td>Workshop for non-professionals by Elisa Millanelli</td>
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<td>15:00-16:30</td>
<td>Performance / Chiquerrassad + Romance in Star, Daniel Larriez</td>
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<td>Morning classes</td>
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<td>10:00-12:00</td>
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#### 06.22

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<tr>
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<td>09:00-11:00</td>
<td>PhD students’ workshop / Traite et rameaux, ill-letting, recording, adapting dance</td>
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