

CN D

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.

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camping

Summer 2019

Pantin / Paris / Lyon

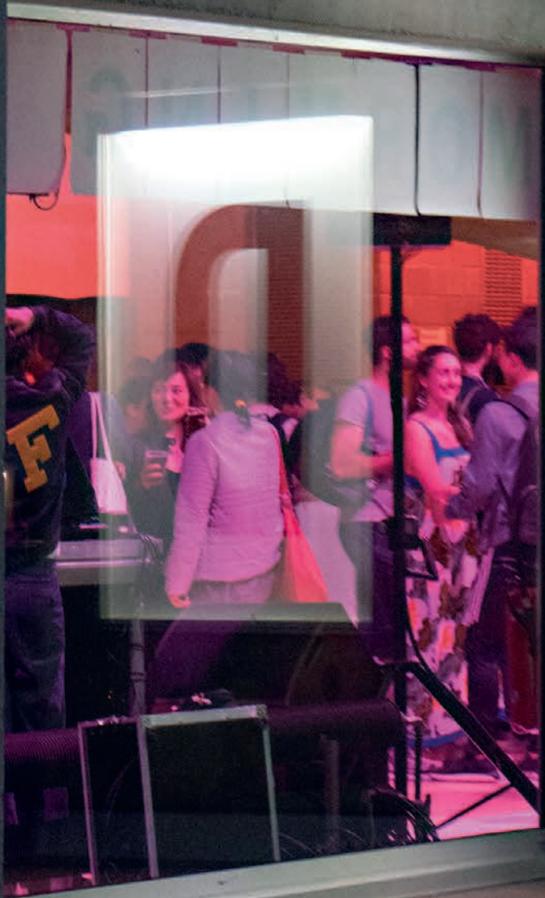
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for everybody

C N

D



Performances, Schools Marathon, public presentations, screenings, parties, non-professional workshops, Camping Kids: a whole array of opportunities for the wider public to participate in Camping alongside the campers and to accompany them in this space of total artistic experimentation.

In Pantin at the CN D and the Théâtre du Fil de l'eau, Laboratoires d'Aubervilliers, Maison de la culture du Japon à Paris and in Lyon at Les Subsistances, discover the work of students and the pieces created by leading choreographers and emerging artists: Bryan Campbell, Jonathan Capdevielle, Pierre Droulers, Vincent Dupont, Miguel Gutierrez, Daniel Larrieu, Pauline Le Boulba, Daniel Linehan, Rihoko Sato, Wagner Schwartz & Lorenzo de Angelis, Fernanda Silva & Sonia Sobral, Miet Warlop and the Watermelon Sisters. Come and dance in the forecourt of the CN D, have fun with the campers, participate with your children in Camping Kids!

Performances

French premiere

Daniel Linehan,
Hiatus USA + Belgium

Body of Work

06.17 & 18

7:00 pm / 1h15

CN D Studio 8

€ 10 / € 5

with Rencontres chorégraphiques internationales de Seine-Saint-Denis

Concept and performance

Daniel Linehan

Dramaturgy

Vincent Rafis

Outside eye

Michael Helland

Lighting design

Elke Verachtert

Sound

Christophe Rault

Costumes

Frédéric Denis

Scenography advice

88888

Fifteen years after his first creation, Daniel Linehan is conducting danced, archaeological research into his own work, based on his own body and the experiences that have accumulated there, like a series of memory strata. By composing from these literally incarnated choreographic fragments, the choreographer is offering a new reading of his own writings, showing up subterranean links that unite them, despite the passage of time. Running against the common opinion that dance is the art of the ephemeral, *Body of Work* shows in actions how much a choreography is inscribed lastingly in the flesh, at the same time as the mind. From the memory of a score, with the hints of an apprenticeship or the sequel of an injury, each reanimated trace convokes a physical memory which arises in the form of intuitive reminiscences. This retrospective exercise then reveals how much the experience of time is impregnated with the past, as plastic as the body charged with incarnating it.

Born in Seattle, Daniel Linehan worked as a dancer in New York, before moving to Brussels in 2008, where he followed the Research cycle at P.A.R.T.S. A performer for Miguel Gutierrez or the Big Art Group, he later founded his company Hiatus with which he confronts dance with other forms of art.



Fernanda Silva, *Impossible de violer cette femme pleine de vices* © Helder Fontenele

He has been responsible for a good twenty projects, including *Not About Everything*, *Gaze is a Gap is a Ghost*, *dbdbb* or *Untitled Duet*, performed at the Tate Modern, London. Daniel Linehan has been an artist in residence at the Opéra de Lille and is currently a Creative Associate at deSingel, Antwerp.

Production Hiatus (Brussels).

Coproducer deSingel (Antwerp), Kaaaitheater (Brussels) Residencies Art Centre BUDA (Kortrijk), Kaaaitheater (Brussels), deSingel (Antwerp), Vooruit Arts Centre (Ghent). Corealisation Rencontres chorégraphiques internationales de Seine-Saint-Denis, CN D Centre national de la danse as part of Camping 2019.

With the support of the Flemish authorities.

First performed on 1 March 2019 at deSingel (Antwerp).

French premieres

Fernanda Silva

& **Sonia Sobral** Brazil

Involuntarios de la patria

06.17 > 19

7:30 pm / 45 min.

in Portuguese, subtitles in French and English

CN D Studio 6

€ 5

Concept and creation

Sonia Sobral

Performance and creation

Fernanda Silva

Text

Eduardo Viveiros de Castro

Impossible de violer cette femme pleine de vices

24 & 25.06

21:00 / 30 min.

26.06

19:00 / 30 min.

in French

CN D Foyer des danseurs

€ 5

Concept and creation

Sonia Sobral

Performance and creation

Fernanda Silva

Text

Virginie Despentes

Taking place on a neutral empty stage, reduced to a pure place of address, *Involuntarios de la patria* goes back over the complex relationships between Brazilian Indians and the modern State: a story of domination seen through the postcolonial prism. Taking its elements from the speech of the Indian Ailton Krenak in front of the National Congress in 1987, or else the pamphlet by the anthropologist Eduardo Viveiros de Castro against the reduction of the rights of indigenous peoples in April 2016, this resolutely political performance expresses to what extent this quite clearly blocked situation is based on the utter negation of the will of the oppressed. For *Impossible de violer cette femme pleine de vices*, Fernanda Silva, lit by a candle, interprets the third chapter of Virginie Despentes's *King Kong Theory*. In this case, the feminist manifesto takes on an embodied meaning, like a cry yelled out against sexism and the violence done to women, all women, especially when, as is the case here, it is performed by a transgender actress. Fernanda Silva, a Brazilian actress and stage director, runs the Teatro Metáfora group, based in Parnaíba. Founded twenty-five years ago, it has since 2005 established itself as a site for active political resistance. She created these two pieces with Sonia Sobral who is a researcher and curator in the theatre and dance worlds. She has directed the programmes "Rumos Dança" and "Rumos Teatro" at the Itaú Cultural Institute. She has been a dance programmer at the São Paulo Cultural Centre, and has also joined the team of the Panorama da Dança or else the Mostra Internacional de Teatro.

Repertoire

Daniel Larrieu France

Chiquenaudes + Romance en Stuc

06.17 & 18

8:30 pm / 1h15

CN D Grand studio

€ 10 / € 5

with Rencontres chorégraphiques internationales de Seine-Saint-Denis

Chiquenaudes

Reactivation

Daniel Larrieu, Jérôme Andrieu

With

Enzo Pauchet, Sophie Billon, Léa Lansade

Costumes

Margaret Strechout

Romance en Stuc

Choreography

Daniel Larrieu

Reneactment

Daniel Larrieu, Jérôme Andrieu

With

Sophie Billon, Élodie Cottet, Léa Lansade,

Marion Peuta, Jérôme Andrieu, Yohann Baran, Pierre Chauvin, Enzo Pauchet,

Raoul Riva, Julien-Henri Vu Van Dung

Soundtrack

Jean-Jacques Palix, Ève Couturier

Costumes

Didier Despin, Catherine Garnier from the

work of Mark Betty

Accessories, wigs

Daniel Cendron

Scenography

Franck Jamin, from the work of Timney

Fowler

Lighting design

Françoise Michel

With the recreation of two of the foundation pieces in his repertoire, which are as committed as they are experimental, Daniel Larrieu is inviting the public to dive back into the creative effervescence of his early years. Beneath their apparent aesthetic contradictions, *Chiquenaudes* and *Romance en Stuc* form a gulf between the poles of his choreographic language, 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 for a counterpoint between ancient lyricism and theatricality, amid a fresco which is by definition narrative. Yet, this gesture of revival, produced at an interval of three decades, has nothing to do with a nostalgic 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 reactivate the memory of another. Born in Marseille, Daniel Larrieu is an unmissable choreographer on the French scene, with over fifty pieces in his repertoire, including *On était si tranquille*, *Waterproof*, *Anima* or *Delta*. As a performer for Régine Chopinot or more recently Thomas Lebrun, he also collaborates on more experimental theatrical, visual or pedagogical projects. From 1994 to 2002, he directed the Centre Chorégraphique National de Tours. He has won numerous prizes, including the Grand Prix National de la Danse. Daniel Larrieu is an associate artist at the Centre des arts Enghien-les-Bains and permanent guest artist at the Ménagerie de Verre (Paris).

Production Astrakan recherche chorégraphique – Collection

Daniel Larrieu.

Coproducer Cda Enghien-les-Bains, L'échangeur CDCN

Hauts-de-France, CN D Centre national de la danse, les

Rencontres chorégraphiques internationales de Seine-Saint-

Denis, La Ménagerie de Verre, le Conseil départemental du

Val d'Oise, Charleroi-Danse.

Corealisation Rencontres chorégraphiques internationales

de Seine-Saint-Denis, CN D Centre national de la danse as

part of Camping 2019.

With the support of Fondation d'entreprise Hermès as part of

the New Settings program.

With the exceptional support of Direction générale de la

création artistique – DGCA.

Action funded by région Île-de-France.

Residencies Théâtre de l'Arsenal – Val de Reuil, L'échangeur

CDCN Hauts-de-France.

Chiquenaudes was first performed on 17 April 1982 as part

of Concours de Bagnolet.

Romance en Stuc was first performed on July 1985 at Cloître

des Célestins, Festival d'Avignon.

Creation

Pauline Le Boulba France

Ôno-Sensation

06.19 > 21

7:00 pm / 50 min.

in French, subtitles in English

CN D Studio 3

€ 15 / € 10 / € 5

Concept and performance

Pauline Le Boulba

Sound design

The Unlikely Boy (Éléna Tissier)

Lighting design

Jean-Marc Segalen

Complices

Gérald Kurdian, Soto Labor,

Violeta Salvatierra

Pauline Le Boulba translates into a choreographic form her own experience as a spectator, which she defines as being an "affected criticism". Bringing together the discursive and the performative, her pieces cross over and reveal the different strata of life (psychology, history, politics, aesthetics...) which participate in the exercise of interpretation. Her new creation opens up a dialogue with Kazuo Ono's *Admiring La Argentina* in which the pioneering master of butô goes back over a twofold memory. The first refers to the discovery on stage, during his youth, of the flamenco icon Antonia Mercé; the second to his subsequent encounter with Nakanishi's canvases, which reminded him of the dancer's energy. In this respect, the piece aims at reviving memories of these real or symbolic ghosts, forming a bond with them that is similar to and as sensitive as that proposed by a medium. Using different props on the stage, Pauline Le Boulba maps out emotions and shares the way in which the dead can make us happy. An artist and researcher, Pauline Le Boulba has written performances and texts (essays, rap, poems) which draw on her experiences as a spectator of work shown in particular at the Laboratoires d'Aubervilliers or the Théâtre de la Cité Internationale. From 2015 to 2017, she created a series of solos entitled *La Langue brisée*. Her work is nourished by her various artistic collaborations with Sorour Darabi (*Savuşun*), Anne-Lise Le Gac (*La caresse du coma*) and Pol Pi (*Ecce (H)omo*), as well as interventions with students (Département Danse de Paris 8 and Formation Exerce at the CCN of Montpellier).

Production Margelles.

Coproducer CN D Centre national de la danse.

With the support of Drac Île-de-France, as part of aide aux

projet 2019.

With the production support of Centre chorégraphique

national de Caen/Basse-Normandie.

Residencies Centre chorégraphique national de Caen/Basse-

Normandie, Les Laboratoires d'Aubervilliers.

First performed on 19 June 2019 at CN D Centre national de

la danse.



Daniel Linehan, *Body of Work* © Danny Willems

Creations

**Jonathan Capdevielle,
Arthur B. Gillette
& Jennifer Hutt** ^{France}
Les Bonimenteurs

Suspiria

06.20

9:00 pm / 1h35

CN D Grand studio

€ 15 / € 10 / € 5

*From a movie of Dario Argento
Created in collaboration and interpreted by
Jonathan Capdevielle, Arthur B. Gillette
and Jennifer Hutt
Original music
Arthur B. Gillette and Jennifer Hutt*

Spetters

06.21

9:00 pm / 2h

CN D Grand studio

€ 15 / € 10 / € 5

*From a movie of Paul Verhoeven
Created in collaboration and interpreted by
Jonathan Capdevielle and Arthur B. Gillette
Original music
Arthur B. Gillette*

The image of a *bonimenteur*, or story-teller, is that of someone who uses verbal illusions to *make us believe*, seduce or persuade. But, in the history of the cinema, the term was used for the person tasked with giving a live explanation of a film; in the age of the silent cinema, this voice was the guarantor for the plot, "providing access to this imaginary world, which the animated images will bring to life before our eyes". As an actor, but also ventriloquist, dancer and puppeteer, Jonathan Capdevielle is a genuine story-teller - using vocal artifices to flesh out images. With Arthur Bartlett Gillette and Jennifer Hutt as guides to the kingdom of shadows, these contemporary story-tellers melt into the images, while redoubling them and describing them from the interior. The two films selected for this spectral dive make use of two types of relationships with images and the vertigo they cause: in Paul Verhoeven's *Spetters* (1980), the vital urgency and the violence of youth are echoed in bodies, while *Suspiria* (1977) plunges us into the disturbing phantasmagorias of Dario Argento. On the borderline between fiction and commentary, between incarnation and explanation, these story-tellers transmit to us the mysterious fluidity that runs through these films.

Executive production Association Poppydog.

Spetters

Coproducer Silencio, CN D Centre national de la danse.

First performed on 4 May 2018 at Silencio.

Suspiria

First performed on 20 June 2019 at CN D Centre national de la danse.



Jonathan Capdevielle & Arthur B. Gillette, *Les Bonimenteurs* © DR

Schools Marathon

06.22

3:30 > 9:30 pm

CN D

Free admission upon prior reservation

In this veritable marathon, which will occupy the various spaces of the CN D, 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 philosophies. Each school will occupy a different studio, which for a day will become an ephemeral presentation 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.

6:30 pm / 15 min.

9:30 pm / 15 min.

CN D Parvis

Free entrance

Andy de Groat, the American choreographer born in 1947, was based in France from the 80s. He passed away in January 2019, leaving behind a rich and varied body of work, based on a mingling of genres, techniques and personalities. To pay him an initial homage, the CCINP - set up to conserve his work - is organising on 22nd and 23rd June, a weekend devoted to his *Fan Dance*. A call was given out to all those who could and would dance Andy's emblematic piece: answers came back from groups based in Paris but also New York, Lille, Lyon or Montpellier, who will be joined by dancers from *Camping*. "*Fan Dance* is a strange mixture of simple but unusual steps, enriched by precise arm movements and a constantly evolving random space. It is a short anthem to geometrical beauty, dancing musicality... physical, mental and sensorial coordination... group discipline and personal freedom." (Andy de Groat)

Party / French premiere

Watermelon

Sisters ^{Taiwan + Singapore}

Watermelon Sisters Go Camping in Paris

06.22

10:00 pm / 4h

CN D Atrium

Free entrance

The Watermelon Sisters, a duo composed of Ming Wong and Yu Cheng-Ta, have elaborated a highly colourful, eccentric *queer* universe, in which they deconstruct aesthetic and political representations associated with gender, race or language. As an extension of their previous works on connected dances, their project *Watermelon Sisters Go Camping in Paris* brings in popular forms of the digital culture which spreads virally (tutorials, *cat* videos, filmed challenges...). As in an interactive game, the participants are invited to reinterpret them by creating their own avatars, to confront their performances with the reference video found on the web, while the other participants can in turn join them, enhance or repeat the performances, as if they were memes. On the borderline between the real and virtual worlds, the evening *Watermelon Sisters Party* will be festive and jubilatory, on the scale of their leaders' fantasies. Ming Wong lives and works in Berlin. Born in 1971, he represented Singapore during the 53rd Venice Biennale and won a prize there for *Life of Imitation*. His work has been presented at the Ullens Centre for Contemporary Art in Beijing, at the Shiseido Gallery in Tokyo, at Redcat Los Angeles, at the Neuer Berliner Kunstverein in Berlin, at the Asia Pacific Triennial of Contemporary Art in Brisbane, at Performa New York, at the Biennale de Lyon, the Shanghai, Liverpool and Sydney biennales. Ming Wong is interested in cinema and popular culture as a medium for observing the construction of identities that are reproduced and circulated. He presented *Tales from the Bamboo Spaceship* in 2018 at CN D. Yu Cheng-Ta (b.1983, Tainan, Taiwan) studied at the Taipei National University of the Arts, Taiwan. In 2008, he received the 1st place of Taipei Arts Award (TFAM, Taipei) and was awarded the Beacon Prize at Art Fair Tokyo in 2012. He has participated in international exhibitions including: Taipei Biennial, Venice Biennale Taiwan Pavilion, Biennial Cuvée at Linz, International Biennial of Media Art at Melbourne, Queens International at New York, Shanghai Biennale, Berlin International Film Festival. He currently works and lives in Taipei.

French premiere

Bryan Campbell ^{USA} *SQUARE DANCE*

06.24 & 25

7:00 pm / 1h15

CN D Studio 3

€ 15 / € 10 / € 5

Conception

Bryan Campbell

With

Katerina Andreou, Bryan Campbell, Jule

Flierl, Gaëtan Rusquet

Lighting design

Yannick Fouassier

Sound and technical management

Éric Yvelin

Video consulting

Timo Hateau

Set

Pierre Bouglé

Outside eye

Jacob Peter Kovner

Mingling images, texts and dance, Bryan Campbell's pieces draw on visual culture to examine the bodily and cognitive mechanisms which they signal. Here, inspired as much by the American square dance as by more contemporary social dances, he confronts the geometric rigour of the quadrille with the expressiveness of a free dance, or the abstraction of composition with the organicity of gestures. He thus rethinks the division line between pure form and sensitive experience so as to deconstruct the social behaviours which are translated into choreographic conventions. By having such popular practices coexist, *SQUARE DANCE* ends up disturbing the binarities, which means being able to differentiate these dances, and to find their own values: couple and group, conservative and progressive, linear and diffuse. There then emerges in the background the mapping of a feeling of pleasure whose forms oscillate between mathematical discipline on the one hand, and a complex-free expression on the other.

After training at the Tisch School of the Arts at the University of New York and at the Salzburg Experimental Academy of Dance, Bryan Campbell now lives and works in Paris. He has danced for Loïc Touzé, Emmanuelle Huynh, Olivia Grandville, Ambra Senatore, Jocelyn Cottencin as well as Marco Berrettini, has been the assistant of Jacob Peter Kovner and Antonija Livingstone, and has created several pieces, including the series of solos *Seven Activities of the Historical Object*, the quartet *Hares on the Mountain*, *MARVELOUS* or *Research for the Quadruped Protagonist*, conceived as part of the Masters course exercise at the CCN of Montpellier.

Production déléguée Météores.

Coproducer Charleroi danse, Le Gymnase | CDCN Roubaix Hauts-de-France, La Place de la Danse – CDCN Toulouse / Occitanie, CCN de Tours / Direction Thomas Lebrun, CN D Centre national de la danse.

With the financial support of CCN de Caen en Normandie, direction Alban Richard, Spédidam and Adami.

With residencies support of Songo/Stéréolux, Montévidéo/ Centre d'Art, L'Échangeur CDCN - Hauts de France First performed on 3 April 2019 as part of festival Legs / Charleroi danse, preview on 25 March 2019 as part of festival Le Grand Bain / Le Gymnase | CDCN Roubaix Hauts-de-France.

Creation

Wagner Schwartz & Lorenzo de Angelis ^{Brazil + France}

Playlist

06.20 & 21

6:30 pm / 2h30

CN D Studio 8

€ 15 / € 10 / € 5

Concept and performance

Wagner Schwartz and Lorenzo de Angelis

Artistic advisor

Elisabete Finger

In a performance-installation, Wagner Schwartz & Lorenzo de Angelis offer the public a playlist of twenty titles, and as many corresponding scenes, providing the opportunity to think of moments of unproductivity. Here, passivity is not just synonymous with impotence but is also seen as a moment of active availability, or "exposure" in the full sense of the term. From post-traumatic torpor to sleep, without omitting tedium and waiting, the two choreographers explore states of inertia which verge on paralysis, while examining what immobility produces. The vanity of the movement of objects, the neutrality of displayed situations and the resistance of speech to what can be expressed verbally are here all dramaturgical resources from which the duo sculpts the contours of a negative or default production. The document which is distributed at the entrance to the studio means that the performative experience is maximized with a literary approach: between novel and dance, it is up to the visitors to choose their camp.

Born in Rio de Janeiro, Wagner Schwartz lives and works in Sao Paulo and Paris. After studying modern literature, he has worked with several groups of choreographic research and experimentation in South America and Europe. The author of eight creations, he has also performed for Rachid Ouramdane, Yves-Noël Genod as well as Pierre Droulers. He presented the solo *La Bête* at the CN D as part of *Camping* 2018. In 2018, he also published his first novel.

Lorenzo De Angelis trained at the CDC-Toulouse, then the CNDC of Angers, before working for Pascal Rambert or Vincent Thomasset. He has also performed for Alain Buffard, Youn Soon Cho Jacques, Marlene Monteiro Freitas, Yves-Noël Genod, Fabrice Lambert or else David Wampach. At the same time, he has developed his own work and created four performances since 2015.

Production Le Petit Bureau.

Coproducer Cie La Bagarre, CN D Centre national de la danse, Charleroi Danse.

Coproduction Cie La Bagarre, CN D Centre national de la danse, Charleroi Danse.

With the support of the ministère de la Culture – Drac Île-de-France, Institut Français du Brésil, Consulat Général de France à São Paulo.

First performed on 20 June 2019 at CN D Centre national de la danse.



Andy de Groat, *Rope Dance Translations*, Théâtre Le Palace, 5 June 1979 © Fonds Jean-Marie Gourreau, Médiathèque du CN D



Vincent Dupont, *Hauts Cris (miniature)* © Linde Van Raeschelder



Vincent Dupont, *Hauts Cris (miniature)* © Sandrine Aubry

Repertoire

Vincent Dupont France
Hauts Cris (miniature)

06.25 > 27
9:00 pm / 45 min.

At Laboratoires d'Aubervilliers
€ 15 / € 10 / € 5
with Laboratoires d'Aubervilliers

Choreography and performance

Vincent Dupont

Sound design

Thierry Balasse

Lighting design

Yves Godin

Set

Boris Jean

Text

Agrippa d'Aubigné

Voice work

Valérie Joly

Artistic collaboration

Myriam Lebreton

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 repressed inner life. In this tight, enclosed space, in which all the noises are amplified, his body becomes a sonic instrument which gives the place's gravity the means to become embodied. Here, the voice intensifies the physical agitation in such a way that the body becomes a sounding board, releasing death rattles, moaning or eructations, verging on cries of pain. In this plain expression of an

expiatory movement, here put alongside a poem in the alexandrine metre by Agrippa d'Aubigné describing a battlefield, chosen for its musicality, which was exceptional for its era, the performance choreographs a liberating violence which encompasses the tensions of its immediate environment. From deconstruction to destruction, Vincent Dupont's furious energy then emerges as being the sole possible remedy to such a stifling sensation. After training in the theatre, Vincent Dupont turned to dance, by collaborating with the choreographers Thierry Thieù Niang, Georges Appaix and Boris Charmatz. Conceived as perceptive experiences, his creations derive their forms 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 *Jachères improvisations*, *Souffles*, *Air*, *Stéréoscopia*, *Cinq apparitions successives*, and made a videographic installation *Cillement* for the ICI-CCN of Montpellier.

Production J'y pense souvent (...).
Coproducer Les Laboratoires d'Aubervilliers, La Muse en Circuit, CNDC Angers, CCN Tours, Arcadi Île-de-France. With the support of DICRéAM/Centre national du cinéma et de l'image animée, Les Spectacles vivants/Centre Pompidou, La Ménagerie de verre/Studiolab Paris. Corealisation Les Laboratoires d'Aubervilliers, CN D Centre national de la danse as part of Camping 2019. First performed on 14 October 2005 at Laboratoires d'Aubervilliers.

And also

Cillement

a video and photo installation by Vincent Dupont

06.19 > 28

10:00 am > 6:00 pm

At Laboratoires d'Aubervilliers

Free entrance

with Laboratoires d'Aubervilliers

Cillement

Production J'y pense souvent (...).
Coproducer ICI – CCN Montpellier – Occitanie / Pyrénées-Méditerranée, La Ménagerie de verre. Corealisation Les Laboratoires d'Aubervilliers, CN D Centre national de la danse as part of Camping 2019. Premiered on 16 March 2017 at ICI – CCN Montpellier.

Miet Warlop Belgium

Fruits of Labor

06.26 & 27
8:00 pm / 55 min.

At Théâtre du Fil de l'eau, Pantin

€ 15 / € 10 / € 5

with Théâtre du Fil de l'eau, Pantin

Concept and direction

Miet Warlop

Music and performance

Miet Warlop, Joppe Tanghe, Wietse Tanghe,

Tim Coenen, Seppe Cosyns

Assisted by

Barbara Vackier, Ian Gyselinck, Sander Vos

Costumes

Sofie Durnez, Karolien Nuyttens,

An Breugelmans

Sound engineers

Saul Mombaerts, Bart van Hoydonck

Light design

Henri Emmanuel Doublier

Outside eye

Danai Anesiadou

A performance-concert, *Fruits of Labor* occupies a stage which is initially plunged in darkness, on which five performers sing and dance their existential crises over popular rock tunes. Driven on by the energy of despair, they embody anxious speeches in a series of fleeting reflections about the place of religion, the relationship with nature and people, societal psychosis or the complexity of ties with a tradition. Here, Miet Warlop stages the sensitive, fiery exorcism of roadies and musicians, who

connect their instruments together to draw a landscape of terror with a psychedelic look. With a metamorphic white cube as its sole scenography, this theater of the fears of the era then becomes the scene for a musical unfurling which is by turn delightful and nihilistic, inviting the public to share these questionings: "Tell me, is this my world? Where do I belong?" The Belgian artist Miet Warlop lives and works between Ghent, Berlin and Brussels. After receiving an MA in multimedia art from the KASK art school (Ghent), she has elaborated plural performances mingling theater, dance, music and sport, including *Mystery Magnet*, *Big Bears Cry Too* or even *Ghost Writer and the Broken Hand Break*. She has also been the scenographer for pieces by Pieter Genard, Raven Ruell, DitoDito-Jef Lambrecht and Les Ballets C de la B, and has exhibited throughout Europe.

Coproducer Kunstenfestivaldesarts (Brussels), Vooruit (Ghent), BUDA (Kortrijk), La Villette (Paris), PACT Zollverein (Essen), La Bâtie (Geneva), Gessnerallee (Zurich), International Summer Festival Kampnagel (Hamburg), Dublin Theatre Festival (Dublin), NXTSTP. Corealisation Théâtre du Fil de l'eau – Pantin, CN D Centre national de la danse as part of Camping 2019. With the support of Beursschouwburg (Brussels), Flemish Authorities, City of Ghent, City of Erlangen, European Union's Culture Programme. First performed on 19 May 2016 at Zinnema as part of Kunstenfestivaldesarts.



Miet Warlop, *Fruits of Labor* © Remi Angeli

Creation

Rihoko Sato ^{Japan}

IZUMI

06.26 & 27

8:00 pm / 1h

At **Maison de la culture du Japon à Paris**

€ 10 / € 5

with Maison de la culture du Japon à Paris

Choreography, sound collage, lighting design, costumes, performance

Rihoko Sato

Technical coordination and lighting assistant
Sergio Pessanha

After creating her first piece, *SHE*, 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”, *IZUMI* is also a female forname. Rihoko Sato draws up a danced portrait of an existence on the wire, a fragile life which, on emerging from winter, seems to be slowly reborn, 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. *IZUMI* is an ode with an uncertain figure which is taking shape, while leaving in abeyance 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, KARAS, the following year, becoming his first assistant and one of his most emblematic performers. Since 2018, she has been producing her own pieces, including Monteverdi’s *Vespers 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.

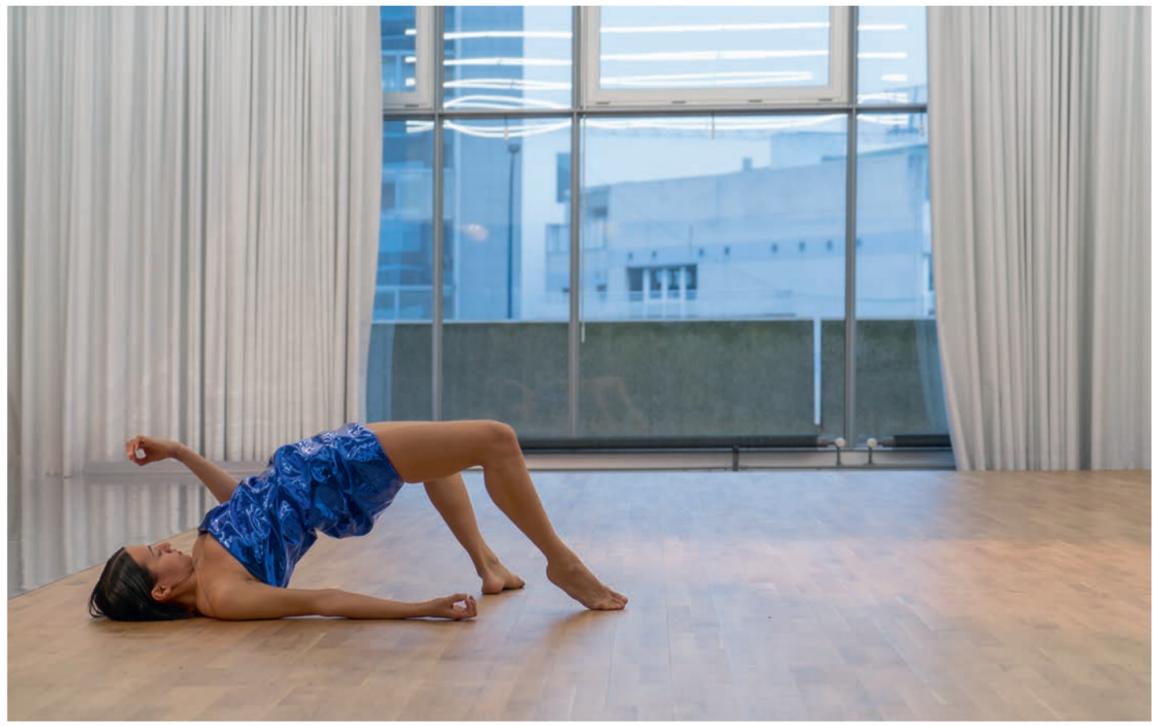
Production EPIDEMIC.

Coproducer Maison de la culture du Japon à Paris.

Corealisation Maison de la culture du Japon à Paris, CN D

Centre national de la danse as part of Camping 2019.

First performed on 26 June 2019 at Maison de la culture du Japon à Paris.



Malika Djardi, *Les Beaux-Jours / transmission II* © Marc Domage

Repertoire

Pierre Droulers ^{Belgium}

**Les Beaux-Jours /
transmission II**

06.27 & 28

7:00 pm / 25 min.

CN D Studio 3

€ 5

Choreography

Pierre Droulers

Performance

Malika Djardi

Created in 1996 with the dancer Tijen Lawton, then transmitted in 2011 to Katrien Vandergooten before being reread today with Malika Djardi, this solo opens up as a danced, pluralistic dialogue with the work of Balthus, which provides it with its title. Conceived as a meeting point between dance, sculpture and painting, the choreographic score takes its inspiration from female figures from thirty-two of his paintings, reflecting their frank lines and the sensual impact of the poses. In a suspended atmosphere, favouring a meditative gaze, the performer inhabits and crosses through each of these motifs while retaining of them nothing but a bodily state marked by slowness, the power of the points of support and the precision of the restarts. From one woman to the next, the performer gradually adopts a distance from the pictorial references so as to compose using just the plasticity of her own body. Through this act of reverential treason, dance liberates itself, and thus needs to answer only to itself.

Pierre Droulers trained at Mudra, Maurice Béjart’s school, but also with Jerzy Grotowski and Bob Wilson. At a crossroads between disciplines, ever since his first productions (*Désert and Dispersion*, 1976), he has played on a plurality of modes: dance, words, music. By surrounding himself with visual artists (Michel François, Ann Veronica Janssens and David Claerbout) and, even though choreography still remains his centre of gravity, he has matured a form of work that eliminates theatricality and approaches the abstraction of light and empty space (*De l’air et du vent*, 1996, *Petites formes*, 1997, *MA* 2000). From 2004 to 2017, he was the artistic co-director, then an associate artist at Charleroi Danse, the only choreographic centre in the Wallonia-Brussels Federation.

Les Beaux-Jours / transmission II

Transmission II – Coproduced by Charleroi Danse, Droulers Production.

First performed on 2017 at Charleroi Danse, as part of Kunstenfestivaldesarts, Bruxelles.

Transmission I – Coproduced by Charleroi Danse.

First performed on 2011 at BPS22, Biennale de Charleroi Danse.

First performance – Coproduced by Dans in Kortrijk, Les Brigittines.

First performed on 1996.

Closing night / French premiere

Miguel Gutierrez ^{USA}

**SADONNA - The Brown
Ambition Tour**

06.28

9:00 pm / 1h30

CN D Grand studio

€ 5

Concept and performance

Miguel Gutierrez

With

Les Slutinos (Alvaro Gonzalez, John Gutierrez, Santiago Venezas)

In the form of a concert conceived as a poignant homage to his idol, Miguel Gutierrez reinterprets some of Madonna’s big successes in a melancholic way, accompanied on stage by cross-dressed singers, the Slutinos (“*The Sad Latino Boys Backup Singers*”). From effervescence to sadness, the affective 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 renews the listening experience. Run through with delicacy and fragility, and delivered without any superfluous artifice, his interpretation is so vocally impressive that it quite literally suspends times. In the process, the show weaves 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 vague melancholy, always concealed beneath an apparent joyfulness. A multidisciplinary artist, choreographer, performer and musician, Miguel Gutierrez blurs the boundaries between genres and disciplines as part of an artistic strategy to explore both the conventions of performance and the outlines of contemporary identity. In his colourful shows, such as *Last Meadow*, which revisits the American imagination, *HEAVENS WHAT HAVE I DONE*, *myendlesslove, Age & Beauty*, *DEEP AEROBICS* (performed at the CN D in Camping 2017), *Cela nous concerne tous* (*This concerns all of us*) for Ballet de Lorraine (2017) and *This Bridge Called My Ass* (2019), he produces an endless procession of queer bodies defying norms and conventions.

Exhibitions

Galerie des portraits

06.17 > 28

10:30 am > 9:00 pm
(except 06.22, 2:00 > 9:00 pm)

CN D La Galerie

Free admission

The CN D's Nouvelle cinémathèque de la danse Portraits collection presents the work of various choreographers in half-hour montages of extracts from performances focusing on a particular aspect from the wealth of dance material. This exhibition of films presents five portraits that are screened continuously in the Galerie space.

Daniel Linehan, rythme et langage
Lisbeth Gruwez, de l'endurance
Métamorphoses de François Chaignaud
Gisèle Vienne, le suspens
Miet Warlop, quel bordel!

Vincent Dupont

Cillement

a video and photo installation

06.19 > 28

10:00 am > 6:00 pm

At Laboratoires d'Aubervilliers

Free entrance

With Laboratoires d'Aubervilliers

Philosophical meals and naps

Eat & Sleep & Think

Romain Bigé

06.18 > 20

1:00 > 2:00 pm

Philosophical meals

CN D rooftop

Free admission

06.25 > 27

1:00 > 2:00 pm

Philosophical naps

Médiathèque du CN D

Free admission

There are many ways of thinking: in dance studios, we think in movements, in words, in images. *Eat & Sleep & Think* offers a series of meals and naps as contexts to practice philosophy with dance questions. We'll read and comment texts from Henri Bergson, Gilles Deleuze, Donna Haraway, Erin Manning, and many other philosophers that have questioned movement, processes, and outcomes. What do we do when we move? What do we feel and how do we feel others? What is eating? What is sleeping? And can those things teach us something about dancing? Romain Bigé (PhD) is a Professeur Agrégé de Philosophie currently based in Paris, France. An École Normale supérieure alumnus and a dance improviser, he dedicated his dissertation to his practice of movement practice (*Le partage du mouvement*, École Normale supérieure, 2017) which led him to curate two exhibition-performances for the Musée de la danse in Rennes (*Gestes du Contact Improvisation*, 2018), and for Culturgest in Lisbon (*Steve Paxton / Drafting Interior Techniques*, 2019). He teaches philosophy to a variety of audiences: highschoolers, college students, dancers, somatic practitioners, and he is currently an associate researcher to SACRe le laboratoire, and Labodanse (CNRS).

Workshops for non-professionals

CN D Parvis / Atrium

Free admission

For all as of the age of 7

For the two weeks of Camping, the forecourt of the CN D in Pantin is being transformed into an ephemeral studio where dance enthusiasts can attend a workshop led by two guest choreographers free of charge. A unique opportunity for members of the public to dance with internationally famous choreographers!

Workshops led by

Elsa Wolliaaston

06.18

6:30 > 7:30 pm

Germaine Accogny

06.19

6:30 > 7:30 pm

Bouchra Ouizguen

06.20

6:30 > 7:30 pm

Johanne Saunier

06.25

6:30 > 7:30 pm

Corinne Garcia

06.26

6:30 > 7:30 pm

Marcelo Evelin

06.27

6:30 > 7:30 pm

Workshop presentations

Two choreographers who led workshops during Camping will be presenting their work to the public.

Régine Chopinot

06.21

6:30 / 1h

La Villette, Pavillon Villette

Free admission

Rémy Hériter & Laurent Pichaud

06.28

6:30 pm / 1h

La Villette, La Halle aux cuirs

Free admission

Camping Kids

An event for children, individually, with family or a group

06.22

2:30 > 6:00 pm / a course for 6 to 9 years

4:30 > 6:00 pm / a course for 3 to 5 years

CN D

Free admission upon prior reservation

While their parents attend the Schools Marathon, the CN D will take care of the kids. Fun activities and a guided exploration of the Schools Marathon will be on offer. Two workshops and games with artists and the CN D team, up with a snack for everybody!

Parties

Watermelon Sisters

Go Camping in Paris

06.22

10:00 pm / 4h

CN D

Free admission

On the borderline between the real and virtual worlds, the evening *Watermelon Sisters Go Camping in Paris* will be festive and jubilatory, in line with their leaders' fantasies. *See page 4.*

Closing night by

Miguel Gutierrez

SADONNA - The Brown

Ambition Tour

06.28

9:00 pm / 1h30

CN D

5 €

Come and celebrate the end of Camping with Miguel Gutierrez and the Slutinos! *See page 6.*

DJ set

06.28

10:30 pm / 3h30

CN D

Free admission

Choreographic artist in 2019: an international encounter

7 round tables and a Forum organised in partnership with the DGCA Direction Générale de la Création Artistique and EDN European Dancehouse Network

7 round tables

Let's talk about...

06.21

10:30 > 12:30 am

CN D

Free admission upon prior reservation

Let's talk about... Choreographic artists caught up in globalisation, the impacts of new means of moving around and producing. The adaptability of artists, the effect of the rise in residencies and the means of production. New influences, new networks, differences and realities between countries.

Let's talk about... The links between early and higher education. Who is being taught: performers, choreographers or more generally choreographic artists? The particularities of pedagogies and courses, the question of international qualifications, the circulation of students and aids for international mobility. How to prepare for an entrance into higher education? What school, for what career (territorial and European issues)?

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 our strengths? 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... Artists and diversity

In a context of growing globalization, how is diversity and non-diversity 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 are the forms of connection between audiences and works? How to accompany the understanding of pieces so as to broaden public awareness?

Let's talk about... Retraining. How to prepare your future, what are the routes towards retraining? How do ballets, companies and schools bring this question under their guidance? Should retraining be prepared in an initial training, and how?

Let's talk about... The connection between art and civil society. Artists attempt to invent new models and labels, or another inscription in territories. Artists in distant regions, a project connected with a territory rather than theatres. A political and associative commitment. Collaborative wastelands...

Forum

Wake up!

06.22

1:30 > 4:30 pm

Free admission upon prior reservation

Grand Studio du CN D

The worldwide equilibrium has now been upset, and 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, as can be seen in the awful example of the suppression of the Ministry of Culture in Brazil. So we thought it important to take a global look at Europe and the world so as to understand better the realities of each country in danger and conceive more exactly spaces for international solidarities. Giving a podium for artists and groups committed to struggles which are at once societal, political and intimate seems to us to be the best way to bear witness to today's artistic realities. Focus on countries in crisis: Brazil. Let's open the debate with the situation of Brazilian artists while imagining together how a solidarity can be invented so as to accompany these artists under threat. With the participation of Nayse López, Sonia Sobral, Fernanda Silva, Volmir Cordeiro, Calixto Neto, Wagner Schwartz, Marcelo Evelin... Focus on the evolution of cultural policies in Europe, in particular in certain countries where they are in question. Participations and presentations by our European partners for a situational tour of Europe so as to grasp better these new issues, and the establishment of solidarity networks. With the participation of partners from the network of EDN European Dance Network in Austria, Poland, Italy, the UK and the Czech Republic.

Study day

Pôle Éducation Artistique et Culturelle

"Taking a position", situated mediation practices

06.25

10:00 am > 5:00 pm

CN D Salle de réception

Free admission upon prior reservation

This study day deals with mediation as a focused practice, which creates relational elements based on a context (a place, a public, aesthetics, an institutional framework...). It examines mediation practices through the spatial, temporal and corporeal notion of "taking a position". Taking a position means being situated in terms of a context. Inside, beside, over, around, below, against, with... It also means adopting choices and making them perceptible by others. This implies a freedom of subjects who can choose where they want to be in a group, how they want to be with the group and the place they offer others. Taking a position also means positioning and re-positioning yourself, which implies a self-reflexivity that makes these practices alive and in motion. In the context of Camping, several institutions and schools have been invited so as to create a space for exchanges about mediation practices based on different French and international contexts.

PhD students' workshop

Traces and resonances.

Re-writing, recording,

adapting dance

06.26 & 27

10:00 > 12:30 am

CN D Studio 14

Free admission upon prior reservation

These sessions will examine the way choreographic works evolve according to the media which make for their means of (re)presentation. What are the conditions for producing a dance transposed on paper - described by words or signs - or whose traces have been recorded in a video or in the words of those who performed it? At the same time, how to include these memorial fragments during the creation of a new choreographic proposition, nourished by these effects of citation or re-appropriation? In order to examine these phenomena of dissidence and continuity, the aim will be to probe the notion of *transmediality*: how can this approach be applied to the analysis of dance works and practices, when what is at stake is the integration of an older work into a new form?

The objective of these encounters will be to offer ways to reinvest the traces and survivals from the danced experience, so as to explore resonances within university research as well as artistic practices. Proposed by the Atelier des Doctorants en Danse of the CN D / service Recherche et Répertoires Chorégraphiques, this workshop is being coordinated by Céline Gauthier (a doctoral student in dance at the University of Côte d'Azur) and Lucas Serol (a doctoral student in comparative literature at the University of Strasbourg).

Media library + Editions

Media library

06.17 > 22 & 24 > 28

1:00 am > 7:00 pm

The Media library at the CN D is home to thousands of publications on dance in various languages, many of which you are free to consult. It is also one of the best places to find out about choreographers, as well as the individual works that have marked the history of choreography and dance teaching in the 20th century or that are topical today, including those by the various participants in the 2019 edition of Camping. A digital videotheque open to all offers numerous audiovisual archive documents for consultation, including the complete programme of the CN D. During Camping, a library, schools library, will include a selection of books by students and teachers from each participating school consisting of works they regard as being of key importance for their education.

Editions

06.19

6:30 pm

CN D Media library

Talk with Volmir Cordeiro, an associate artiste of CN D, on the occasion of the publication of his book, *Ex-corporo analyses*, on CN D editions, Carnets collection.





Workshops

Since we consider the workshop to offer the best insight into an artist's working method, we believed it important to place workshops at the centre of the event.

Dedicated to students and professional artists, a workshop consists of a set of five sessions taught Monday to Friday by a guest artist.

Two workshops will end with a public presentation: Régine Chopinot on 06.21 at 6:30 pm, Rémy Héritier & Laurent Pichaud on 06.28 at 6:30 pm at La Villette.

Germaine Acogny

06.17 > 21

FR & EN

ecoledeessables.org

Germaine Acogny followed the training of the École Simon Siegel in Paris from 1962 to 1965. In 1968, in Dakar (Senegal) she founded her first dance studio. Influenced by the gestural heritage of her grandmother, the priestess Yoruba, and thanks to her apprenticeship in traditional African dances as well as (classical and modern) Western dances, she has honed her own technique of modern African dance. From 1977 to 1982, she was the artistic director of the Mudra Afrique school, founded by Maurice Béjart, before joining Béjart's company in Brussels. She has since danced, choreographed and taught worldwide. In 1995, she went back to Senegal to set up an international centre of traditional and contemporary African dance, as a place for exchanges between African dancers and other dancers from around the world. Since 1998, she has been bringing together thirty dancers from the entire African continent for a three months' professional training. The École des Sables opened in 2004. Her piece *Fagaala* about the Rwandan genocide, co-signed by Kota Yamazaki, won a Bessie Award in 2007. Accompanied by a percussionist, Germaine Acogny is proposing an initiation into the modern African dance which she has been developing since the 1960s. As a form of dance in an ongoing dialogue with the cosmos, the work will be based around the spinal column, considered to be the tree of life: with contractions, undulations, tremors, movements inspired by nature, plants or animals, and the everyday life of Africa.

Prior dance experience required

Antonia Baehr

06.17 > 21

FR & EN

make-up-productions.net

Antonia Baehr takes an interest in the rules and laws that a society - and more exactly a theatrical space - allots to bodies, so as to make them understandable and recognisable. Being also a performer, filmmaker and visual artist, this choreographer delves into the fiction of everyday life and of the theatre, at the limit of what defines us as being human. She does not just focus on the oppositions between the human and the animal, but also on what transpires from the space of any representation. She often collaborates with other artists (Neo Hülcker, Pauline Boudry & Renate Lorenz, Andrea Neumann, Latifa Laâbissi, William Wheeler or Valérie Castan), in a form favouring a changing of roles: from one project to the next, each artist becomes the host or the guest. She is also the producer of the horse whisperer and dancer Werner Hirsch, the musician and choreographer Henri Fleur, the composer Henry Wilt, and of the emergent composer of contemporary music and ex-husband, Henry Wilde.

"In the morning there is meaning, in the evening there is feeling."

In this workshop, whose title comes from Gertrude Stein, the participants will be drawn into explorations of emotions, scores, instructions and incantations.

Bryan Campbell

06.17 > 21

FR & EN

meteores.org/artistes

See biography on page 4.

L'Annexe

L'Annexe, a gay bar in Marseille, inspired Bryan Campbell a research on annexes - spaces attached to, yet separate from, "primary" spaces and used for refuge and reflection. The participants of the workshop will explore how the choreography of parallel spaces dramatises the politics of coexistence, through dancing, talking, ritual, and fun.

Bryan Campbell presents *SQUARE DANCE* on this edition of Camping (see page 4).

Jonathan Capdevielle & Jonathan Drillet

06.24 > 28

FR

fabrikcassiopee.fr/artistes
theupsbd.tumblr.com

Trained at the École Supérieure Nationale des Arts de la Marionnette of Charleville-Mézières, Jonathan Capdevielle has performed with Lotfi Achour and Yves-Noël Genod. He has worked with Gisèle Vienne since his debut, and has performed in most of her pieces. In 2009, he started developing his own work, mingling autofiction, narratives and personal stories, imitations and allusions to popular culture. He has created *Adishatz/Adieu* (2009), *Saga* (2015) and *À nous deux maintenant*, (2017). He is currently preparing *Rémi*, a piece for young audiences, adapted from Hector Malot's novel *Sans famille ('Nobody's Boy')*. Jonathan Drillet is an actor, director and author. He works in dance, theatre, radio, television and the visual arts, collaborating with Gerard & Kelly, Raimund Hoghe, Hubert Colas, Christophe Honoré, Jonathan Capdevielle, Théo Mercier or Julien Prévieux. Since 2008, he has been writing and directing his own shows with Marlène Saldana, including *Dormir Sommeil Profond, l'Aube d'une Odyssée*, or *Fuyons sous la spirale de l'escalier profond*. They created *Le sacre du printemps arabe* (2017) at the CN D and worked again with Théo Mercier on the creation of *La Fille du Collectionneur* (2018).

Popular tableau (bugger sad speeches)

Jonathan Capdevielle and Jonathan Drillet are proposing a theatre workshop for dancers, whose object is the study of a collection of erotic poems by Paul Verlaine. Defending a multifarious, broad notion of love, through a bodily writing which focuses closely on flesh, movements and positions, these poems will act as the basis for improvisations and the construction of a living tableau in which a multitude of voices can express themselves. Thus, the aim is to cause poetry, speech and words to rise up from bodies, based on vocal techniques and a body-voice dissociation.

Jonathan Capdevielle presents *Les Bonimenteurs* on this edition of Camping. (see page 4)

François Chaignaud

06.24 > 28

FR & EN

vlovajobpru.com
coproducer Ircam / Centre Pompidou as part of In Vivo / ManiFeste 2019.

After graduating from the CNSMMP in 2003, François Chaignaud performed for Boris Charmatz, Emmanuelle Huynh, Alain Buffard, or Gilles Jobin. Since 2004, he has been creating performances articulating dance and song, in the most varied places. They draw out the possibilities of a body stretched between the sensual demands of movement, the power of song's evocation and the convergence of heterogenous historical references - from erotic literature to sacred art. He has initiated a variety of collaborations, in particular with Rumi Missabu des Cockettes, Jérôme Marin and the Cabaret Madame Arthur, Marie-Caroline Hominal, Romain Brau & Charlie Le Mindu, Donatien Veismann, César Vayssié, Théo Mercier as well as Nino Laisné. Since 2005, a sustained dialogue with Cecilia Bengolea has led to a variety of works. Together, they have in particular created *Pâquerette* (2005-2008), *Sylphides* (2009) or *Altered Natives Say Yes To Another Excess - TWERK* (2012). He is currently carrying out research into ancient Christian song and the repertoire of Hildegard de Bingen in collaboration with Marie-Pierre Bréban, which will lead to the premiere of *Symphonia Harmonia Cælesitum Revelationum* in May 2019.

Praise song and kicks

Based on an apprenticeship of 12th century monodies - melodies executed by one voice, as opposed to polyphony - François Chaignaud dreams of inventing a collective practice of dance and song, so as to conceive an expression which is total, vocal, choreographic, percussive and kinetic. This workshop will be co-led by Marie Picaut the choir master from Cris de Paris, mixing contemporary music and ancient music, modern, baroque and romantic music. Partitions and sound material will be provided in advance of the workshop.

For dancers with a confirmed level of singing.

Nora Chipaumire

with Shamar Watt

06.24 > 28

EN

companychipaumire.com

Born in Mutare (Zimbabwe), Nora Chipaumire moved to New York after studying dance in Africa, Cuba and Jamaica. Ever since her first piece, *Chimurenga* in 2003, her work has deconstructed stereotypes of the black body and examined its emancipation on the stage. Often drawing on her private life, her pieces (*Dark Swan, Portrait of Myself as my Father, Rite Riot...*) have won her a number of prizes in the USA, including three Bessie Awards. She has also carried out research at University, in partnership with prestigious American institutions.

NHAKA Practice & Process

Nora Chipaumire has been developing a living technique, a physical manifesto called NHAKA - inheritance | legacy - in her Shona language. The work and philosophy owes its genealogy to Shona culture and Shona spiritual practices. Animist technologies, strategies and philosophy can only be useful to those who are willing to reinvigorate their own art practising honesty and rigor. Participants are therefore asked to prepare the workshop by defining what might be missing from their own practice, so they can lead the direction of inquiry during the experimental work.

Prior dance experience required

Régine Chopinot

06.17 > 21

FR & EN

cornucopiae.net

A dancer and choreographer, Régine Chopinot directed the Centre Chorégraphique National de La Rochelle from 1986 to 2008. She takes an interest in the confrontation of contemporary dance with natural elements and rhythms, and in particular explores ancient practices and sciences of the body, such as yoga. In 2008, she founded the company Cornucopiae - the independent dance. Since 2009, she has been deepening her research into the body in motion, associated with the power of speech, among cultures structured around oral transmission - in New Caledonia, New Zealand and Japan. Among her many creations: *Délices* (1983); *Le Défilé* (1985); *K.O.K* (1988); *Saint Georges* (1991); *Végétal* (1995) or *Very Wetri!* in 2012 with the *Wetr* group from Drehu; and *PACIFIKMELTINGPOT - PMP* in 2015, the fruit of three years' research with Maori, Samoan, Cook Island, Kanak and Japanese artists. Régine Chopinot has been an artist in residence at MC93 Maison de la Culture de Seine-Saint-Denis - Bobigny, at the Manège Scène Nationale de Reims and at Liberté Scène Nationale Toulon/Châteauvallon.

Gesture rhythm voice improvisation

Accompanied live by a musician, this workshop is addressed to anyone who is involved in corporeal practices and/or the production of artistic actions. The objective will be to discover, to perceive and to put into practice a space which is as physical as it is energetic, and to find the right basis on which to federate a homogenous group, respecting each person's place, using the tools of dance, rhythm and the voice.

Workshop presentation 06.21 at La Villette (see page 7).

Anne Collod

06.17 > 21

FR & EN

annecollod.com

A graduate in biology and the environment, Anne Collod is a dancer and choreographer. Her work is focused on collective utopias, and articulates shows, research and pedagogy. She is interested in reinterpreting 20th century choreographic pieces from their scores, as well as the associated issues of transfer and transmission. Since 2003, she has been collaborating with the American choreographer Anna Halprin, the pioneer of post-modern dance, and in 2008 presented a reinterpretation of her piece *Parades and Changes* (1965). In 2016, there followed *Blank Placard Dance* (1967). In 2014, she created *Le Parlement des Invisibles* and *Exposure*, an *in situ* immersive performance for one female performer on an industrial site for the production of energy. Her next creation, *Moving Alternatives*, examines the representations of gender and exoticism as depicted in the early 20th century by the choreographers Ruth Saint-Denis and Ted Shawn. She is a member of the group Dingdingdong and a graduate in the Feldenkrais method. Anne Collod is proposing to reactivate and update collectively two sequences from Anna Halprin's *Parades & Changes*. Based on everyday gestures and scores, these sequences will mean being able to explore different registers of motion and presence, to discover the processes of improvisation and collective creation developed by Halprin, to experience the work of interpretation and composition with a score, and to examine the effects and issues of reinterpreting today this major piece from the 1960s.

Volmir Cordeiro

06.24 > 28

FR & EN

volmircordeiro.com

Born in 1987 in Brazil, Volmir Cordeiro first graduated in theater and worked with the Brazilian choreographers Alejandro Ahmed, Cristina Moura and Lia Rodrigues. He graduated in 2012 from Essais, Angers Choreographic Center's experimental dance training, directed by Emmanuelle Huynh. He has performed in the projects of Xavier Le Roy, Laurent Pichaud, Rémy Héritier, Emmanuelle Huynh, Jocelyn Cottencin and Vera Mantero. After a first series of solos (*Ciel, Inês* and *Rue*), he created duet *Époque* with Marcela Santander Corvalán in 2015, and *L'oeil la bouche et le reste* in 2017, which was declined also as an exhibition. He is an associate artist at CN D and has just published a book based on his phd thesis, *Ex-corpora analyses*, in Carnets collection.

Feast

Volmir Cordeiro suggests using one of the scenes from his show *L'œil la bouche et le reste* to produce an erotic bestiary made up of half-human, half-animal creatures where the borderline between bodies and "envelope-skins" becomes a space to be negotiated thanks to hands, eyes, mouths, teeth, odours... Being with others via anatomical and sensorial combinations makes us become extrovert subjects - turned towards the exterior - taken up by the challenge to lose our own individuality, in favour of an upcoming community.

Ali Cramer

06.24 > 28

EN

aliceramer.com

Ali Cramer has been teaching yoga since 2004. She is a guest teacher at Columbia University, where she teaches Chakras and Ayurveda for their Spirituality Mind Body Institute's Summer Immersion Master's Program. In 2013, she led the very first yoga teacher training in the Sudan, where she also worked with therapists at refugee relief centers and in schools throughout Khartoum. Ayurveda is her primary inspiration for her teaching style, offering a way for each student to take responsibility for their own practice through the guidance of a structured class, bringing empowerment through inquiry and exploration.

Yoga for creativity

The practice of yoga is based on an ancient system of chakras, or energy centers within us that manifest physically, emotionally and spiritually. Ali Cramer designed this workshop to open up the second chakra, which is associated with identifying and stimulating our unique creative gifts.

Raphaëlle Delaunay

06.24 > 28

FR & EN

raphaelledelaunay.com

A graduate of the Royal Academy of Dance, London, Raphaëlle Delaunay joined the École de Danse of the Opéra de Paris in 1986, then entered the ranks of the corps of the Ballet of the Opéra de Paris. In 1997, on the invitation of Pina Bausch, she joined the Tanztheater Wuppertal where in particular she took part in revivals of *Café Muller*, *The Rite of Spring*, *Kontakthof* and the creation of four pieces: *Mazurka Fogo*, *O Dido*, *Wiesensland*, and *Barbe-Bleue* in its operatic version. In 2000, she joined the Nederlands Dans Theater, under the direction of Jirí Kylián. She has danced with the Peeping Tom group in *Le Jardin* (2002), or with Alain Platel in *Wolf* (2003). She has also performed for Alain Buffard, Pascal Rambert, Anne Théron, Richard Siegal, Bernardo Montet, Laurent Chétouane, Jérôme Bel as well as Boris Charmatz, with whom she has worked on numerous projects. As a choreographer, her latest show, *Soma*, premiered in 2017.

Pina Bausch, what heritage?

With this workshop, Raphaëlle Delaunay wants to grasp, along with the participants, what Pina Bausch handed down and passed on to her during her years at the Tanztheater Wuppertal. With danced movements which are recognisable for their lyrical expressiveness, an attention paid to details and everyday gestures which suggest dance in an unexpected way, Pina Bausch's virtuosity was stripped back to its simplest forms. The imaginary, fantastical, the highly intimate, absurdity, the eloquence of the silence of bodies, or the use of speech are essential component parts of her work which will also be explored.



Marcelo Evelin
06.17 > 21 or 06.24 > 28
FR & EN
demolitionincorporada.com

Marcelo Evelin is a Brazilian choreographer, researcher and performer. He lives and works between Teresina (Brazil) and Amsterdam (Netherlands). In Europe since 1986, he has in particular trained at the School for New Dance Development in Amsterdam. He is an independent creator with his Platform Demolition Incorporada, established in 1995, and teaches at the Mime School in Amsterdam. His work mingles dance, physical theatre, performance, music, video, and installations. His performances *De Repente Fica Tudo Preto de Gente* (2012), *Batucada* (2014) and *Danca Doente* (2017) are currently being shown in festivals and theaters around the world. This theoretical-practical encounter with choreographer Marcelo Evelin will happen around the image of a Barricade, brought by each participant to be treated through a creation of a collective act. In a horizontal and informal way, this workshop proposes to open/block a space among others, and with others, to share and reconfigure physical and performative practices, as well as the conceptual and political discussions that can emerge from it.

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 for Mathilde Monnier, Emmanuelle Huynh, Deborah Hay, Thierry Baé, Fabrice Lambert and Maud le Pladec. She also regularly teaches at the CN D of Lyon, Les Subsistances, the Conservatoire National Supérieur de Musique et Danse of Lyon, the CCN of Rillieux-la-Pape and the CCN in Montpellier. Alongside her career as a performer, she trained in the Feldenkrais method with Yvan Joly and has taught it since 2010. She founded the association *Motus Inhabitus*, "a little laboratory of and in motion", so as better to target contexts favouring apprenticeship and creation through movement, as well as contexts stimulating or blocking the progression of an artist. With this workshop, Corinne Garcia is proposing to "lie fallow", in a suspended period of revitalisation in order to bring out 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 finesse of perceptions; compensating the discomforts associated with the artist's activity and rhythm thanks to a better recovery; leaving behind an external model or "doing things properly"; broadening self-representation to recover vitality and setting out once more with the right tools to be able to pursue an artistic route.

Emanuel Gat
06.24 > 28
FR & EN
emanuelgatdance.com

Emanuel Gat was born in Israel in 1969. He discovered dance during a workshop with the choreographer Nir Ben Gal, whose company he subsequently joined. He started to work as an independent choreographer in 1994 and founded his own company in 2004 at the Suzanne Dellal Centre in Tel Aviv. He has created several pieces, such as *Winter Voyage* and *The Rite of Spring* in 2004, which won a Bessie Award. He moved to France in 2007 and joined the *Maison de la Danse* in Istres. An associate artist at Festival Montpellier Danse in 2013, then in 2016-2017, he created *SUNNY, DUOS* and "TENWORKS (for Jean-Paul)". In 2018, he joined up with the Ensemble Modern to create *Story Water* in the Cour d'Honneur of the Palais des Papes at the Avignon Festival. He is regularly invited to create or transmit pieces by such prestigious companies as the Ballet of the Opéra de Paris, the Sydney Dance Company and the Ballet British Columbia. Emanuel Gat is an associate artist at Chaillot - 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*, *SUNNY* & *WORKS* based on this process of artistic production.

Prior dance experience required

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

Modern Living is an ongoing series of performances and videos sited in iconic modern homes around the world. Mining these "ruins" of modernism for their hidden choreographies and radical social experiments, the workshop will pose questions around memory, the architecture of intimacy, and queer space. The workshop starts within the Brutalist architecture of the CN D then travels to the apartment and studio designed and inhabited by Le Corbusier - one of the innovators of what is now called modern architecture. Participants will respond in movement and writing to architecture and site, and the workshop will offer them embodied strategies for experimental living. Gerard & Kelly will present *Modern Living* at Villa Savoie (09.28 > 10.6), *Clockwork* at l'Atelier-appartement Le Corbusier (10.4 > 18), *Schindler/Glass* at Maison La Roche (10.4 > 18), as a part of Festival d'Automne à Paris 2019.

Modern Living
With influences in minimalist dance, institutional critique, and queer theory, Brennan Gerard 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, Centre Pompidou (Paris), Guggenheim Museum (New York), Palais de Tokyo (Paris), Hammer 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 voice.

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

After training at the École de Danse of the Opéra de Paris, Olivia Grandville joined Dominique Bagouet's company in 1989 and participated in all his pieces until his disappearance in 1992. It was then that she started conducting her own projects, to which she has entirely devoted herself ever since. In this way, she can affirm her interest in gestures and words. In particular, she has created *Une semaine d'art en Avignon* (2010), *Le Cabaret discrèpant* (2011), *Le Grand jeu, Toute ressemblance et similitude* (2014). An associate artist at the Lieu Unique in Nantes, she has created there *À l'Ouest* (2018) and *Dancepark* (2019), a creative project conceived with Yves Godin. In 2019, invited by the Ballet de Lorraine, she created *Jour de colère*. 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 *Woodstock, 3 jours de paix de musique et d'amour* (3 days of peace, music and love), which follows the inexorable dramaturgy of those three cult 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 *Summer of Love*, apart from teaching us how to "dance like a tree"?

Miguel Gutierrez
06.24 > 28
EN
miguelgutierrez.org

See biography on page 6.

Baby, this is what you came for
Miguel Gutierrez's work, his improvisation and performance practices are informed by movement, Feldenkrais Method, socio-cultural dynamics, the use of our voices and writing. The workshop will challenge the participants to uncover questions and answers through movement, inverting the conventional proposition that thought comes before action. Gutierrez sees dance as a mode of perceptual inquiry, and he resists defining it as a non-verbal "language" because languages are meant to be understood and he likes that dance defies linguistic comprehension. The participants will see how we can manipulate words and complicate our ideas of what constitutes "communication," "good improvisation," "listening" and "development."

Miguel Gutierrez presents *SADONNA - The Brown Ambition Tour* on this edition of Camping (see page 6).

Thomas Hauert
06.17 > 21
FR & EN
zoo-thomashauert.be

Having built a dancer career with Anne Teresa De Keersmaeker, David Zambrano and Pierre Droulers, Thomas Hauert founded his company in 1998. Since then, he has created more than 20 performances such as *Cows in Space* (1998) *modify* (2004), *Accords* (2008), *inaudible* (2016) or *How to proceed* (2018). His work derives from a research into movement, from the relationship between dance and music, and a writing based 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 Danse Contemporaine course at the Manufacture Haute École des Arts de la Scène in Lausanne, he is "artiste en compagnonnage" at the Théâtre de Liège and is in residency at the Théâtre Les Tanneurs. For this workshop, participants will be invited to use their physical intuition and the creativity that comes into existence by mainly physical circumstances, in order to invent distorted patterns and avoid recreating patterns already inscribed in our bodies. In this way, forms, rhythms, movement qualities far more sophisticated than the ones our conscious mind could invent, may emerge.



Rémy Héritier & Laurent Pichaud

06.24 > 28

FR & EN

remyheritier.net

Rémy Héritier is a choreographer and dancer. Since 2004, he has created a dozen pieces which have allowed him to extend the contours of choreographic art towards intertextuality or the document, and thus to evoke a new gestural poetics. In 2018, with Léa Bosshard he codirected the *in situ* research programme *L'usage du terrain*, covering notions of spatiality in dance. From 2015 to 2018, he was an associate researcher on the project *Figure, que dome à voir une danse* (directed by Mathieu Bouvier and Loïc Touzé) and *Composition* (directed by Yvane Chapuis, Myriam Gourfink and Julie Perrin) at La Manufacture de Lausanne, where he is currently directing research under the title *Une danse ancienne*. He is also a teacher-researcher at the École Supérieure d'Art of Clermont Métropole. Laurent Pichaud is a performer, choreographer and artist-researcher associated with the department of dance at the University Paris-8. His research and creations examine the setting of a choreographic gesture in non-specifically artistic fields – territorial or societal projects among the population – or in the interaction between artistic processes and other work methodologies – such as his ongoing thesis-creation: *Faire de l'in situ dans l'œuvre d'une autre artiste: Laurent Pichaud / Deborah Hay*. The *Jeux chorégraphiques* created with Rémy Héritier, like all his recent projects, aim at testing out the formats of public sharing, and so liberate the spectator-artist relationship from a purely show-based focus.

Choreographic Games

Choreographic Games is a pedagogical, dramatic and reflexive project which answers to a ludic imperative: the risk of hearing ourselves talk about dancing. Freely inspired by the games of the OuLiPo – Ouvroir de littérature potentielle – the workshop will confront its participants with the challenge of identifying a style, an aesthetic or an author, from extracts of dances, which have been written or invented for this occasion.

Workshop presentation 06.28 at La Villette (see page 7).

Justin Kennedy & Tino Sehgal

06.17 > 21

FR & EN

Justin Kennedy is a dance artist from St. Croix, Virgin Islands. He studied Dance & Ethnic Studies at Wesleyan University and Choreography at HZT Berlin. He leads workshops about trance dance and science fiction opera and has performed intimately with and for many other artists including Jeremy Shaw and Adam Linder. He facilitates the annual lab, *'Alive ... & then Some'* with Emma Howes in an opera house in Porto. Tino Sehgal was trained as a dancer at Folkwang Hochschule, Essen and as a political economist at Technical University, Berlin. His choreographic work has been presented internationally, mostly in exhibitions. Justin Kennedy and Tino Sehgal have been working together since 2012, when Justin was a dancer in Tino's seminal work, *This Variation*, which is set in a dark space that is energetically charged by singing and dancing bodies. Merging the practices of Justin Kennedy and Tino Sehgal, this workshop proposes to work on connectivities between choreography, constructing situations, meditation and trance dance. Each session will explore the interrelation of movement and singing with meditational practices. An ongoing practice will unfold and grow over the course of the week, comprising new and existing elements of their respective work as well as other methodologies like dynamic meditation, headbanging and perhaps hypnosis.

Daniel Linehan

with Michael Helland

06.24 > 28

FR & EN

hia-tus.org

See biography on page 3.

Tending and Tuning

With Michael Helland, Daniel Linehan proposes to explore performance as a hybrid medium to discover the edges of bodily consciousness, shared physical presence, and sense of place. This workshop invites the participants to return to the fundamentals of the body in motion (breath, circularity, vibration, and waves of catharsis), to work to embody radical resiliency through creative care-taking and otherworldly movement-based adventures.

Daniel Linehan presents *Body of Work* on this edition of Camping (see page 3).

Nayse López

06.17 > 21

EN

Question everything

“In very confusing times like ours today in Brazil _ but also throughout the world – more and more I believe questions can trigger the creation and be a key tool to gather new ideas. Especially when the so called truth is under siege and became increasingly complex. Questioning the very fabric of reality is our life now. In that web of perspectives – and lies – how can Brazilian ideas be of help to artists on other paths? What new questions can the Brazilian political and social scenario bring us to? We propose five afternoons of very strange and unpredictable Q&A sessions with me, Brazilian curator and journalist Nayse López, and five invited South American artists. Let us ask each other the craziest questions, even if we have no answer in sight. Asking is still the most basic act of artistic courage. After doing workshops and residence projects for 18 years I am sure the city itself impacts the ideas circulating. And if we want to question real life, we cannot be sheltered in a studio or gallery, so each session will be hosted in a different place and context. We like saying that we are together in all this. But how together are we?”
Nayse López

Gabrielle Mallet

06.17 > 21

FR

Gabrielle Mallet is a physiotherapist and osteopath, specialised in a tissular, visceral and perinatal approach. Since 2003, she has regularly been working on various choreographic creations with Julie Nioche. In 2017, they founded together *Qu'est-ce qui vous amène?* From 2005 to 2008, she collaborated with the dance department of the University Paris-8. In 2010, in collaboration with Bérénice Legrand, she created an *Espace sensible*, an installation aimed at theatre audiences. She also undertakes other occasional actions devoted either to professional dancers, so as to prepare them specifically, or to dance students, as well as theatres. Since 2015, she has been training in the Noguès method^o, an apprenticeship linked with the neurosciences, based on epigenetics and including neurogenesis.

Osteopathy, a perceptive reference in the service of dancers' creativity
The parameters of palpation as developed in osteopathy will be the basis of this workshop, conceived as a sensorial pathway towards the adoption of motion. The transmission of tools coming from osteopathy will reveal to dancers the restrictions of their own bodily systems, as well as their preferred schemas, but above all enrich their sensations and integrate this specific perceptive reference as a source of motion and creativity, in a new sense of self-presence.

Valérie Mréjen

06.17 > 21

FR

valeriemrejen.com

A visual artist, photographer and writer, Valérie Mréjen studied at the École National Supérieure d'Arts of Paris-Cergy. She made her first videos in 1997. Her work mingles different types of told or experienced narratives which she rewrites and rearranges, taking her inspiration from memories, everyday events, the cruel or burlesque details of existence, commonplaces or misunderstandings. Le Jeu de Paume devoted an exhibition to her in 2008, *La place de la concorde*. She is also the author of several narratives published by Editions Allia (*Eau sauvage*, 2004, *L'agrume*, 2001) and P.O.L (*Troisième Personne*, 2017), scenic objects (*Trois hommes verts* in 2014 or *Mano Rana* in collaboration with Dominique Gillot in 2019), and films (*En ville* in 2011 or *Enfant chéri* coproduced with Bertrand Schefer in 2016). This workshop's objective is to produce a film at and about Camping: first by defining a working framework, then, in small teams, filming the participants in the workshops and the artists, so as to gather together the materials for a pluralistic film mingling documentary shots and a series of interviews. This film, a portrait of the creative effervescence which is special to Camping, will provide each person with a space to develop and experiment with their own artistic approach.

Robyn Orlin

06.17 > 21

EN

robynorlin.com

An all-round artist – mingling choreographic projects both in the theatre and the opera, as well as museums – Robyn Orlin tirelessly applies to the post-apartheid South African society a reflection without making any concessions. From *If You Can't Change the World Change Your Curtains* (1990) to *Oh Louis*, the question of power and its representations lies at the heart of her work. By manipulating aesthetic codes, interweaving eras and genres, she seeks to bring out paradoxical images reflecting the violence of dominant structures – while giving voice to those who are unheard. She presented *In order to be them we must be us...* at the CN D in 2019. “LET’S... Create together as artists an environment in which to make work ... LET’S... Examine in various forms and combinations disciplines around performance, installation, movement, sound, documentation and research, dictated by the interests of you the participant as well as myself the facilitator... LET’S... Investigate thought and presentation, collaboration and expression... LET’S... Think about all the above while being a part of the world... LET’S... Have some serious fun !”
Robyn Orlin

Bouchra Ouizguen

with Kabboura Ait Ben Hmad

06.17 > 21

FR & EN

bouchraouizguen.com

Bouchra Ouizguen is a Moroccan dancer and choreographer. She lives and works in Marrakech where she has been involved in the development of a local choreographic scene since 1998. A self-taught Oriental dancer since the age of sixteen, her first pieces were nourished by her interests in the cinema, literature and music... She founded her own company in 2010 and has in particular worked with Mathilde Monnier, Bernardo Montet, Boris Charmatz, Julie Nioche and Abdellah Taïa. In 2010, she was awarded the choreographic revelation prize of the SACD and the prize of the critical press syndicate with *Madame Plaza*, in which she shared the stage with three female performers from the *aitas* tradition. In 2011, she created a solo, *Voyage Cola*, with Alain Buffard at the Avignon Festival; *Ha!* in 2012; *Corbeaux*, a performance for seventeen dancers in 2014, presented at the CN D as a part of the Festival d'Automne; *Ottof* in 2015; then *Jerada* for the dancers of Carte Blanche, the national company of contemporary dance of Norway in 2017. Accompanied by the dancer Kabboura Ait Ben Hmad, Bouchra Ouizguen is proposing an initiation into several Moroccan dances, but also a work on improvisation and rhythms, as well as silence. Some of the techniques which will be dealt with are not specific to the teaching of Moroccan dance, but they are at once a source of inspiration for the choreographer, while forging the singularity of the artists she has worked with for many years.

Janet Panetta

06.24 > 28

EN

Janet Panetta studied ballet with Margaret Craske, Antony Tudor and Alfredo Corvino at Metropolitan Opera Ballet School. She joined American Ballet Theater in 1968, and later began her foray into modern dance as a member of Paul Sanasardo's company. She went on to work with Robert Kovich, Neil Greenberg, Susan Salinger, Peter Healey. She has been creating her own work since 1985. She has trained dancers in many of the major ballet and modern American companies such as American Ballet Theatre, New York City Ballet, Paul Taylor, Merce Cunningham, José Limón, Trisha Brown... She currently works with Pina Bausch Tanztheater Wuppertal. Her extensive experience in classical and contemporary dance enables her to teach classical technique in a way adapted to dancers with different backgrounds.

Deconstructing Ballet

This technical workshop will focus on the deconstruction of movement : remove all artificial affectations, leaving just the core technique, the pure physical architecture of the body ; analyse movement with the tools of weight, shape, space, rhythm and time ; It is the investigation of working from the inside out, from placing the bones where the muscles are allowed to function effortlessly and efficiently, thus discouraging muscular overuse.

Prior dance experience required

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 dancer-performer. Named Principal Dancer in 1984, he had as early as 1981 decided to stand up for the possibility to open new pathways of exploration in the work of interpretation at the Groupe de Recherche Chorégraphique of the Opéra de Paris. He has collaborated with many choreographers from currents as varied as modern dance (Paul Taylor, Twyla Tharps), American postmodern dance (Alwin Nikolais, Merce Cunningham, Andy de Groat, Lucinda Childs), young French dance (Dominique Bagouet, Régine Chopinot, Philippe Découflé, François Verret, Daniel Larrieu), German expressionist dance and, more recently, renaissance and baroque dances. These are references for him in the conception of educational projects which he conducts while directing the dance departments of the École Nationale Supérieure de Danse in Marseille (2007-2011), then the Conservatoire National Supérieur de Musique et de Danse in Paris (2014-2018).

The chant of the choreographer

Jean-Christophe Paré is proposing a way of getting around the transmission practices of the repertoire, which are generally seen as a formal restitution of danced gestures, in which style is seen as the final point of the writing process. On the contrary, he will favour recognition games of an author's foundation gestures, as a source of production for expressive material. This workshop can be considered as a journey through bodily imaginaries, those choreographer “chants” which make for the singularity of their choreographic writings. Each day, the work will be based around a solo by Vaslav Nijinski, Paul Taylor, Carolyn Carlson, Daniel Larrieu or Andy de Groat.



Sophie Perez

with Xavier Boussiron

06.17 > 21

FR & EN

cieduzerep.blogspot.com

After graduating from the École Supérieure des Arts et Techniques (ESAT) in 1990, Sophie Perez was nominated for a residency the next year at the Villa Médicis as a scenographer. Her work on atypical places and texts, which she then probes in the theatre, began at this time. Sophie Perez has produced the scenography for several stage productions by Frédéric Bélier-Garcia. She founded the Compagnie du Zerep in 1997 and started directing shows in which styles and genres are intermingled, between dance, performance, musical references, horror films and bad jokes. Since *Le Coup du cric andalou* (2004), Xavier Boussiron has been co-signing with her the pieces for Zerep: *Oncle Gourdin* (2011), *Enjambe Charles* (2013), *Prélude à l'agonie* (2014), *Biopigs* (2015), *Purge, Baby, Purge* (2018), or *Les Chauves-Souris du volcan* (2018).

I am a carnival

A workshop around the notion of a masked self-portrait, whose outreach is not limited to a sarcastic or painful caricature, but which allows us to see ourselves as a laboratory in which different uses of the body and the personality can be experienced, without forgetting masks and processions!

Liz Santoro & Pierre Godard

06.17 > 21

FR & EN

lpdi.org

Since the creation of their company Le principe d'incertitude in 2011, Liz Santoro and Pierre Godard have been working in close collaboration to build choreographic machines that attempt to thwart the habits of our attention. American choreographer and dancer trained at The Boston Ballet School, Liz Santoro also studied neuroscience at Harvard University before embarking on a career as a performer for numerous downtown dance artists in New York. This path then led her to a somatic research of the "performative body", which remains the main driving force behind her artistic projects. After studying engineering, Pierre Godard first worked in theater. He now devotes himself to the search for performative forms involving movement and text, which aim to offer a space of emancipation to the spectator. In parallel, he is engaged in research in Artificial Intelligence at CNRS.

Within the frame, without a reference : structures for seeing the unseen

Our personal biases are filters through which we process information. The world is increasingly penetrated by technologies trying to predict our behaviors, what we want, think, or do. Can we alter our filters as to short circuit these habits, rerouting the pathways of curiosity? Detect when the comfort of the stereotype hijacks our reactions? This workshop proposes a space of counteraction, in which we will devise structures through movement and language that allow us to unearth what is ever-present but never, or rarely, seen ; exploration of a new modality of somatic practice that Liz Santoro and Pierre Godard call the 'triangle' which taps into feedback loops between performers and spectators.

Rihoko Sato

06.17 > 21

EN

See biography page 6.

This workshop is based on Saburo Teshigawara's dance method that Rihoko Sato has been studying and practicing for over twenty years.

"Teshigawara's method will enable you to find and understand your own body. You will study and explore your own bodies in relation to breathing. Breathing not as an established technique, but as something essential and necessary for your body, the energy and source for you to move in your own measurement. I believe that knowing about ones own body is something essential for any kind of expression. Our bodies are the gates to connect us with the world outside us."

Rihoko Sato

Rihoko Sato presents *IZUMI* at Maison de la culture du Japon à Paris on this edition of Camping (see page 6).

Johanne Saunier

06.24 > 28

FR & EN

jojiinc.org

Johanne Saunier is a choreographer, and vocal and dance performer. From 1986 to 1998, she danced with the Rosas company of Anne Teresa De Keersmaeker, with whom she still works as an assistant and rehearsal coach. She created *JOJI INC* with Jim Clayburgh, and *Erase-EX* with the Wooster Group, Anne Teresa De Keersmaeker, Georges Aperghis and Kurt d'Haeseleer. Since 2002, she has performed in contemporary operas staged by Luc Bondy, Guy Cassiers, Georges Aperghis and Jim Clayburgh, François Sarhan/Quatuor Diotima, Sybille Wilson, or Mathurin Bolze. She teaches at P.A.R.T.S. and at various European schools. She has created *Ballets Confidentiels*, choreographic concerts played in unusual places, with or without live music. She has assisted Jean-Francois Sivadier with his operas since 2012. In 2018, she directed her first opera, Arthur Lavandier's *La Légende du Roi Dragon*, with two hundred and ten children. The objective of this workshop is to allow each participant to broaden their gestural vocabulary and to set it in space, while seeking out and experiencing compositional tools inspired by those developed in musical composition, and whose sole limitations are those imposed by bodily capacities, and not by technique, be it classical, contemporary, jazz, hip-hop or others.

Arno Schuitemaker

06.24 > 28

EN

arnoschuitemaker.com

Dutch dancer and choreographer, Arno Schuitemaker has presented his choreographies at renowned festivals and theaters in many countries across Europe, and beyond. Often characterized as interdisciplinary, his work transcends dance and pushes its boundaries. The magazines *Dance Europe* and *Tanz* have both mentioned him as being one of the leading dancers in the Netherlands; he has won the Dioraphte Encouragement Award and has been selected for the Aerowaves Priority List and by the European Dancehouse network as a Modul-dance artist. He presented *I Will Wait for You* at CN D for Camping 2017. The 21 and 22 of June, *If You Could See Me Now* will be presented at Nouveau théâtre de Montreuil as a part of Rencontres chorégraphiques internationales de Seine-Saint-Denis.

During the workshop, the participants will explore the embodiment of Arno Schuitemaker's approach to continuous movement : work on developing an ongoing transformation of only a single movement and explore the notion of regeneration. Progressing to a full awareness and grounded coordination of the body, the aim is to become fully connected with oneself and others in order to experience its specific trance-like state, "togetherness" and its performative intentions.

Prior dance experience required

Irène Tassembédo

06.17 > 21

FR & EN

edit-danse.org

Originally from Burkina Faso, Irène Tassembédo developed in Europe in the early 1980s a new approach to African dance, set in the present and yet continuously reinventing itself, while drawing on its roots. An eclectic artist, she has worked in particular with the stage director Matthias Langhoff since 1993. On returning to Burkina Faso in 2007, she founded the ÉDIT (École de Danse Internationale Irène Tassembédo) with the aim of developing a high-level course of professional training for African dancers and choreographers. She is also responsible for the artistic direction of the Festival International de Danse de Ouagadougou (FIDO), which she founded in 2013. Since 2015, she has made several films. As a resolutely committed artist when it comes to the question of women in the world of culture, she considers that the development of this sector is one of the keys for combatting the rise of radicalisms and for the resilience of African peoples against the violence of poverty and armed conflicts. "Drawing my roots from traditional dance, as my primary strength, my work is also enriched by other dance techniques, powerful encounters with creators, stage directors, musicians, visual artists... It is the reflection of my life's path which is in perpetual mutation. The presence of musicians is fundamental. Music is not just a support for the dance, it is an integral part of the dialogue which is engaged on the stage. Each draws its creativity from the other. The dancers adapt their gestures to the music. The body becomes a score and thus liberates itself."

Irène Tassembédo

Claudia Triozzi

with Martin Barré

06.17 > 21

FR & EN

claudiatriozzi.fr

Claudia Triozzi trained in classical and contemporary dance in Italy, then moved to Paris in 1985. Alongside her work as a performer with Odile Duboc, Georges Appaix, Alain Buffard or Xavier Le Roy, she conceives and performs her own pieces. While the voice has been one of her preferred means of expression ever since *The Family Tree* (2002), her performances, installations or videos also focus on the rituals of everyday life, with a coming and going between artistic practice, production processes and transmission. In 2011, she received a dance research and heritage grant from the CN D and began *Pour une thèse vivante*. She currently teaches at ENSA Paris-Cergy and is an artist in residence at the Laboratoires d'Aubervilliers.

Martin Barré started out by taking an interest in juggling and music. He then naturally turned towards the circus, and trained as an understander, acrobat and trampolinist. In 2002, his encounter with Andy de Groat was decisive. He became his assistant, performer, registrar and lighting creator.

In this workshop, conceived in close collaboration with Martin Barré, as the communicator of the work of the choreographer Andy de Groat, Claudia Triozzi is proposing an apprehension of space thanks to the technique of the tower - thus allowing for a projection towards the exterior, but also from self to self- with the use of rope as a prop in de Groat's piece *Rope Dance Translation* (1974). The aim is not to reactivate an archive, but rather to transform it via each participant's own energy and personality.

Cindy Van Aker

06.17 > 21

FR & EN

ciegreffe.org

After a classical training, Cindy Van Aker danced with the Ballet Royal de Flandres and at the Grand Théâtre of Geneva, before making her mark in the world of contemporary dance. She has created her own pieces since 1994 and founded the Cie Greffe in 2002 on the occasion of the premiere of *Corps 00:00*, for which she earned international recognition. Her career has been marked by collaborations with Myriam Gourfink and Romeo Castellucci. Cindy Van Aker was responsible for the bodily training of future actors at the Haute École des Arts de la Scène, La Manufacture, in Lausanne from 2006 to 2010. In 2017, she created *Elementen III - Blazing Wreck* for the dancers of the Ballet of the Grand Théâtre of Geneva, and *Speechless Voices* in 2018. Since 2003, Cindy Van Aker has written tailor-made scores for some of her creations. For *Score Conductor* (2012), she is exhibiting these scores while creating concrete objects that can materialise them other than by motion. They then become aids to inspire different effects, imposing no limit as to their form of expression. For this workshop, she aims to submit her scores to the participants and analyse them together, so that everyone can then explore them, making of them a personal composition: motion, text, sound, visual composition..., then from these different propositions to produce a group experience.

Ming Wong & Yu Cheng-Ta

06.17 > 21

EN

mingwong.org / yuchengta.com

See biographies on page 4.

Ming Wong and Yu Cheng-Ta are The Watermelon Sisters. They propose to explore the space between virtual and real performance avatars, based on footage found from the internet "Mème". Participants will think about forming their 'avatar' based on found footage from the internet such as viral videos, Cat videos, YouTube Makeup Tutorials, Games footage, by casting themselves in the video reference and by *re-interpreting the source as a choreographic and theatrical exercise*, introducing variation, repetition and extension.

Watermelon Sisters presents *Watermelon Sisters Go Camping in Paris* on this edition of Camping (see page 4).

Participants also undertake to ensure the Watermelon Sisters Go Camping in Paris Party on June 22nd, from 10:00 pm.

Elsa Wolliaaston

06.17 > 21

FR & EN

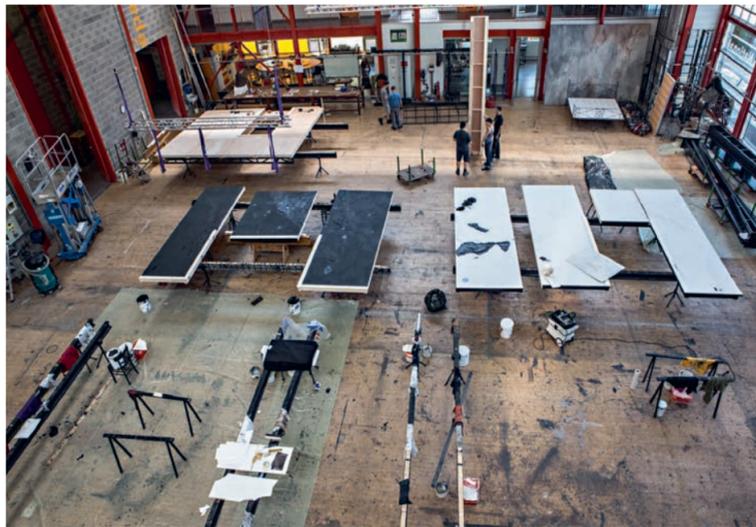
elsawolliaaston.org

A dancer, choreographer and actor, Elsa Wolliaaston has studied, choreographed and taught classical, improvised and ancestral dances all over the world. Her atypical career has been characterised by curiosity, experimentation and collaborations. For fifty years she has been traveling the world, from the US to France, where she is based, and from Africa to Asia. She is a forceful woman who uses the unknown and improvisation to better understand rites and traditions. Elsa Wolliaaston also works in cinema, theatre and opera.

The body's musicality

In this workshop, Elsa Wolliaaston explores the musicality of the body through warm-ups on the floor, in silence, then rhythmic warm-ups to music, upright, through the spinal column. She offers a collective improvisation in space: movements inspired by rites, traditional dances and initiation, everyday African expressions and gestures, and various forms of dance from African to contemporary.

École du Théâtre National de Strasbourg © Jean-Louis Fernandez



École Supérieure d'Art de Clermont Métropole, Clermont-Ferrand



École Nationale Supérieure d'Arts de Paris-Cergy © Zoé Pautet

Invited schools

The "campers" or participants in Camping are 300 students drawn from 29 art schools in France, Europe and around the world, as well as 400 professional dancers attending this platform of workshops and discussions as individuals.

CalArts - California
Institute of the Arts, Los Angeles
calarts.edu

Certificat Danse et Pratiques
Chorégraphiques, Charleroi
Danse
charleroi-danse.be

Conservatoire National Supérieur Musique et Danse de Paris (CNSMD)
conservatoiredeparis.fr

Dançando Com a Diferença,
Madère
en.danca-inclusiva.com

Danish National School of Performing Arts,
Copenhagen
dsk.dk

École de Danse Contemporaine de Montréal (EDCM)
edcm.ca

École Nationale Supérieure des Arts Décoratifs de Paris (ENSAD)
ensad.fr

École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC)
ensapc.fr

École Nationale Supérieure des Beaux-Arts de Lyon (ENSBA Lyon)
ensba-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
laplacedeladanse.com

Institut Français de la Mode, Paris
ifm-paris.com

Instituto Nacional de Artes Escénicas, Montevideo (INAE)
inae.gub.uy

Hong Kong Academy for Performing Arts (HKAPA)
hkapa.edu

KASK - School of Arts, Gand
schoolofartsgent.be

L'École Supérieure d'Art Dramatique du Théâtre National de Strasbourg
tns.fr/ecole

La Manufacture - Haute École des Arts de la Scène, Lausanne
hetsy.ch

Master exerce, Institut Chorégraphique International - CCN Montpellier-Occitanie/ Pyrénées Méditerranée
ici-ccn.com

Salzburg Experimental Academy of Dance (SEAD)
sead.at

Sareyyet Ramallah
sareyyet.ps

SNDO - School for New Dance Development, Amsterdam
sndo-sndo.blogspot.com

Taipei National University of the Arts, Taipei (TNUA)
tnua.edu.tw

The Dance Center of Columbia College, Chicago
dance.colum.edu

The Jerusalem Academy of Music and Dance
jamd.ac.il

University of the Arts - School of Dance Philadelphie (UARTS)
uarts.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 am

Every day, the guest schools will have the opportunity to conduct the morning class for all the participants, providing everyone with a chance to discover the teaching methods and sources of inspiration of the diverse establishments present at Camping this year. The classes are held every morning. Participants must register in the atrium of the CN D.

Caravane Kids

École Élémentaire Joséphine Baker, Pantin

06.20
The 10 classes in this school, from CP to CM2 grades, with 185 pupils, will discover a programme specially conceived for them. Caravane Kids is a mini CN D which sets out to meet the students and teachers of a primary or junior-high school. For one full day, the CN D moves into the school to allow for a discovery of dance in all its forms. A team made up of artists, theorists and mediators visits all the spaces of the establishment with projections of dance films, exhibitions of archive documents, as well as writing, listening and choreographic workshops. Each class goes through this process centred on dance covering four actions: looking - writing - listening - moving. The day ends with a ball for one and all and a group siesta.

Camping auditions

Gerard & Kelly
Revival of *Clockwork*

06.19
6:30 > 9:30 pm

CN D
Gerard & Kelly are looking for dancers with a view to a presentation of their performance *Clockwork* (2018) as part of the Festival d'Automne in Paris 2019, in collaboration with the Fondation Le Corbusier. Rehearsals will take place from 1st to 13th July at the CN D. And performances from 10th to 17th October
Desired profile: dancers of all genres, aged over forty, French-speaking, with solid bases in contemporary techniques and improvisation, and an experience in using the voice (speech/song) while dancing, and a sensitivity to writing. Gerard & Kelly are interested in varied cultural experiences.
To participate in the audition, send an email with a video and a CV to studio@gerardandkelly.com.

Audition Claudia Triozzi
open call

Revival of *Rope Dance Translations*

06.25
6:30 > 9:30 pm

CN D
Claudia Triozzi is inviting artists to audition for the revival of *Rope Dance Translations*, a choreographic piece for four performers by Andy de Groat (1974), which will be presented at the Laboratoires d'Aubervilliers in November 2019 as part of the Festival d'Automne in Paris. Desired profile: four male or female performers. Dancers/artists coming from other practices, who are sensitive to movement.
To participate in the audition, send an email and a CV to triozzi.claudia@gmail.com

Professional resources

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

Information point for professionals

FR & EN

CN D Palier Est, 1st floor

06.18 > 20 & 06.25 > 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: work contracts, performing arts contracts, job opportunities, social welfare, etc.

06.18, 19, 25 & 26

11:00 > 2:00 pm
Information point: welcome desk for foreign artists
Anais Lukacs, 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

11:00 > 2:00 pm
Information briefing on the availability of studios and residencies at the CN D.

Camping health

Physiotherapy session

Consultation € 5, by appointment
30 min.

CN D
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 > 21 & 06.24 > 27

10:30 > 2:00 pm
With physiotherapists from Insep (Institut National du Sport, de l'Expertise et de la Performance).

06.22

3:00 > 9:00 pm
With Pierre Gonella, a physiotherapist working with dance companies.

1 CN D

1, rue Victor-Hugo
93507 Pantin Cedex
Métro 5 Hoche
RER E Pantin
T3b Delphine-Seyrig
+33 (0)1 41 83 98 98
cnd.fr

2 Appartement-atelier de Le Corbusier

24, rue Nungesser et Coli
75016 Paris
Métro 10 Porte d'Auteuil, 9 Michel-Ange Molitor
Bus PC1 Porte Molitor, 32 Porte d'Auteuil
+33 (0)1 42 88 75 72
fondationlecorbusier.fr

3 Atelier de Paris

Cartoucherie
2, rue du champ de Manœuvre
75012 Paris
Métro 1 Château de Vincennes, puis navette gratuite
Bus 112 Cartoucherie
+33 (0)1 41 74 17 07
atelierdeparis.org

4 Cité de l'architecture et du patrimoine

1, Place du Trocadéro et du 11 novembre
75116 Paris
Métro 9 Iéna, Trocadéro, 6 Trocadéro
Bus 22, 30, 32, 63 Trocadéro
82 Iéna
+33 (0)1 58 51 52 00
citedelarchitecture.fr

5 Cité internationale des arts

18, rue de l'Hôtel de ville
75004 Paris
Métro 7 Pont Marie, Métro 1 Saint-Paul
Bus 67, 96 Pont Louis-Philippe
+33 (0)1 42 78 71 72
citedesartsparis.net

6 Conservatoire à rayonnement départemental de Pantin

2, rue Sadi-Carnot
93500 Pantin
Métro 5 Hoche
RER E Pantin
T3b Delphine-Seyrig
+33 (0)1 83 74 57 40
ville-pantin.fr

7 École élémentaire Joséphine Baker

28, rue Denis Papin
93500 Pantin

8 Espace Niemeyer – Siège du parti communiste français

2, place du Colonel Fabien
75019 Paris
Métro 2 Colonel Fabien, 7 Louis Blanc
Bus 46, 47 Colonel Fabien
+33 (0)1 40 40 12 12
espace-niemeyer.fr

9 Feeling dance factory

26, quai de l'Aisne
93500 Pantin
Métro 5 Hoche
RER E Pantin
T3b Delphine Seyng
+33 (0)1 49 42 04 04
feelingdance.fr

10 Grandes serres

15, rue du Cheval Blanc
93500 Pantin
Métro 5 Eglise-de-Pantin
lesgrandesserresdepantin.com

11 Les Laboratoires d'Aubervilliers

41, rue Lécuyer
93300 Aubervilliers
Métro 7 Aubervilliers-Pantin-Quatre Chemins
Bus 152, 170, 249,
330 Quatre Chemins-République
+33 (0)1 53 56 15 90
leslaboratoires.org

12 Maison de la culture du Japon à Paris

101 bis, quai Branly
75015 Paris
Métro 6 Bir-Hakeim, Passy
RER C Avenue du Président Kennedy
+33 (0)1 44 37 95 01
mcjp.fr

13 MC93 maison de la culture de Seine-Saint-Denis, Bobigny

9, boulevard Lénine
93000 Bobigny
Métro 5 Bobigny Pablo Picasso
Ti Hôtel-de-ville de Bobigny, Maison de la culture
Bus 146, 148, 303, 615, 620 Bobigny, Pablo Picasso
Bus 134, 234, 251, 322, 301 Hôtel-de-ville
+33 (0)1 41 60 72 72
mc93.com

14 Musée national de l'histoire de l'immigration

Palais de la Porte Dorée
293, avenue Daumesnil
75012 Paris
Métro 8 Porte Dorée
Bus 46 Porte Dorée
T3 Porte Dorée
+33 (0)1 53 59 58 60
histoire-immigration.com

15 Palais de Tokyo

13, avenue du Président Wilson
75116 Paris
Métro 9 Iéna, Alma-Marceau
Bus 32, 42, 63, 72, 80, 82, 92
RER C Pont-de-l'Alma
+33 (0)1 81 97 35 88
palaisdetokyo.com

16 Philharmonie de Paris

Cité de la musique - Philharmonie de Paris
221, avenue Jean-Jaurès
75019 Paris
Métro 5 Porte de Pantin
T3b Porte de Panin
Bus 75, 151 Porte de Pantin
+33 (0)1 44 84 44 84
philharmoniedeparis.fr

17 Piazza – Centre Pompidou

Place Georges-Pompidou
75004 Paris
Métro 11 Rambuteau, Hôtel-de-Ville,
1, 4, 7, 11 et 14 Châtelet
RER lignes A, B, D Châtelet - Les Halles
Bus 29, 38, 47, 75
+33 (0)1 44 78 12 33
centrepompidou.fr

18 Théâtre du Fil de l'eau

20, rue Delizy 93500 Pantin
Métro 5 Église-de-Pantin
Bus 61, 249
+33 (0)1 49 15 41 70
ville-pantin.fr

19 La Villette

211, avenue Jean-Jaurès
75019 Paris
Métro 5 Porte de Pantin, 7 Porte de la Villette
Bus 75, 151 - Porte de Pantin, 139, 150, 152 -
Porte de la Villette
T3b Porte de Pantin, Ella Fitzgerald,
Porte de la Villette
+33 (0)1 40 03 75 75
lavillette.com

Practical information

Reservations, practical information, how to find us cnd.fr

CN D

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
reservation@cnd.fr

Reception
+33 (0)1 41 83 27 27

CN D à Lyon

40 ter, rue Vaubecour
69002 Lyon

Monday to Friday, 9:00am to 5:30pm
+33 (0)4 72 56 10 70
cndlyon@cnd.fr

In 2019
Camping is also being held in Lyon
from June 24 to 28!

Camping is also being held in Asia
in Taipei from November 18 to 29!

workshop's registration 2.09.2019
cnd.fr



Tickets performances

With the carte CN D

Full price € 10 – Reduced price € 5*

Without the carte CN D

Full price € 15 – Reduced price € 10*

Except *IZUMI*

Tarif plein € 10 — Tarif réduit € 5*

Except

Body of Work
Chiquenaudes + Romance en Stuc
With the carte CN D

Full price € 10 – Reduced price € 5*

Without the carte CN D

Réservation at the Rencontres chorégraphiques internationales de Seine-Saint-Denis

Except

Impossible de violer cette femme pleine de vice
Involuntarios de la patria
Les Beaux-Jours / transmission II
SADONNA – The Brown Ambition Tour
Price € 5

Free admission!

upon prior reservation
limited places available

*Choreographic artists in 2019,
an international meeting*
Study day (reserved to professionals)
PhD students workshops
Camping kids
Schools Marathon
Watermelon Sisters Go Camping in Paris
Public presentations of workshops

without reservation
limited places available

Workshops for non-professionals
Exhibition *Cillement*
Exhibition Galerie des portraits
Philosophical naps and meals
Fan Dance

Workshops rates

Workshops (20 hours)

€ 200 (individual)
€ 400 (if fee covered**)

Workshop Valérie Mréjen (30 hours)

€ 300 (individuel)
€ 600 (if fee covered**)

Physiotherapy consultation

€ 5

*

Reduced rates apply in following cases (appropriate proof of status required): Campers / under 28s / over 65s / job seekers / persons with disabilities (disability card) / groups of more than 5 people / professional dancers (Pôle Emploi eligibility, Diplôme d'État trainees and CN D Certificat d'aptitude holders) non-taxable persons / holders of the Ministry of Culture carte culture.

**

If fee covered by training insurance funds or by employer.

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
Reduced ticket price of either € 5 or € 10 all shows – Take part in the Danses partagées sessions at the reduced price of € 5 per atelier – Card-holders may borrow documents from the media library free of charge – Take advantage of special offers and deals at our cultural partners, theatres and museums – Free of charge access to two regular dance training sessions, and then further classes at reduced prices – Get a reduce price at Mingway the CN D canteen.
Further information on offers and current events on cnd.fr.
The CN D card is nominative, and valid for one year from the membership starting date.

Information and reservations
+33 (0)1 41 83 98 98
reservation@cnd.fr
cnd.fr

Mingway the canteen of the CN D

06.17 > 28
(except 06.23)
10:00 am > 11:00 pm

Lunch / Coffee shop / Dinner /
Saturday Brunch

The watchwords at Mingway: a democratization of gastronomy thanks to affordable prices, a quality requirement for everyday products, a friendly and open space, with a young team.

Books on the Move

06.17 / 5:00 > 9:00 pm
06.18 > 21 / 11:30 am > 9:00 pm
22.06 / 12:30 am > 9:00 pm
24 > 28.06 / 11:30 am > 9:00 pm

Three times a year, Books on the Move, a mobile bookshop for dancers thinkers and explorers of movement, is invited to the CN D. It sets up shop for a few days, offering a large selection of dance and performance books, with advice from Agnès Benoit and Stéphanie Pichon. Created in Berlin in 2008, the bookshop has been based in Bordeaux since 2013, but continues to travel throughout France and Europe. Nomadic and international, Books on the Move builds bridges between performers, teachers, researchers, the public and performance venues. Its approach is based on multiple languages, mobility and the dissemination of knowledge.
In the context of Camping, meet the artists and authors for book signings : Volmir Cordeiro, Charlotte Imbault and Rémy Héritier.
booksonthemove.eu

Partners

The CN D is a public institution with an industrial and commercial function funded by the Ministry of Culture.



Camping is made possible thanks to the generous support of the Fondation d'Entreprise Hermès.



CND receives the generous support of Harlequin.



The performances *Chiquenaudes + Romance en Stuc* and *Body of Work* are presented in corealisation with Rencontres chorégraphiques internationales de Seine-Saint-Denis.
The performance *IZUMI* is presented with and at Maison de la culture du Japon à Paris.
The performance *Hauts Cris (miniature)* is presented with and at Laboratoires d'Aubervilliers.
The performance *Fruits of Labor* is presented with and at Théâtre du Fil de l'eau - Pantin.



The presence of some of the campers has been made possible through the support of Porosus Edowment Fund, Onda Office national de diffusion artistique, the French Institute, Pro Helvetia, Teatro Rivoli of Porto, Portugal ministry of culture and Tapei Performing Art Center, Consulate General of France in Chicago, Direction des affaires culturelles Guadeloupe and the Institut du monde arabe.



Workshops are organized with and at Atelier-Appartement Le Corbusier, Atelier de Paris / CDCN, Centre culturel de Taiwan à Paris, Cité de l'architecture et du patrimoine, Conservatoire à rayonnement départemental de Pantin, Espace Niemeyer - Siège du parti communiste français, Établissement public du Parc et de la Grande halle de La Villette, Feeling Dance Studio - Pantin, Grandes-Serres de Pantin, MC93 maison de la culture de Seine-Saint-Denis - Bobigny, Laboratoires d'Aubervilliers, Musée national de l'histoire de l'immigration, Palais de Tokyo, Piazza - Centre Pompidou, Philharmonie de Paris.



François Chaignaud's workshop is a co-production by CN D Centre national de la danse, Ircam / Centre Pompidou as part of the In Vivo / ManiFeste 2019 festival.



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.



CITE INTERNATIONALE
DES ARTS - PARIS



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Ian Monk

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Graphic design

Casier / Fleuws

Typeset *TracéGothic & Eidelic-Neo*

Paper Munkhen Lynx 90 gr/m²

Printed by

Graphius

Full contact details for the team can be found on
cnd.fr

calendar

camping Summer 2019

For everybody

For campers

06.17

- 10:30 > 12:30 am Reception of campers and visits of CN D
2:00 > 6:00 pm Workshops
6:00 > 7:00 pm Opening Cocktail
7:00 > 8:15 pm Performance / *Body of Work*, Daniel Linehan
CN D Studio 8
7:30 > 8:15 pm Performance / *Involuntarios de la patria*, Fernanda Silva & Sonia Sobral
CN D Studio 6
8:30 > 10:15 pm Performance / *Chiquenaudes + Romance en Stuc*, Daniel Larrieu
CN D Grand studio

06.18

- 10:30 > 12:30 am Morning classes
11:00 am > 2:00 pm Professional informations: working or touring in France
Information point: welcome desk for foreign artists
Information point: the availability of studios and residencies at CN D
CN D Palier Est
1:00 > 2:00 pm *Eat & Sleep & Think*, philosophical meal by Romain Bigé
CN D rooftop
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professionals by Elsa Wolliaaston
CN D Parvis / Atrium
7:00 > 8:15 pm Performance / *Body of Work*, Daniel Linehan
CN D Studio 8
7:30 > 8:15 pm Performance / *Involuntarios de la patria*, Fernanda Silva & Sonia Sobral
CN D Studio 6
8:30 > 10:15 pm Performance / *Chiquenaudes + Romance en Stuc*, Daniel Larrieu
CN D Grand studio

06.19

- 10:30 > 12:30 am Morning classes
11:00 am > 2:00 pm Professional informations: working or touring in France
Information point : welcome desk for foreign artists
CN D Palier Est
1:00 > 2:00 pm *Eat & Sleep & Think*, philosophical meal, Romain Bigé
CN D rooftop
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professionals by Germaine Acogny
CN D Parvis / Atrium
6:30 > 9:30 pm Audition Gerard & Kelly
CN D
6:30 > 7:30 pm Rencontre avec Volmir Cordeiro autour de *Ex-corporo analyses*
Médiathèque du CN D
7:00 > 7:50 pm Performance / *Óno-Sensation*, Pauline Le Boulba
CN D Studio 3
7:30 > 8:15 pm Performance / *Involuntarios de la patria*, Fernanda Silva & Sonia Sobral
CN D Studio 6

06.20

- 9:00 am > 4:00 pm Caravane Kids
École élémentaire Joséphine Baker, Pantin
10:30 > 12:30 am Morning classes
11:00 am > 2:00 pm Professional informations: working or touring in France
CN D Palier Est
1:00 > 2:00 pm *Eat & Sleep & Think*, philosophical meal, Romain Bigé
CN D rooftop
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professionals by Bouchra Ouizguen
CN D Parvis / Atrium
6:30 > 9:00 pm Performance / *Playlist*, Wagner Schwartz & Lorenzo de Angelis
CN D Studio 8
7:00 > 7:50 pm Performance / *Óno-Sensation*, Pauline Le Boulba
CN D Studio 3
9:00 > 10:35 pm Performance / *Les Bonimenteurs, Suspiria*, Jonathan Capdevielle, Arthur B. Gillette & Jennifer Hutt
CN D Grand studio

06.21

- 10:30 > 12:30 am Choreographic artists in 2019, an international meeting / Round tables *Let's talk about...*
CN D
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop presentation Régine Chopinot
La Villette, Pavillon Villette
6:30 > 9:00 pm Performance / *Playlist*, Wagner Schwartz & Lorenzo de Angelis
CN D Studio 8
7:00 > 7:50 pm Performance / *Óno-Sensation*, Pauline Le Boulba
CN D Studio 3
9:00 > 11:00 pm Performance / *Les Bonimenteurs, Spetters*, Jonathan Capdevielle & Arthur B. Gillette
CN D Grand studio

06.22

- 1:30 > 4:30 pm Choreographic artists in 2019, an international meeting / Forum *Wake up!*
CN D Grand studio
2:30 > 6:00 pm Camping Kids, a course for 6 to 9 years
CN D
3:00 > 9:00 pm Physiotherapy permanently
CN D
3:30 > 9:30 pm Schools Marathon
CN D
4:30 > 6:00 pm Camping Kids, a course for 3 to 5 years
CN D
4:30 > 4:45 pm Homage / *Fan Dance*, Andy de Groat
CN D Parvis
6:30 > 6:45 pm Homage / *Fan Dance*, Andy de Groat
CN D Parvis
9:30 > 9:45 pm Homage / *Fan Dance*, Andy de Groat
CN D Parvis
10:00 pm > 2:00 am Party / *Watermelon Sisters Go Camping in Paris*
CN D Atrium

06.24

- 10:30 > 12:30 am Reception of campers and visits of CN D
2:00 > 6:00 pm Workshops
6:00 > 7:00 pm Opening Cocktail
7:00 > 8:15 pm Spectacle / *SQUARE DANCE*, Bryan Campbell
CN D Studio 3
9:00 > 9:30 pm Performance / *Impossible de violer cette femme pleine de vices*, Fernanda Silva & Sonia Sabral
CN D Foyer des danseurs

06.25

- 10:00 am > 5:00 pm Study day / *"Taking a position", situated mediation practices*
CN D Salle de réception
10:30 > 12:30 am Morning classes
11:00 am > 2:00 pm Professional informations: working or touring in France
Information point: welcome desk for foreign artists
CN D Palier Est
1:00 > 2:00 pm *Eat & Sleep & Think*, philosophical naps, Romain Bigé
CN D Media library
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professionals by Johanne Saunier
CN D Parvis / Atrium
6:30 > 9:30 pm Audition Claudia Triozzi
CN D
7:00 > 8:15 pm Performance / *SQUARE DANCE*, Bryan Campbell
CN D Studio 3
9:00 > 9:45 pm Performance / *Hauts Cris (miniature)*, Vincent Dupont
Les Laboratoires d'Aubervilliers
9:00 > 9:30 pm Performance / *Impossible de violer cette femme pleine de vices*, Fernanda Silva & Sonia Sabral
CN D Foyer des danseurs

06.26

- 10:00 > 12:30 am PhD students' workshop / *Traces and resonances. Re-writing, recording, adapting dance*
CN D Studio 14
10:30 > 12:30 am Morning classes
11:00 am > 2:00 pm Professional informations: working or touring in France
Information point : welcome desk for foreign artists
CN D Palier Est
1:00 > 2:00 pm *Eat & Sleep & Think*, philosophical naps, Romain Bigé
CN D Media library
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professionals by Corinne Garcia
CN D Parvis / Atrium
8:00 > 8:30 pm Performance / *Impossible de violer cette femme pleine de vices*, Fernanda Silva & Sonia Sabral
CN D Foyer des danseurs
8:00 > 8:55 pm Performance / *Fruits of Labor*, Miet Warlop
Théâtre du Fil de l'eau, Pantin
8:00 > 9:00 pm Performance / *IZUMI*, Rihoko Sato
Maison de la culture du Japon à Paris
9:00 > 9:45 pm Performance / *Hauts Cris (miniature)*, Vincent Dupont
Les Laboratoires d'Aubervilliers

06.27

- 10:00 > 12:30 am PhD students' workshop / *Traces and resonances. Re-writing, recording, adapting dance*
CN D Studio 14
10:30 > 12:30 am Morning classes
11:00 am > 2:00 pm Professional informations: working or touring in France
Information point: the availability of studios and residencies at CN D
CN D Palier Est
1:00 > 2:00 pm *Eat & Sleep & Think*, philosophical naps, Romain Bigé
CN D Media library
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professionals by Marcelo Evelin
CN D Parvis / Atrium
7:00 > 7:25 pm Performance / *Les Beaux-Jours / transmission II*, Pierre Droulers
CN D Studio 3
8:00 > 8:55 pm Performance / *Fruits of Labor*, Miet Warlop
Théâtre du Fil de l'eau, Pantin
8:00 > 9:00 pm Performance / *IZUMI*, Rihoko Sato
Maison de la culture du Japon à Paris
9:00 > 9:25 pm Performance / *Hauts Cris (miniature)*, Vincent Dupont
Les Laboratoires d'Aubervilliers

06.28

- 10:30 > 12:30 am Morning classes
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop presentation, Rémy Héritier & Laurent Pichaud
La Villette, Halle aux cuirs
7:00 > 7:25 pm Performance / *Les Beaux-Jours / transmission II*, Pierre Droulers
CN D Studio 3
9:00 > 10:30 pm *SADONNA - The Brown Ambition Tour*, Miguel Gutierrez
CN D Grand studio
10:30 pm > 2:00 am DJ set

Continously

- 9:30 am > 11:00 pm CN D Café / Restaurant
10:30 am > 9:00 pm Video exhibition / *Galerie des portraits*
CN D Galerie
10:30 am > 2:00 pm Physiotherapy session (except on 06.17 & 28)
11:30 am > 9:00 pm Books on the Move
(except on 06.17, from 5:00 pm ; on 06.22, from 12:30 am)
1:00 am > 7:00 pm Media library and Schools library