

CN D

Camping is a festival and an international platform of workshops and performances, a unique experience with artists from the international choreographic scene. Camping is an artistic space where all the experiences of dance, theatre, performance and visual arts can find expression. It is aimed at everyone involved in dance and the arts, whether students, teachers, performers, choreographers or researchers, while also welcoming a wide audience of amateurs and spectators. An international event that has established itself over the years as a unique forum for exchange and creation. For the 10th anniversary of Camping, an XXL edition will be held in Lyon, bringing together 600 campers, including 200 students from 24 art schools around the world, for 25 workshops organized at the Centre national de la danse in Lyon, Les SUBS, the Maison de la danse and the CNSMD de Lyon ; it is also a dozen performances, a marathon of schools, conferences, screenings and parties.

For everybody

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camping

summer 2025

10 years / Lyon





For all — Performances

Performances, conferences, films, Schools Marathon, workshop presentations, workshops for non-professional, parties: 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.

Performed conference

No Anger
Quasimodo aux miroirs
06.18
7:00 pm
1h10
At Les SUBS

Starting from a fictional character popularized by the Disney cartoon, the famous hunchback of Notre-Dame, artist and dancer No Anger deconstructs the representations conveyed by this famous figure by experimenting with his own body. How can we inhabit a representation while subverting the norms it conveys - thus revealing the imaginary, the social logics it conveys, while redefining the way we look at disabled bodies? From the experience of facing the mirror to that of being on stage, dance becomes a means of freeing oneself from cultural and psychological shackles, and of using the resources of the body to express the meanings of identification. In a performance in the form of a reappropriation, No Anger simultaneously reinvents the self and broadens perception: that of a body in all its states, subverting norms and affirming the plasticity of being - beyond alienating images and dominant narratives.

Performance

Hoghe + Schulte & Emmanuel Eggermont
Simple Things
06.18 & 19
06.18 - 7:30 pm
06.19 - 8:30 pm
1h
At la Maison de la danse

A tribute? A celebration? It's more than that. *Simple Things* is first and foremost an act of sharing and a dialogue through gesture with a loved one. Emmanuel Eggermont, Ornella Balestra, Luca Giacomo Schulte and Takashi Ueno all danced for choreographer Raimund Hoghe, the unforgettable dramaturge of Pina Bausch's works. Together, they have questioned their own physical memory to find a movement, an inspiration, a memory of the man who forever changed the way we look at the beauty of the body by exposing his own "non-traditional" physique. The challenge here is not to reprise extracts from his repertoire, but rather to connect it with the present, according to the method professed by Hoghe himself. Performed by three of its creators, this sensitive offering is choreographed by Emmanuel Eggermont and Luca Giacomo Schulte. Far from cultivating melancholy, it reactivates the creative process of a work whose themes - love, life, death - remain essential.



Raimund Hoghe and Ornella Balestra, *Quartet* © Rosa Frank



DJ Set
DJ Pompompom
06.18
8:00 pm
1h30
At Les SUBS

A Cape Verdean geek and music lover, DJ Pompompom has been digging since childhood. She became famous in 2019 after winning her first DJ contest. DJ Pompompom blends reggaeton and afropunk influences.



Robyn Orlin, *In a Corner the Sky Surrenders - Unplugging Archival Journeys ... #3 (for Volmir)...* © Jérôme Séron

Performance
Bryan Campbell
Submersion games
06.19 & 20
7:30 pm
1h15
At Les SUBS

Moby Dick: the imaginary world conjured up by Herman Melville’s novel is open to multiple interpretations. Through the quest of Captain Ahab, narrated by the narrator Ishmael, the narrative carries layers of meaning that touch on the relationship between human and animal, the immensity of the ocean, the quest for the absolute... How can such a complex work be adapted to the stage, and immerse the audience in a choreographic and musical experience? After the pastoral *Deep Cuts*, multi-disciplinary artist Bryan Campbell transformed the practice of adaptation into a game - a self-deprecative, reflexive performance, which addresses the different facets of his own relationship to the novel. Interpreting the work from the perspective of ecocidal violence and the underlying eroticism of the novel, Campbell created an environment in which the textual material acts as an underlying current that subverts any reference points. At once a work of subjective research, a sado-masochistic ritual or a maritime concert, *Submersion Games* draws us into a troubled game driven by the power of desire and the elements.

Performance
Robyn Orlin
In a Corner the Sky Surrenders - Unplugging Archival Journeys ... #3 (for Volmir)...
06.19 & 20
9:00 pm
50 min
At Les SUBS

New York, 1994. On the Lower East Side of Manhattan, Robyn Orlin is looking for a place to work. Struck by the sight of homeless people sheltering in large cardboard boxes, she in turn used one to create a solo. Funny and ironic, “*In a Corner...*” was to become a cult piece, establishing the choreographer’s reputation for “permanent irritation”. Years later, she was reminded of these makeshift dwellings in front of the cement blocks of the Berlin Jewish Memorial, then during the countless zoom meetings that trapped everyone into computer screens during the Covid period: these are all survival mechanisms used by the human race to cope with tragic or critical situations. A desire then arose to transmit this scathing performance to new performers. After a first reprise in 2022 with Ivorian dancer Nadia Beugré, she now entrusts this subversive incarnation, which is now more relevant than ever, to Brazilian dancer and choreographer Volmir Cordeiro.

Performance
Tom Grand Mourcel
& Vera Gorbatcheva
¡NO PASARÁN!
06.21
8:30 pm
1h
At la Maison de la danse

Tom Grand Mourcel and Vera Gorbatcheva contend that from the moment people walk together, an uprising begins. Based on this principle, the two artists from the Dikie Istorii collective of dancers and musicians have conceived an immersive choreographic-sound experience from a first version they created in 2020. The experience invites professionals and non-professionals alike to experience what happens physically when we rise up for a cause. In a convergence of visceral emotions, the audience gradually joins the performers in a powerful, organic ensemble. Each body protests with all its limbs, each mouth opens to proclaim its refusal and affirm its desire, each step reflects a shared intention. Creative and participatory, this approach, inspired by the famous slogan of the Spanish Republican revolutionaries, draws the dynamic link between individual revolts and collective insurrections. It resonates particularly with contemporary social movements, where there is a pressing need to build community together.



4 Tom Grand Mourcel & Vera Gorbatcheva, *¡NO PASARÁN!* © Caroline Capelle Tourn



Léo Lérus, *Gounouj* © Laurent Philippe

DJ Set and performance
Hoods flakes
 06.25
 7:30 pm
 2h
At Les SUBS

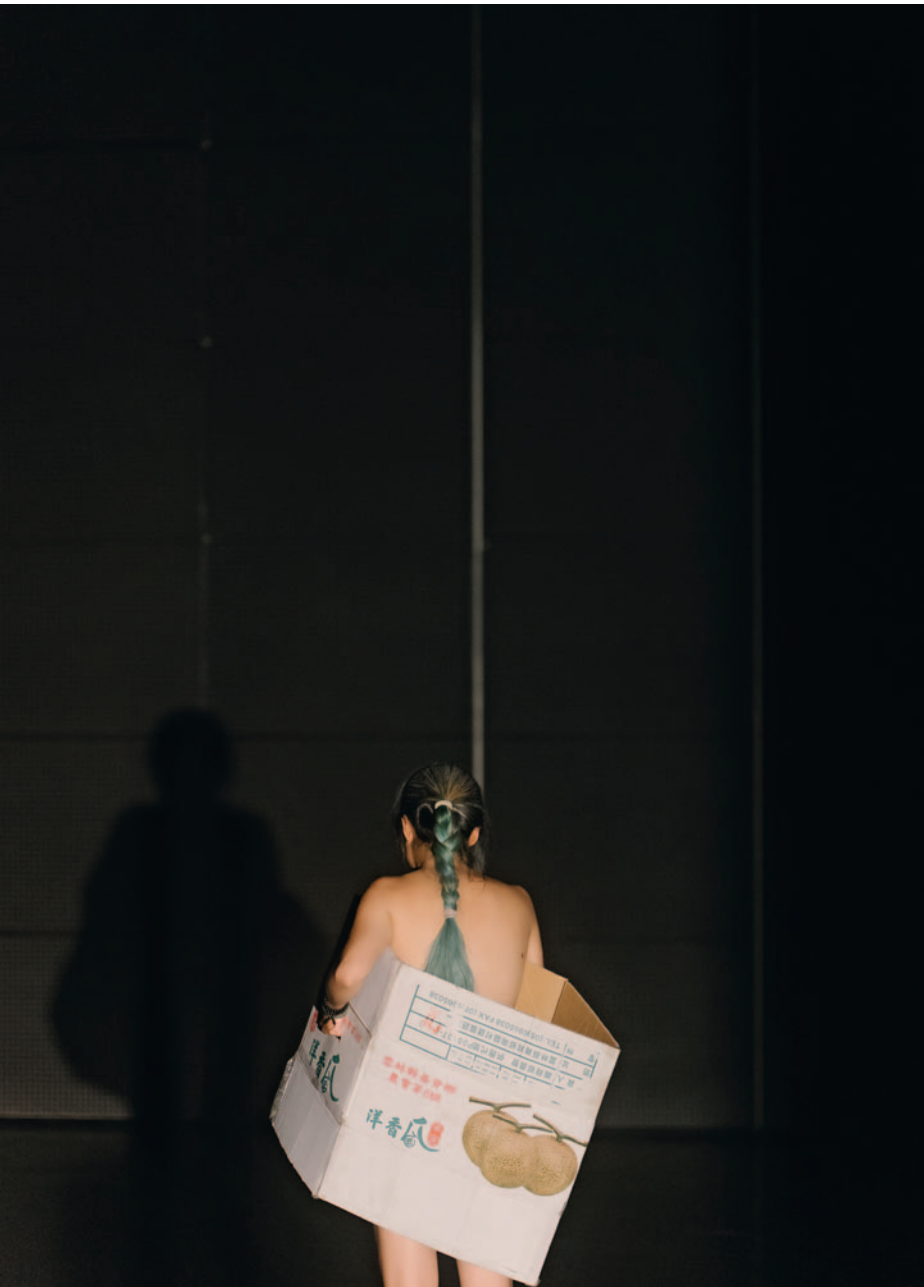
The San Franchico collective comes in to breathe new energy and a festive atmosphere. Their eclectic repertoire ranges from electro to hip-hop, afrobeat, reggaeton, techno and even *bal musette*. With their impressive musical diversity, Les Flakes and David Guetto will surprise everyone. Welcome to an original, offbeat universe, where only one rule applies: enjoy the moment to the fullest.

Performance
Léo Lérus
Gounouj
 06.25 & 26
 9:00 pm
 30 min
At Les SUBS

At Gros Morne/Grande Anse, in Guadeloupe's Basse-Terre, the natural environment reaches perfect balance between fauna, flora and the climatic conditions. It was in this protected ecosystem, threatened by human interaction, that Léo Lérus drew the inspiration for *Gounouj*. Originally a trio in its first *in situ* version in 2022, the piece is now a quartet traversed by "tensions between two opposites": Portuguese *saudade* and its blend of nostalgia, sadness and hope, and Creole *bousyè*, when a crustacean sheds its shell as it molts, conveying fragility and renewal. On a stage bathed in light and sound - including the sound of frogs, or *gounouj* - evoking this privileged site, the performers' bodies bear witness to this vulnerability, as well as to their ability to play on these imbalances. Sensitive and subtle, their physical and emotional interconnection rediscovers the gestural and rhythmic codes of Guadeloupean *gwoka*, and those of the complex duet between soloist and *tambouyé* during *léwoz* evenings.

Performance
Su PinWen
Leftover Market
 06.26 & 06.27
 06.26 - 7:30 pm
 06.27 - 7:00 pm
 50 min
At Les SUBS

Leftover Market: the market for those that have been left behind. With this evocative title, Chinese artist Su PinWen connects the notion of waste in our capitalist society with the way women are judged as commodities - according to their age, status or body. In all areas of production, from fashion to food, what is no longer wanted is discarded. In an immersive, uncompromising performance, Su PinWen examines the unspoken aspects of a value system that conceals the commodification of human beings, questioning our judgments and dissecting our behavior. Changing his appearance, PinWen embodies other selves, manipulates contemporary injunctions and signs, and puts our gaze and perception to the test through a critical body that reflects the contradictions of a social organization that stifles our lives. A manifesto for the freedom to exist outside the logic of consumerism, *Leftover Market* joyfully shatters frameworks and identities.



Su PinWen, *Leftover Market* © Chien-Che Tang

Schools Marathon

24 art schools

present their work

06.21
2:00 pm > 7:00 pm

At Les SUBS
Free entrance

With this fully-fledged marathon, the 24 guest art schools of Camping and their 250 students will have the opportunity to present their work to the public. By bringing educational situations into the field of performance in this way, these presentations will showcase the identity of various schools from France, Europe, South America, the United States and Asia. Each school will take over the stages in turns and for the duration of an afternoon they will become an ephemeral space for the presentation of what the school is about and what its students invent.

Invited schools

The campers or participants in Camping are 250 students drawn from 24 art schools in France, Europe and around the world, as well as 250 professional dancers attending this platform of workshops and discussions as individuals.

Bard College, New York
bard.edu

Les Beaux-Arts de Paris
beauxartsparis.fr

Beijing Dance Academy
en.bda.edu.cn

Conservatoire national supérieur musique et danse de Lyon (CNSMDL)
cnsmd-lyon.fr

Centre national des arts du cirque (CNAC) – Châlons-en-Champagne
cnac.fr

Conservatoire national supérieur de musique et de danse de Paris (CNSMDP)
conservatoiredeparis.fr

École Nationale Supérieure des Beaux-Arts de Lyon (ENSBA Lyon)
ensba-lyon.fr

École supérieure d’art dramatique du théâtre national de Strasbourg
ecole.tns.fr

Escola Livre De Dança Da Maré – Rio de Janeiro
redesdamare.org.br

École supérieure du CNDC Angers
cndc.fr

Extensions, La Place de la danse – CDCN Toulouse/Occitanie
laplacedeladanse.com

Full Dance, Escuela de danza – Buenos Aires
fulldance.net

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

La CinéFabrique, école nationale supérieure de cinéma à Lyon
cinefabrique.fr

La Manufacture – Haute école des arts de la scène – Lausanne
manufacture.ch

Mason Gross School of the Arts – Rutgers University, New Jersey
rutgers.edu

Master Danse et pratiques chorégraphiques – Bruxelles
Charleroi danse– charleroi-danse.be
Institut national supérieur des arts du spectacle– insas.be
Ecole Nationale Supérieure des Arts Visuels de La Cambre – lacambre.be

Master Exerce, ICI-CCN Montpellier/Occitanie Pyrénées-Méditerranée
ici-ccn.com

Mukogawa Women’s University
mukogawa-u.ac.jp

Ochanomizu University – Tokyo
ocha.ac.jp

Pôle supérieur d’enseignement artistique Paris (PSPBB) – Boulogne-Billancourt
psppbb.fr

Salzburg experimental academy of dance (SEAD) – Salzburg
sead.at

The Place - Contemporary Dance School – Londres
theplace.org.uk

University of Taipei – Department of Dance
utaipei.edu.tw



Workshops for non-professionals

6:30 pm > 7:30 pm

06.18 Collectif ÈS – at Les SUBS

06.19 Verito Gregorio – at Les SUBS

06.19 Mathilde Monnier – at la Maison de la danse

06.25 Yuval Pick – at Les SUBS

06.26 Maya Masse et Julien “Wrestler” Adjovi – at la Maison de la danse

06.26 Pol Pi – at Les SUBS

Workshop presentations

On Fridays

At the end of these weeks of workshops, with many exchanges and work, some groups choose to share their experiments with the public.

Free entrance
Program on cnd.fr

Parties

06.21
7:00 pm > 11:30 pm
Middle party / Fête de la musique

At Les SUBS
Free entrance

06.27
8:00 pm > 1:30 am
Closing party

At Les SUBS
Free entrance

Books on the Move / Traveling bookshop

At Les SUBS
06.17 – 5:30 pm > 8:30 pm
06.18 > 20 – 11:30 am > 9:30 pm
06.21 – 1:00 pm > 8:30 pm
06.24 – 5:30 pm > 8:30 pm
06.25 > 26 – 11:30 am > 9:30 pm
06.27 – 11:30 am > 8:30 pm

At la Maison de la danse
06.18 – 6:00 pm > 9:30 pm
06.26 – 6:00 pm > 9:30 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.
booksonthemove.fr

Films

Cinémad - Maison de la danse
Free entrance
As night falls, meet up at the Cinémad at the Maison de la danse

06.19
7:00 pm – 1h
Brazilian dance footage,
programme designed with Ana Cristina Teixeira

06.26
7:00 pm – 70 min
Danças Negras
João Nascimento and Firmino Pitanga

Talks

Free entrance

06.17
7:00 pm > 8:00 pm
Michaël Pomero and Gabriel Schenker
At Les SUBS
Diversity in European Higher Dance Education

06.18
6:45 pm > 7:15 pm
Jordi Galí & Vania Vaneau

At la Maison de la danse
Invited to give a workshop during the week of 16 June, Jordi Galí and Vania Vaneau propose an exchange around the book-object *Corpo Mundo*.

06.24
7:00 pm > 8:00 pm
Annie Suquet

At Les SUBS
Collective dance and subversion: a retrospective gaze on the 20th century
Annie Suquet propose to shed light on some of the expressions of these dance countercultures – at once emancipatory, provocative, playful, and interactive. Emerging in the context of the first “life reform” movements at the beginning of the 20th century, they take us right up to the end of the 1970’s, in the wake of the hippie years. She will also look at how the concerns at the heart of these dance-based insurrections are being reactivated in practices closer to home

CN D

10 years

camping

Paris / Pantin / Lyon

In 2015, the CN D launched the Camping program, a 2 week camping artistic residency within a dance institution. This season, Camping will celebrate its 10th anniversary in Lyon. Camping is now a festival which has become a renowned international platform for performances and workshops, and has shaped the artistic careers of over 6000 campers from 28 different countries. In these 10 years, Camping has brought together students from 91 art schools professional and non-professional dancers. Camping has been devised as a space where various artistic forms can meet and be taught to our campers, thanks to the diversity of its programming and the art schools that are invited. As an international event, it is where different cultures can be brought together, and where various types of audiences, different schools, artists, professionals and non-professionals can interact. Camping was conceived as a place where the CN D's resources can be made available to support everyone in the dance world. In the current French and international political context, Camping remains a space of freedom, exchange and creation: a nomadic arts camp.

In 2019, Camping was organized abroad for the first time, in Taipei, in collaboration with T-PAC. This collaboration will resume for our 3rd edition in November 2025. Next year, Camping will travel to Bordeaux, in partnership with the Théâtre national Bordeaux-Aquitaine and la Manufacture CDCN Bordeaux/Nouvelle-Aquitaine, which for us attests to the continuous reinvention of this event, as it reaches out to a new territory.



Skate park, 2010 © Marc Damage



2015-2025

250 guest artists

Germaine Acogny, Michelle Agnes Magalhaes, Philippe Almeida “Physs”, Katerina Andreou, Baptiste Andrien, No Anger, Phoenix Atala, Simone Aughterlony, Antonia Baehr, Ornella Balestra, Lara Barsacq, Hortense Belhôte, Bruno Benne, Marco Berrettini, Justine Berthillot, Tiphaine Besnard, Nadia Beugré, Emma Bigé, Mathurin Bolze, Suzan Boogaerdt, Marion Boudier, Gaëlle Bourges, Dominique Brun, Bryan Campbell, Jonathan Capdevielle, Manon Carpentier, François Chaignaud, Rebecca Chaillon, Dimitri Chamblas, Yu Cheng-Ta, Jonas Chéreau, Lucinda Childs, Ruth Childs, Nora Chipaumire, Régine Chopinot, Ondine Cloez, Steven Cohen, Anne Collod, Collectif ÈS, Kelly Copper, Volmir Cordeiro, Florence Corin, Serge-Aimé Coulibaly, Bertwin D'Souza, Alice Davazoglou, Andy De Groat, Fanny de Chaillé, Chloé Déchery, John Degois, Raphaëlle Delaunay, Amala Dianor, Sophia Dinkel, Oona Doherty, DD Dorvillier, Matthieu Doze, Jonathan Drillet, Faye Driscoll, Pierre Droulers, Denis Dulon, Colin Dunne, Vincent Dupont, Vincent Dupuy, Sidonie Duret, Mette Edvardsen, Marcelo Evelin, Matija Ferlin, João Fiadeiro, Simone Forti, Sylvie Fortin, Lex Frattini, Isabelle Frémeaux, Clémence Galliard, Jordi Galí, Luis Garay, Corinne Garcia, Emanuel Gat, Brennan Gerard, Hélène Giannecchini, Luca Giacomo Schulte, Rafaele Giovanola, Brigel Gjoka, Pierre Godard, Heiner Goebbels, Marie Goudot, Myriam Gourfink, Olivia Grandville, Verito Gregorio, Silvia Gribaudi, Lisbeth Gruwez, Miguel Gutierrez, Julyen Hamilton, Trajal Harrell, Thomas Hauert, Deborah Hay, Linda Hayford, Michael Helland, Rémy Héritier, Raimund Hoghe, Po-Ang Hsu, Yasmine Hugonnet, Wen Hui, Emmanuelle Huynh, Mette Ingvartsen, Kim Itoh, Christophe Ives, Blanca Ivonne Franco, Damien Jalet, Eisa Jocson, Jay Jordan, Tatiana Julien, Lenio Kaklea, Takao Kawaguchi, Justin Kennedy, Kubra Khademi, Dalila Khatir, Kenta Kojiri, Jan Kopp, Latifa Laâbissi, Thibault Lac, Jennifer Lacey, Benoît Lachambre, Joris Lacoste, Euripides Laskaridis, Lisa Laurent, Maud Le Pladec, Xavier Le Roy, Elisabeth Lebovici, Saïdo Lehlouh, Ralph Lemon, Léo Lérus, Peter Lewton-Brain, Poliana Lima, Daniel Linehan, Faustin Linyekula, Agniete Lisičkinaitė, Pavol Liska, Nayse Lopez, Tara Lorenzen, Mark Lorimer, Ola Maciejewska, Diane Madden, Josépha Madoki, Lady MadSkillz, Ève Magot, Marie-José Malis, Gabrielle Mallet, Vera Mantero, Guillaume Marie, Jérôme Marin, Jérémy Martinez, Maya Masse, Emily Mast, Barbara Matijevic, Michikazu Matsune, Simon Mayer, Phia Ménard, Cherish Menzo, Théo Mercier, Angèle Micaux, Mimi, Mathilde Monnier, Valérie Mréjen, Radouan Mriziga, Rabih Mroué, Ivana Müller, Alexandre Munz, Ali Cramer, Kia Naddermier, Pierre-Benjamin Nantel, Nach, Lisa Nelson, Calixto Neto, Julie Nioche, Kettly Noël, Hendrickx Ntela, Erna Omarsdottir, Robyn Orlin, Marina Otero, Bouchra Ouizguen, Rachid Ouramdane, Bulareyaung Pagarlava, Michaël Pallandre, Janet Panetta, Jean-Christophe Paré, Ayelen Parolin, Julie Pellegrin, Sophie Perez, Katia Petrowick, Michael Phelippeau, Emmanuèle Phuon, Pol Pi, Laurent Pichaud, Yuval Pick, Su PinWen, Madeleine Planeix-Crocker, Sylvain Prunenec, Omar Rajeh, Arco Renz, Jeanne Revel, La Ribot, Alban Richard, Alice Ripoll, Hervé Robbe, Lia Rodrigues, Emilie Roucet, Hana Sakai, Eszter Salamon, Marlène Saldana, Jone San Martin, Marcela Santander Corvalán, Manon Santkin, Liz Santoro, Rihoko Sato, Johanne Saunier, Arno Schuitemaker, Alessandro Sciarroni, Tino Sehgal, Ambra Senatore, Yasutake Shimaji, Noé Soulier, Meg Stuart, Émilie Szikora, Min Tanaka, Malika Taneja, Fabrice Taraud, Irène Tassembledo, Hsiao-Tzu Tien, Mark Tompkins, Loïc Touzé, Claudia Triozzi, Takashi Ueno, Bianca van der Schoot, Cindy Van Acker, Vania Vaneau, César Vayssié, Jean-Luc Verna, François Verret, Gisèle Vienne, Jeremy Wade, David Wampach, Su Wenchi, Elsa Wolliaston, Julien “Wrestler” Adjovi, Zachary Young, Arkadi Zaides, Wrestler and Zachary Young.

91 schools invited

Academy of Theatre and Dance (ATD) - Amsterdam
Arts & Co, Séoul
Bard College, New York
Beijing Dance Academy, Pékin
Beijing Normal University
California Institute of The Art (CALARTS), Los Angeles
Centre national des arts du cirque (CNAC), Châlons-en-Champagne
Centre national pour la création adaptée (CNCA), Morlaix
CNDG, Angers
Coline, Istres
Conservatoire National Supérieur de Musique et de Danse (CNSMDP), Paris
Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMDL), Lyon
Conservatorio Superior de Danza de Madrid (CSDMA), Madrid
Dançando com diferença - Isabel Corté Real et Tiago Bartolomeu, Madère
DanceLAB, Séoul
Danish National School of Performing Arts, Copenhagen
Danza Comun, Bogotá
Department of Dance, University of Taipei, Taipei
École de danse contemporaine de Montréal, Montréal
École de la Comédie de Saint-Etienne, Saint-Étienne
École de recherche graphique (ERG), Bruxelles
École Européenne Supérieure de l'Image (EESI), Poitiers et Angoulême
École Nationale de danse, Marseille
École Nationale Supérieure d'Architecture de Nantes (ENSA), Nantes
École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC), Cergy
École Nationale Supérieure de Paysage, Versailles
École Nationale Supérieure des Arts de la Marionnette (ENSAM), Charleville-Mézières
École Nationale Supérieure des Arts Décoratifs de Paris (ENSAD), Paris
École Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT), Lyon
Ecole Nationale Supérieure des Beaux-arts de Lyon (ENSBAL), Lyon
École Nationale Supérieure des Beaux-Arts de Paris (ENSBA), Paris
École Sareyyet , Ramallah
École Supérieure d'Art de Clermont Métropole (ESACM), Clermont-Ferrand
École Supérieure d'Art Dramatique du Théâtre National de Strasbourg (ESAD), Strasbourg
Escola Livre de Dança da Maré (Centro de Artes da Maré), Rio de Janeiro
Extensions, La Place de la Danse CDCN, Toulouse
Folkwang University of the Arts, Essen
Forum Dança, Lisbonne
Full Dance - Escuela de Danza, Buenos Aires
Haute École d'Art et de Design (HEAD), Genève
Hochschulübergreifendes Zentrum Tanz, Berlin
Hong Kong Academy for Performing Arts
INSA, Lyon - Institut national des sciences appliquées, Lyon
Institut Français de la Mode, Paris
Institut Supérieur des Arts et du Design de Toulouse (ISDAT), Toulouse
Institute for Applied Theatre Studie, Giessen

Institute of Dance Arts (IDA) - Linz
Instituto Nacional de Artes Escénicas (INAE), Montevideo
Japan Women's College of Physical Education, Tokyo
K-Arts - Korean University of Arts, Séoul
KASK, Gand
L'École des Actes, Saint-Denis
La Bulle bleue, Montpellier
La Cinéfabrique, Lyon
La Manufacture, Lausanne
La Manufacture, Nantes
Le Pavillon Neuflyze OBC, Paris
Lithuanian Academy of Music and Theatre, Vilnius
MAAT/Cairo Contemporary Dance Center, Le Caire
Mason Gross School of the Arts, Rutgers University, New Jersey
Master danse et pratiques chorégraphiques, Bruxelles (Charleroi Danse, Charleroi / INSAS, Bruxelles / ENSAV La Cambre, Bruxelles)
Master Exerce, ICI-CCN, Montpellier
Mukogawa Women's University, Nishinomiya
National Taiwan University of the Arts (NTUA), Taipei
Ochanomizu, Tokyo
PARTS, Bruxelles
Parsons, Paris
PNSD Rosella Hightower, Cannes
Pôle Supérieur d'Enseignement Artistique Paris Boulogne-Billancourt (PSPBB), Boulogne-Billancourt
Projet / Utile, Genève
Salzburg Experimental Academy of Dance (SEAD), Salzburg
School for New Dance Development (SNDD), Amsterdam
Stockholm University of the Arts - Stockholm
Taipei National University of the Arts (TNUA), Taipei
The College of Performing Arts, The New School, New York
The Dance Center of Columbia College, Chicago
The Hong Kong Academy for Performing Arts (HKAPA), Hong Kong
The Jerusalem Academy of Music and Dance, Jerusalem
The Place - Contemporary Dance School, Londres
The University of the Arts (UARTS), Philadelphie
Théâtre National de Bretagne, Rennes
Trinity Laban Conservatoire of Music and Dance, Londres
Università IUAV Venezia
Université Paris 8, Saint-Denis
University of Taipei - Department of Dance
University of California Santa Cruz (UCSC), Santa Cruz
University of Wisconsin, Milwaukee
Victorian College of the Arts - Université de Melbourne, Melbourne
Visages du monde (CFD), Cergy

For campers – Workshops

The workshop is the best insight into an artist’s working method, so they are at the center 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.

Bruno Benne France 06.23 > 27 FR & EN

A specialist in Baroque dance and music, Bruno Benne works on renewing these disciplines and modernizing them by composing his own Baroque art. Surrounded by the choreographic artists and musicians of the Beaux-Champs Company he founded in 2013, he reveals and hybridizes this legacy. His creations are conceived in close relationship with musical composition, whose forms he questions to augment them with his orchestral vision of the group and dancing voices. As a choreographer, he combines his research into ancient dances with the minimalism of American choreographer Lucinda Childs. This permeability between Baroque codification and conceptual abstraction gives him the material to rethink his relationship with time and space. A graduate of the CNSMDP, Benne holds a national diploma as a dance teacher, and he likes to share his knowledge of Baroque dance in numerous masterclasses and training courses.

“Baroque composition”
Based on the practice of Baroque dance concepts, the workshop will open onto a personal search for ways to appropriate these historical materials for one’s own creation. Drawing on characteristic notions of this style, such as the rhythmic relationship of steps to musical measures and the way in which trajectories are inscribed in space, new dances will be composed through ornamented looping processes, alone, in duets or in groups. Benne will also propose moments dedicated to discovering the sources available to us for reconstructing this French dance technique of the 17th and 18th centuries, whose recent revival constitutes a veritable source of contemporary creation.

Advanced dance level required

Nadia Beugré France 06.16 > 20 FR

Originally from Abidjan’s Abobo district, Nadia Beugré met Béatrice Kombé in 1997, and through her she was introduced to a whole universe. They founded the Tché-Tché company and performed all over the world. After Béatrice Kombé’s death, Beugré trained at the École des Sables in Senegal, before joining Exerce, directed by Mathilde Monnier, in 2009. From *Quartiers Libres* (2012) to *L’Homme rare* (2020), *Filles-Pétroles* (2023) and *Prophétique* (2023), Beugré’s pieces explore the margins, what escapes and deviates, the roles we give and those we take on. Beugré has worked with Alain Buffard, Dorotheé Munyaneza, Boris Charmatz and Robyn Orlin. Associate artist at the ICI-CCN Montpellier (2023-2024), recipient of the Prix Nouveau Talent chorégraphique de la SACD in 2023, she founded Libr’Arts in Montpellier, a space for creation and transmission between France and Côte d’Ivoire. Her second solo will open the Kunstfestivaldesarts in Brussels in May 2025.

How can we “shrifft”, how can we deal with obstacles, the unforeseen, the unexpected, how can we bounce back, bifurcate, adapt, bypass, dodge or face up to. Shrifft, a neologism coined by Beugré, is a common practice on the African continent, where citizen-magicians invent the conditions for their tomorrows every day. By listening to others, to the music of bodies, to space, but also to the invisible and the absent, we’ll learn to confront the unexpected, to let go and let ourselves be carried off to other destinations and other shores.

*No prerequisites
Possible nudity and touching*

Marion Boudier & Chloé Déchery France 06.23 > 27 FR & EN

Marion Boudier is a playwright and a lecturer in Performing Arts. She is developing a practice of prospective and documentary dramaturgy to accompany stage writing. She has worked for the theatre and opera as a dramaturge for Joël Pommerat’s shows since 2013. She has also worked with Ève-Chems de Brouwer, Gérard Potier, Julien Brun and philosopher Bernard Stiegler, as well as Jana Klein and Stéphane Schoukroun. Since 2022, she has been working with Guillermo Pisani, with whom she co-directs the LSDI company. A member of the Institut universitaire de France, Marion Boudier teaches at the Université de Picardie and is developing collaborations with researchers in other disciplines, notably from the field of humanities, but also geophysics and robotics.

Since 2018, Chloé Déchery and Marion Boudier have been co-directing “Performer les savoirs”, a research program and curatorial platform. Their work contributes to the dissemination of performance studies and new artistic research practices in France.

Chloé Déchery is a performer, director, author and researcher. Her creative work values experimentation, processes and collaborative dynamics, and it is based on performative or choreographic devices that vary according to the project and its specific requirements. In her pieces, she explores questions of language and communicability, memory and the archive, while questioning self-narrative and modes of alliance between living humans and non-humans. A trained performer, Chloé Déchery works as a performance artist in France, the UK and Australia. She has worked with international choreographers and directors like Ivana Müller, Olivier Normand, Anne Bean, and Sheila Ghelani. Her works include *Créer sous d’autres noms que le sien* (2024); *Bardane et moi* (2022) and *On The Horizon* (2017). Her work, supported by the Association Moustache, founded in 2009, is backed by the Arts Council England, the British Arts Council, ARTEC and the French Institute. A graduate of the Lyon École Normale Supérieure-Lettres et Sciences humaines, Chloé Déchery is a performance theorist and a lecturer in theater and performance studies at the University of Paris 8.

Performer les savoirs (performing knowledge) – opening the toolbox
The aim of this workshop is to share and experiment collectively with a toolbox for experimenting with the incorporation and embodiment of knowledge on stage, striving to restore a movement of thought that is lively, dynamic and poetic. Using a series of exercises and games we’ve identified and developed with the *Performer Les Savoirs* program, we’ll practice articulating theoretical, aesthetic and dramaturgical questions. We’ll explore different research protocols for/through/with stage creation (dance, theater, performance) and creative forms of research, notably through two formats we’ll be working on all week: working from documents and performing lectures.

*Good level of French or English is required
Participants must have an interest for research. A bibliography and reading suggestions will be provided. We will also do writing exercises during this workshop.
Please bring any book(s) you’d like to share with the other participants*

Bryan Campbell USA + France 06.23 > 27 FR & EN

Bryan Campbell is an American artist living and working in Paris. Since 2008, he has been developing a multidisciplinary body of work combining image, text, song and choreography. After studying at New York University’s Tisch School of the Arts, and at the ICI-CCN Montpellier as part of the Exerce program, he created *Research for the Quadruped Protagonist* (2011), *MARVELOUS* (2015), *SQUAREDANCE* (2019), *Janitor of Lunacy: a Filibuster* (2021), and *Deep Cuts* (2023). As a performer, he has worked with Loïc Touzé, Antonija Livingstone & Jennifer Lacey, DD Dorvillier, Gaëtan Rusquet, Ruth Childs and the Dance for Plantes collective, among others. He has translated Yvonne Rainer’s *Poems* in collaboration with Vincent Weber, which was published in 2021 by 33 Morceaux Editions, and has published the text of *Janitor of Lunacy: a Filibuster* in a bilingual edition with Maison Trouble in 2024.

“I’d like to open up a space for dance research around Dieter Roth’s *stupidograms*, which are drawings that were executed spontaneously upon a dotted grid, and which often contradict the square nature of this framework with zany scribbles. I see there a tension that I often find in dance - between the rigorous formality of technical training and a body that cries, eats and breaks, and which can sometimes give us access to a wild joy. We’ll experiment with dance scores, invent songs and we will probably spend a moment sitting in a circle, losing ourselves in existential questions. All types of expertise and stupidity are welcome.” *Bryan Campbell*

No prerequisites

Collectif ÈS France 06.16 > 20 FR & EN

Collectif ÈS is composed of Sidonie Duret, Jérémy Martinez and Émilie Szikora, who are developing an artistic and cultural project rooted precisely in this collective challenge which is at the heart of their artistic commitment, their compass for thinking, and a

breeding ground for creation. For Collectif ÈS, the creation of a live show means sharing a physical intensity that pushes bodies to engage; a generosity of movement and action, without ever breaking the connection with the audience; a radical intuition, cultivating joy, combining the history of contemporary dance with that of intimate stories. The ensemble crosses popular references, with a degree of self-mockery, from aerobics to Whitney Houston, from John Travolta to Maurice Béjart, from the *Marseillaise* to the punk movement, and from the European utopia to the *Lambada*. Since 2011, Collectif ÈS has been co-creating pieces fueled by the need for collective action and the social role it can play. In January 2025, Collectif ÈS took over the CCN d’Orléans to develop a project that reflects their convictions: joyful, physical, popular and civic-minded. A utopian place where dances are made and shared, a place where people come to connect, dance and celebrate. The CCN d’Orléans thus becomes a living space for experimenting with these precious notions of otherness, collective momentum and togetherness.

Le Collectif ÈS will be working on a concept dear to their heart: the group. Contact will be approached in a concrete, almost manipulative way, based on actions and intentions that enable us to talk to each other. Pushing, grabbing, resisting, sticking, supporting, shaking, hugging... A simplicity of intention to create complex, intertwined group actions, which, when treated with intensity, give way to a physical virtuosity. Being available to the actions of others while remaining true to one’s own intentions, throwing one’s body confidently into the group while remaining autonomous and responsible for one’s choices. Sidonie Duret, Jeremy Martinez and Émilie Szikora will use precise improvisations to bring to life the joyful interdependence which they defend: when we are totally connected to each other, we can increase our possibilities tenfold without hindering our individual freedoms. It’s a physical philosophy to be experimented with a galvanizing pop soundtrack, because Collectif ES believes in pleasure as the first cement of a group.

No prerequisites

Amala Dianor France 06.16 > 20 FR & EN

A self-taught dancer, Amala Dianor trained at the CNDC in Angers and became a versatile performer, navigating between various styles and influences. In 2012, he founded his own company after winning a prize at the 2011 Reconnaissance dance competition. His elegant and organic choreography transcends codes, hybridizing hip-hop, contemporary and African influences. A prolific artist, he has created over twenty pieces that have been performed internationally, and regularly collaborates with musicians, visual artists and writers. Dianor has received numerous distinctions, and he was awarded the *médaille d’officier des Arts et des Lettres* in 2024. Constantly searching for innovative outlets, he develops collective projects, notably in West Africa, and his work relies on transmission and sharing experiences with audiences.

“This workshop is an immersion in the tools and methodology essential to choreographic composition according to my own method. Using the dancers’ material, I compose choreography in space and with rhythm, weaving a dialogue between the performers to create a true dialogue of bodies. In small groups, participants will explore each stage of the process, from movement research to composition. Each group will experiment with these stages in a progressive way, in order to create a short choreographic piece. This collective experience will culminate in a final performance, providing an opportunity to share the work we’ve accomplished and discuss the different approaches we used.” *Amala Dianor*

No prerequisites

Blanca Ivonne Franco Mexico 06.16 > 20 FR & EN

Blanca Ivonne Franco is a Mexican artist who discovered her passion for movement through capoeira, cheerleading and salsa. After studying social communication, she trained in contemporary dance at the Escuela Superior de Música y Danza de Monterrey. Franco trained in circus schools in Europe (Rogelio Rivel, ENACR, CNAC), and specializes in hand-to-hand performance. In 2019, with Sébastien Davis-Vangelder, she created the Seb & Blanca duet and their first piece, *Borderless*, was inspired by contact dance, Mexican wrestling and social themes such as migration. As a choreographer and performer, she has performed in countries such

as Morocco, Greece, Switzerland, Spain, Romania, Belgium, France, Finland, Serbia, Croatia, Colombia and Mexico. She is currently a performer in La Tournoyante’s *Collapsing Land*, which explores dance, circus arts and magnetism. She has been co-director of the FiChoChihuahua International Circus Festival since 2019.

“The workshop will offer a reflection on how two people can move together, exploring vocabularies from highly codified worlds such as salsa, bachata or even Mexican wrestling. Our focus will be on exploring the symbiosis between two (or more) bodies, to the point where the connection is such that you become my legs and I become your arms. We’ll incorporate the principles of contact dance, counterbalance and imbalance to nourish this search for movement. Finally, we’ll play with monstrosity, questioning what beauty is: how can two dancing bodies become either a beast or a choreographic combat?” *Blanca Ivonne Franco*

*No prerequisites
Contact present in the workshop*

Jordi Galí & Vania Vaneau France 06.16 > 20 FR & EN

Born in Barcelona, Jordi Galí trained in contemporary dance and studied philosophy. He has performed with Wim Vandekeybus, Anne Teresa De Keersmaecker and Maguy Marin, among others. At the same time, he has been developing his own creative work, which led him in 2007 to create Arrangement Provisoire, which he has co-directed with Vania Vaneau since 2012. Jordi Galí was associate artist at Ramdan from 2011 to 2014, at Le Pacifique CDCN in Grenoble from 2016 to 2020, and at ICI-CCN Montpellier from 2020 to 2022. His work articulates the relationship between body and matter, gesture and object, and unfolds mainly in public spaces. His pieces are often monumental, ephemeral constructions which open up a singular temporality in the environment, whether urban or landscaped, offering inhabitants-users-spectators new perceptions of an everyday context.

Trained as a dancer in Brazil, then at PARTS in Brussels, Vania Vaneau obtained a BA in Psychology at the University of Paris 8 and trained in Body-Mind Centering. She has performed with Wim Vandekeybus, Maguy Marin, Yoann Bourgeois and Christian Rizzo. Vania Vaneau’s choreographic research links physical work with the plastic aspect of making and manipulating materials, costumes and stage props, which are considered on stage as actors in their own right. She is interested in the multiple physical and psychic strata that make up the human body, in a relationship of continuity with the natural and cultural environment in which it evolves and which surrounds it. She explores the boundaries between the inside and outside of the body, visible and invisible materials, and creates choreographies composed of sensory and imagined plasticity. Between 2014 and 2024, she was associate artist at Pacifique CDCN Grenoble, ICI-CCN Montpellier and artist-in-residence at CN D Lyon. Vania Vaneau and Jordi Galí have been associate artists with Scènes Croisées in Lozère since 2020.

Bodies and Matters in dance
“Choreography explores, experiments with and shares relationships as a creative medium. Relationships with oneself, with others and with the world form unbreakable bonds. In our creative processes and in our transmission practices, materials, in a variety of states - body, light, raw materials, costumes, landscape, etc. - play a predominant role. The workshop at Camping will thus be an opportunity to experience choreographic potentialities using various media and practices such as drawing, writing or composition, as well as the manipulation of tangible (clay, wood, fabric, rope, etc.) and invisible (biographical, imaginary, narrative, etc.) materials as starting points and bridges towards the practice of gesture and danced movement.” *Jordi Galí and Vania Vaneau*

No prerequisites

Luca Giacomo Schulte, Ornella Balestra & Takashi Ueno Germany, Italy, Japan 06.23 > 27 FR & EN

Ornella Balestra studied at the Royal Academy of Dance in London, the Accademia Teatro alla Scala in Milan under the direction of Anna Maria Prina, at the Centre international de danse Rosella Hightower in Cannes and at the Marika Besobrasova Dance Center

in Monte Carlo. Selected by Maurice Béjart, she attended a three-year course at the International Mudra Center and danced as a soloist in his *Le Ballet du XX^e siècle*. She returned to Italy and danced as a soloist with the most important Italian choreographers. She works as an artistic and dramaturgical consultant, leads workshops and is a dancer at the Venice Biennale and the Bundeskunsthalle Bonn. In 2024 she taught the European project *Tra Ferti Terreni per l’Italia* at the Deutsches Theater Berlin. Her first collaborative work with Raimund Hoghe was in 2003 with *Tanzgeschichten*, Ornella Balestra is an essential part of the artistic archive of Compagnie Raimund Hoghe and dances in *An Evening with Raimund* and the new productions *Simple Things* and *Hidden Things*.

After studying Romance languages and art history at the Ruhr University in Bochum, Luca Giacomo Schulte studied free art at the Academy of Arts in Munster, graduating in 1994 with a degree from the Academy. Already in 1992, during his art studies, he began to work as a stage designer and artistic collaborator of Raimund Hoghe. Since 1992, Luca Giacomo Schulte has been involved in all productions. In 2009, Luca Giacomo Schulte showed his own piece *Rosenzeit* at the tanzhaus nrw in Dusseldorf. In 2011, his piece *Joseph* with the dancer Joseph P. Cooksey premiered at the festival Queer Zagreb. In 2012, it was shown in Dusseldorf in Raimund Hoghe’s festival “20 Years - 20 Days” at the Tanzhaus nrw. By invitation of Mohamed Toukabri, he codirected and performed *For the Good Times* at Festival d’Avignon / SACD at the Jardin de la Vierge at the Lycée St-Joseph in Avignon 2023. Luca Giacomo Schulte is an essential part of the artistic archive of Compagnie Raimund Hoghe and dances in *An Evening with Raimund* and the new productions *Simple Things* and *Hidden Things*.

Born in Japan in 1981, Takashi Ueno began modern dance with Misako Nanbu at the age of 15. While studying contemporary dance, Ueno discovered classical dance with Wayne Byers and African dance with Cora Dupuis. He has been working with Paco Decina since 2006. Ueno met Raimund Hoghe at a workshop in Yokohama in 2002, and met again in Paris in 2010. He has taken part in the creation of eight pieces, from *Si je meurs, laissez le balcon ouvert* (2010) to Hoghe’s last piece, *Postcards from Vietnam* (2019), dancing leading roles. He currently lives in Japan and has appeared in plays by Kimiho Hulbert and in the opera *Carmen* directed by Irina Brook.

The holders of Raimund Hoghe’s legacy present *Simple Things* as part of Camping, which, like the other pieces in our trilogy, deals with Raimund Hoghe’s artistic legacy. The performance and workshop attempt to develop a form of transmission, with examples of work and exercises on Raimund Hoghe’s performative universe. In *Simple Things*, we look at the classic elements of Raimund Hoghe’s works, such as *Swan Lake*, *Bolero* and *L’après-midi d’un faune*. The dancers Ornella Balestra and Takashi Ueno, as well as Raimund Hoghe’s visual artist and long-time artistic collaborator Luca Giacomo Schulte, are present in the workshop. Through films, music and text, they invite participants to practice the simplicity of gestures and props typical of the choreographer’s art. Raimund Hoghe has worked with rituals, popular music, personal and collective memories, sincerity and humanity, creating a link with music and a relationship with space and the body. Raimund Hoghe’s graphic language is rather minimalist and reduced to the essentials.

Participants should bring:
- 1 to 5 photos of people with whom they have a strong personal connection;
- A small object of particular significance;
- A piece of music of particular importance;
- if necessary, a short text, poem or prose of personal significance.

No prerequisites

Verito Gregorio Argentina 06.16 > 20 EN

Verito Gregorio lives in Buenos Aires, Argentina. She has 25 years of experience as a dancer, choreographer, teacher and dance school director. Verito Gregorio founded the Full Dance school in 2008. Since 2013, Gregorio has created and choreographed 15 original dance pieces with various companies, but especially with Wandel, the company she founded in 2016 to explore, work and develop her own language within contemporary dance. Verito Gregorio thinks in an unconventional way. Dance is her life companion, a means by which she can externalize the complex patterns of her thoughts and emotions. Her aim is to share what’s inside her, her “Wandel language” as she calls it, with as many dancers as possible, in order to broaden her dance vocabulary.



Extensions, La Place de la Danse – CDCN Toulouse/Occitanie © David Perpère

“*Creative Universes* is a special experience, based on the language I’ve been developing for over 10 years through every dance piece created with my company, Wandel, my weekly *Creative Universes* classes and through my experience of teaching this workshop around the world. It is technically based on contemporary and modern dance, with the addition of freestyle and improvisation. We will work together on a unique composition, which will include elements of some of Wandel’s repertoire and each student’s own exploration. The final piece will be shown and recorded as a screendance piece for everyone to keep and share.” *Verito Gregorio*

No prerequisites
Contact present in the workshop

Linda Hayford France

06.23 > 27
FR & EN

As the co-director of the Collectif FAIR-E / CCN de Rennes et de Bretagne, dancer and choreographer Linda Hayford has been developing her personal projects with theInside Out Company since 2015. Her dance, which relies on a “popping base”, was shaped by the world of battles and relies on complex gestures, while dealing with intimate subjects. From piece to piece, including her trio *Recovering*, which shecreated in 2022, Hayford develops a specific vocabulary called shifting pop, a sensory and emotional exploration of the performer’s inner metamorphoses.

Shifting Pop is a sensory and emotional exploration of the popping technique to accompany dancers towards a different body awareness, a metamorphosis, in order to expand the possibilities of the body in movement. Linda Hayford has been developing this technique in her pieces since 2016, passing it on to dancers and non-dancers alike, to people who are looking to explore gestures differently. From the most internal movement to the most exponential amplitude, via visualization connected to sensations, her approach will explore how each macro-movement depends on a multitude of micro-movements that enable the stability of the whole range of possibilities encompassed by the body’s envelopes. To prepare bodies for this demanding vocabulary, Hayford will offer physical preparation sessions at the start of the day, focusing on prevention, maintenance and proper use of the body to amplify the availability of the performing body. An introduction to popping will be offered, as this technique is the source on which Linda Hayford bases her choreographic gestures. The workshop will provide tools for a conscious and respectful practice of the body, even in the most intense movements.

Emmanuelle Huynh France

06.23 > 27
FR & EN

Emmanuelle Huynh is a dancer, choreographer and teacher. She is committed to making pieces from different world coexist, combining contemporary dance, contemporary music and visual arts, while multiplying collaborations with people from other disciplines. With visual artist Jocelyn Cottencin, she has created sensitive, filmed and danced portraits of the cities of New York, Saint-Nazaire, Houston and São Paulo. She has also designed performances that reach out to audiences beyond the stage, in museums, heritage sites and in the countryside. She directed the CNDC Angers between 2004 and 2012, and since 2016, she has been head of the Dance-Performance Workshop at the Beaux-Arts de Paris.

“*Unedansecontinue* (2025) is the title of my next piece. In this project, I’m looking for the geological stratum that underpins my work, which has persisted and continued since 1995, and which oscillates between a conceptual desire and an organic, vital overflow. In terms of space, this translates into a constant back-and-forth between the theatrical stage and the in situ of the outdoors and nature. I’ll share these questions with participants, along with choreographic excerpts deployed from *Múa* (1995) to *Hồ nhay múa dancer Hồ une indépen danse* (2024). We’ll be experimenting with these dances both in the studio and on the riverbanks, the marketplace, and tree-lined spaces.” *Emmanuelle Huynh*

Intermediate and advanced dance level required

Laboratoire d’imagination insurrectionnelle France

Isa Frémeaux & Jay Jordan

06.23 > 27
FR & EN

Isa and Jay co-host the Laboratoire d’imagination insurrectionnelle, which is based at the Notre-Dame-des-Landes ZAD. **Isa Fremeaux** (she/her) is an educator, facilitator and author. She grew up in France before moving to London, where she worked as a freelance journalist, French teacher and administrator of a community arts company, while completing a PhD thesis on the concept of community. She became a Senior Lecturer in Media and Cultural Studies at Birkbeck College-University of London (UK) where she worked for 10 years, before leaving academia to embrace freedom and collective life.

Engaged in social movements for almost 20 years, she has facilitated assemblies gathering several hundred people, co-organised international mobilisations and climate camps, trained thousands of people to reinvent modes of disobedience... Her passion is to explore collective dynamics and all the ways in which these can be made more fruitful and joyful, notably through popular education and rituals. She happily shares her skills to support and accompany various collectives, groups and associations in their flourishing.

Jay Jordan or JJ is labelled a “Domestic Extremist” by the UK police, and “a magician of rebellion” by the French press. JJ has spent three decades applying what they learnt from theatre and performance art to direct action. They like spaces betwixt and between of all sorts, especially between art and activism, culture and “nature”, the masculine and feminine, protest and proposition. They have performed in museums and International Theater Festivals, trained people in squats, co-organised climate camps, choreographed carnivalesque riots, written a BBC radio play for today, and an opera-for-one. Jay Jordan is an author, art activist, part-time sex worker and full time trouble maker.

Choreographing as If Life Depended On It: Artivism, Disobedience and magick. Dance was perhaps one of the most ancient popular arts, practiced in a time long before the concept of art was invented. In a time before art had been violently split from life; when the toxic binary performer/spectator, beautiful/useful had not emerged. In the poly-crises of today, does it still make sense to create work stuck in these ancient binaries? Why not choreograph the crowd movements in an anti-fa action ? Why not design movements for rituals that heal a community ? This workshop with the Laboratory of Insurrectionary Imagination will explore these questions through embodied practice.

No prerequisites

Léo Lérus France

06.16 > 20
FR & EN

Léo Lérus began his career with Guadeloupean gwoka dance under the direction of Léna Blou. He then entered the CNSMDP to pursue his training in contemporary dance. In 1999, Léo Lérus began performing with a number of companies, including Random Dance Company, Batsheva Dance Company and L-E-V Dance Company. Léo Lérus then began choreographing his first pieces in 2010. He has since been exploring and deepening his connection with

gwoka and his Guadeloupean culture. This attachment to his cultural heritage inspires his choreographic writing to open up to contemporary dance. Léo Lérus choreographed *Entropie* (2019), which won the Audience Prize in the PODIUM 2021 competition organized by Le Pacifique CDCN Grenoble Auvergne Rhône-Alpes; and *Gounouj - in situ* (2022), which won a prize in the “Mondes nouveaux” program initiated by the French Ministry of Culture. Since 2023, Léo Lérus has been an associate artist at ViaDanse, CCN de Belfort.

The musical body
This workshop is inspired by léwoz, a Guadeloupean cultural event where dancers are closely linked to the music; we will recreate the specificities of improvisation found there in a contemporary context. Dancers have the opportunity to provoke change, by taking risks that have an impact on musical development. This special place given to dance, in symbiotic dialogue with music, is at the heart of Léo Lérus’s research. While studying extracts from his repertoire, this workshop will open to a certain sense of groove, and an awareness on the part of the dancers of the impact of their movements on the soundscape, to create a musical body.

An advanced level in dance is required; please note that the workshop will involve contact

Ève Magot France

06.23 > 27
FR & EN

Ève Magot is a trans artist, dancer, choreographer and teacher. She is the creator of hybrid pieces combining dance, performance, poetry and DIY, in which she lives and shares utopias, here and now, fighting with perseverance, strength and gentleness to transform the world towards greater justice and equality. *La 36ème chambre* (2011), *Derrière la porte verte* (2012) and *Des Paradis* (2015), constitute the first cycle of pieces in which she delves into the relationships between the environment and our behaviors, our capacities to cohabit and cooperate. This cycle constitutes a search for forms of liberation by playing with constraints, norms and handicaps. In 2016, she created *Les Promesses du Magma* in collaboration with rapper Casey for Sujets à Vif in Avignon. It was followed by *The Sweet Way*, in 2018, with the Reunionese parkour group New Gravity. In 2019, she began a new cycle with *La Pour suite du Cyclone (to destroy a world and be reborn)*, followed in 2021 by *Dans le Mille (to sabotage dominant masculinities and binarities)* and *Le Temps de Rien (to contemplate oneself)* in 2022. In 2024, she created the solo *Jardin Futur / Club Sabotage* and started preparing the trio 3.0 with three trans fem dancers for 2026.

Since 2011, she has been collaborating with Nina Santes within La Fronde, a mutual and cooperative structureand a space for innovation and creative work.

“This workshop is an opportunity for me to share what drives me, what makes me want to dance and create right now. Each day will begin with a warm-up consisting of somatic practices and dance fundamentals. The aim is to warm up our bodies and our imaginations, and gradually develop a common physical vocabulary. We’ll work through a range of experiences and tools to create singular and collective dances. Emphasis will be placed on improvisation, instant writing, the pleasure of discovering the dances that emerge, the ability to choose for oneself and to create together. We’ll explore the dynamics of lapdance, or the art of fucking brains: seeing and being seen, playing with gazes, the dynamics of power and control of the situation, distance and proximity, contact and non-contact. A workshop to give ourselves time that we never – or far too rarely – have as people with unusual genders, bodies and sensuality. To give and receive dances with desire and respect, in a group, together, with strangers and acquaintances, one beside the other. Throughout the workshop, we’ll carefully express the desires and limitations of givers and receivers. To this end, we’ll talk and set boundaries before each dance, so that we can then dance joyfully, lightly and warmly, offering each other these lap dances, for us. You are welcome whatever your current state, your mental and physical health, your impulses or fear, your libidos or their absence; with your different backgrounds, with your riches, your strengths, your sadness, your desires and your abysses. Bring everything. This workshop is designed to take care of ourselves and each other.” *Ève Magot*

No prerequisites

Jérôme Marin France

06.16 > 20
FR

Born in Orléans, Jérôme Marin spent several years at the Conservatoire national de région d’Orléans. His work soon turned to cabaret, especially the world of Karl Valentin. In 2001, his desire to sing gave rise to the creation of the character of Monsieur K., who performs on his own or as part of a group, and for whom he writes most of the songs. He has worked with several companies on different projects as an actor, including *Entre les murs*, after François Bégaudeau, directed by François Wastiaux. Then, in 2011, he returned to the world of cabaret, working on several forms combining dance and song with choreographers such as François Chaignaud,

Daniel Larrieu and Marianne Baillot. In 2015, he took part in the reopening of the Parisian cabaret Madame Arthur, and became artistic director of its troupe. In 2018, he took his freedom back to imagine or participate in new projects still centered on cabaret and French songs, including a monthly Parisian performance: LE SECRET cabaret. In 2021, he co-signed *Music All* with Jonathan Capdevielle and Marco Berrettini. In September 2024, he launched a new project: La Barbicette Cabaret, and became associate artist at the Manège-Scène nationale de Reims.

“Cabaret, generally speaking, is a fantasized vision carried by a certain collective memory, and its history is much more complex and at the same time simpler than we think... The notion of “artistic cabaret” (or interdisciplinary cabaret) will be at the heart of our research. Drawing on the collective memory and imaginary world of cabaret, we'll experiment with a range of individual and collective materials to define a starting point, a foundation on which participants can work and express themselves. We'll then embark on the creation of an act, sketching out the contours of each participant's own cabaret creature/avatar.” *Jérôme Marin*

Participants may bring any accessories, costumes or high heels they wish to

Maya Masse ^{France}

Julien “Wrestler” Adjovi, Vincent Dupuy & Katia Petrowick

06.23 > 27

FR & EN

Maya Masse aka Babygirl Wrestler aka Feelingz, is a contemporary dancer and choreographer, krump performer and fasciathery practitioner. She studied dance at the CNSMD in Lyon in 2011 and fascia therapy at Body-Mind Academy, graduating in 2024 with a diploma in perceptive pedagogy and fascia release. She has performed in creations by Akram Khan, Raphaëlle Boitel, Karim Bel Kacem & Maud Blandel, Liz Santoro & Pierre Godard, Emilie Pitoiset, Cindy Van Acker, Christian Rizzo, Maud Blandel and Gisèle Vienne. She began krumping in 2021 and met Wrestler, who was to become her mentor: she took the name of BabygirlWrestler then. *Bullet time* was her first piece, co-signed with Wrestler, Louis Schild, Caty Olive, and the first creation of the krasse project, a research and creation project where krump, Body-Mind Centering and fascia therapy practices meet revolutionary decolonial feminist thought and action movements, in order to imagine together, from our bodies, a different, better future. She is collaborating again with Wrestler for their next krump piece: *Hype Is Murda, HIM*.

Dancer, choreographer, event organizer and activist Julien “Wrestler” Adjovi is a key figure in French krump. He has been an activist in his discipline - krump, a powerful and lively urban dance - for over 16 years. Adjovi started out in 2009, after seeing the film *steppin*, and quickly launched his career. In 2017, he created his own structure and organized the event Krumpfest. Adjovi’s krump style oscillates between fluidity and power, resulting in an unpredictable versatility he calls “heavy fluidity”. The name “Wrestler” is directly inspired by the WWE wrestling universe, the art of combat and the notion of resilience to fight and overcome obstacles. Wrestler is the choreographer and performer of the piece *Feelz*, a solo he created in 2024. He is co-choreographer of *bullet time*, created in 2024, and *Hype Is Murda*, which is scheduled to premiere in 2026.

Vincent Dupuy trained in artistic gymnastics for 10 years. In 2013, he entered the CNSMDP contemporary dance program. After graduating from the CNSMDP, he was awarded the 2016 Talent Adami prize and took part in the revival of *May B* with the Maguy Marin Company. Vincent Dupuy worked for five years as a director and choreographer with Arthésic, a young contemporary theater collective. Since 2017, Vincent Dupuy has been a dancer-performer with choreographer Hervé Robbe, as well as Catherine Legrand for the reprise of Dominique Bagouet’s *So Schnell*, Pauline Bayard, and Hélène Rocheleau in the solo *Fuglane* and finally Gisèle Vienne in *Crowd* and *Kindertotenlieder*. He founded the Atlas company in 2021 to map out his research into the body and perception. He created his first piece, *Infra* (2024), which received the Beaumarchais-SACD dance composition grant. He qualified as a Somatic Movement Educator in Body-Mind Centering in 2024.

Katia Petrowick trained in dance at the CNSMDP and in clowning at the CNAC. From 2009 to 2021, she choreographed and danced with L’Embellie Musculaire Company, where she presented the pieces for young audiences *CoNg CoNg coNg*, *PULL OVER* and *JOGGING* alongside puppeteer Ombline de Benque. Since 2007, she has worked with choreographers and stage directors in France, Belgium and Canada. More recently, she performed in Gisèle Vienne’s latest creation, *Extra Life*. In 2019, she joined Catherine Contour’s hypnotic dance laboratory, where *Danser Brut* and *des Bains* were created. In 2021, she graduated from the Body-Mind Centering somatic movement educator training program. She now passes on her BMC practice to a variety of audiences, notably during the wee-

kly Dansons Ici workshops in Nedde (Haute-Vienne), which she teaches with Carine Desset and Teresa Salerno; she also works with children at Les Petits Ateliers des Mouvementé.e.s.

Kingdom Radically Uplifted Mighty Praise. Body-Mind Centering. Kingdom Radically Uplifted Mighty Praise Body-Mind Centering is not a method, but a meeting point. A human encounter between four dancers and choreographers, their singular practices - krump BMC Fasciathery - the links and bridges forged between them through discussion and experimentation. Krump and somatic practices may seem far apart in their energy, rhythms, their history and socio-cultural origins, but they meet to question and enrich each other. “Krump is spiritual, krump is a tool, krump is therapy, krump is an escape, krump is a weapon and it’s a weapon that helps us break down all the barriers that hold us back in life. “Lil C (one of the five creators of krump in Los Angeles).

No prerequisites

Mathilde Monnier ^{France}

06.16 > 20

FR & EN

After a career as a performer, Mathilde Monnier started choreographing 1984, alternating between group pieces, solos and duets. From one piece to the next, she defies expectations with a constantly renewed body of work. Her appointment as director of the ICI-CCN Montpellier in 1994 marked the beginning of a period of openness to other artistic fields, as well as active reflection on the management of an institutional venue and ways to share the dance. Her pieces - *Pour Antigone, Déroutes, Les lieux de là, Surrogate Cities, Soopera*, etc. - play on the deconstruction of choreographic composition and the language of dance, and have been performed on international stages and festivals. Mathilde Monnier directed the ICI-CCN Montpellier from 1994 to 2013. From January to June 2019, Mathilde Monnier was then appointed at the head of the CN D, which she insisted should be an art center for dance, reaffirming that dance is the place of indiscipline *par excellence*, appropriating and inventing ever fruitful and new relationships with other artistic fields.

dancing, talking
“ For this workshop, I'd like to explore the direct relationship between dance and text, or to put it another way, between a moving body and a spoken text. This is work I began several years ago, most recently with the piece *Please please please* I did with La Ribot and Tiago Rodrigues, and then with *Black Lights*. During Camping, I'll be continuing my investigation into the relationship between these two approaches to language - that of the body and that of text. How can these two mediums remain active and powerful without giving more attention to one form at the expense of the other? How can they interact, overlap and not cancel each other out? How can one body carry and perform two activities at the same time on an equal footing? We will try to bring together these mediums, which are usually separate entities, to produce forms in which physical and verbal languages are independent but linked to the same performative body. We'll also do exercises to prepare and experiment with this relationship. Participants must bring one or more texts that interest them, that they'd like to delve into, so that we can explore what is at stake in these possible interweavings.” *Mathilde Monnier*

No prerequisites

Radouan Mriziga ^{Belgium}

06.16 > 20

EN

The artistic work of Radouan Mriziga is noteworthy for its use of dance and choreography as a means to share knowledge with an audience, going beyond the purely aesthetic experience of a performance. What is paramount is the sharing of different forms of knowledge, be it knowledge about space, architecture, the body and its connection to mind and intellect, or, more recently, knowledge about forgotten and repressed narratives. His performances can be described as forms of ‘performed knowledge’, through which he puts forward a committed vision of art as a tool for processing and producing knowledge. Choreographer and dancer, Radouan Mriziga (Morocco, 1985) took dance courses in Marrakech and Tunisia and continued his career at PARTS in Brussels, where he graduated in 2012. Since then, he has worked on several productions such as *Half Eleven Summer Night* by Bart Meuleman (Toneelhuis), *Re:Zeitung* (PARTS Foundation and De Munt) where a young generation of professional dancers reworked Anne Teresa De Keersmaeker’s repertoire, *Primitive* by Claire Croizé, *People in a Field* by Simon Tanguy, and *Becoming* by *Youness Khoukhou*. From 2014 onwards, he started creating his own oeuvre for which he received support from Moussem Nomadic Arts Centre until 2019. From 2017 to 2021, Radouan Mriziga was a resident artist of Kaaitheater in Brussels. Since 2017, he has been an associated artist of Something Great in Berlin, and since 2021, he has been a house artist at deSingel in Antwerp.

Rhythm is a force to a dramaturgy
“Rhythm is more than a mere succession of beats—it is a fundamental principle of existence, a deep well of knowledge that shapes our experience of time, space, and connection. It is the invisible thread that binds individuals into a collective, and the underlying structure that gives performance its resonance and meaning. In this workshop, we will explore rhythm as a source of creation. Beginning with the breath, we will attune ourselves to the body’s natural pulse, allowing it to guide movement from the inside out. Through rhythmic exercises and coordination work, we will expand our awareness from individual sensation to group dynamics. As we progress, we will move beyond rhythm as structure and into rhythm as dramaturgy. How does rhythm generate emotion, tension, and transformation? How can shifts in tempo and pauses, reveal meaning beyond words? Through improvisation and composition, we will experiment with rhythm as a storytelling force - one that shapes the energy of a performance, guides the audience’s perception, and creates moments of impact, suspense, and resolution. The workshop will culminate in a collaborative presentation where rhythm becomes both language and narrative - a living architecture of movement that breathes, pulses, and unfolds in time.” *Radouan Mriziga*

No Anger ^{France}

06.23 > 27

FR

Through their artistic practice, which combines video art, performance art and literary writing, No Anger examines the ways in which bodies are expressed and shown. Inscribed in a common language and imaginary, traversed by relationships of domination, words and images convey a vision of the world that legitimizes certain realities in relation to others, hierarchizing bodies among themselves. No Anger aims to express the experience of a minoritized bodies that free themselves from their hegemonic representation. Since 2015, they have maintained a blog entitled *À mon geste défendant*, in which they develop, based on feminist and queer thoughts and their own experience, a critique of ableism. In 2019, they obtained a doctorate in political science from the École normale supérieure in Lyon. In their thesis, they analyze how the hegemonic imaginary impacts the perception of women's and queer people's bodies and sexualities; and how this hegemonic reading can be contested. Drawing on her academic research, No Anger's artistic work explores the potential of their lesbian and disabled body, proposing to reinvent the imaginary. In 2022, they and Lucie Camous co-founded *Ostensible*, a research and creative structure dedicated to disability and crip studies, which focuses on the intersectional issues of ableism. Winner of the Prix Utopi-e 2023, No Anger has presented their performances and works at ENS Lyon, MAC VAL - Musée d'Art Contemporain du Val-de-Marne, Palais de Tokyo, Centre Pompidou (Paris), au Mucem (Marseille), Silent Green Film Feld Forschung (Berlin), Magasins Généraux (Pantin) and CRAC (Sète).

“Is a dignified body a standing body, a body sitting upright in a chair?
“Lying on the floor or moving on the ground, a body can only be seen in opposition to images of propriety, power and health. The floor is the space of indecency, where bodies can be disturbed, misaligned, disassigned, disconnected and reconnected in a different way from what is socially accepted. In this contact-improvisation dance workshop, the space will be filled not only with bodies, but also with voices, sounds, words and ideas which, usually unheard and unthinkable, will set spatiality in motion and bodies in dance. Participants will be invited to be bodies, voices, dancing and/or reading, disordering space and rearranging the ground.” *No Anger*

Su PinWen ^{Taiwan}

06.16 > 20

EN

Su PinWen (he/they) is a Feminism Artist. Artistic Director of KuaBo Dance Theatre and residency at Chiayi Performing Arts Center. Su holds MFA in Choreography at Taipei National University of the Arts and Bachelor in Philosophy at NanHua University. Su’s work challenges the heteronormative revolving around notions of gender, feminism and nudity. Since 2013, Su’s researched and practiced tactile culture. They take dance into conceptual art beyond the esthetic genre. Su’s work has been presented at numerous Taiwanese and international festivals (Dance Umbrella International Dance Festival, PUSH International Performing Arts Festival), Taiwan Dance Platform, Camping Asia, Taipei Arts Festival, etc.

“In this five-day workshop we will embody and explore the following themes
Skin Research: Tactility, skin and sensory touch - a live dialogue between bodies exploring non-visual, body-centred methods in response to feminist critiques of the ‘gaze’.
Cultural Appropriation: Who decides what is cultural appropriation? How do we become aware of cultural boundaries and moments of appropriation?
Objects: Objects in choreography and gender politics - how do they shift our perspectives and challenge our perceptions of the body?
Body politics and the political body: Second

wave feminism emphasised: “The personal is political”. How can embodied performance reflect my political reality?
Feminism(s): How do I/we approach feminist embodiment?
We hope that each day’s experience will provoke thoughtful intersections of these themes. On the final day, we welcome the audience to the open studio.”

Recommended performance experience
Sensitivity to body politics, feminism(s), gender, race and culture

Pol Pi & Tiphaine Besnard ^{France}

06.23 > 27

FR & EN

A late-bloomer in dance, a musician since his early childhood and a choreographer-researcher, Pol Pi is a transmasculine Brazilian dance artist, who has been based in France since 2013. With the No Drama company, Pol Pi has created the soli *ECCE (H)OMO* (2017), *ALEXANDRE* (2018), *ME TOO, GALATÉE* (2018), *LÀ* (2019), *Schönheit ist Nebensache ou la beauté s'avère accessoire* (2021) and *La grotte* (2024), as well as the trio *Daté-e-A* (2020) and the quartet *IN YOUR HEAD* (2022 - in collaboration with the Berlin music ensemble Kaleidoskop). His work has been presented at numerous venues in France and abroad. He has worked with non-professional groups, medical professionals and social workers, the queer community, art schools and dance training courses. Pol Pi is currently interested in intuitive listening as a mode of creation, altered states of consciousness, care as an artistic practice and creation as an approach to care. He is currently learning to dance with horses near his home in the Dordogne.

Tiphaine Besnard is a therapist, trained in Mindfulness, EMDR and Family Constellations. She holds a PhD in sociology, and has published three books on gender and sexuality. She is also a yoga instructor and has trained with the Durga’s Tiger school, which combines yoga, dance and shamanic practices, as a means of tuning in intuitively to one’s body, calling upon one’s self-healing capacities and envisaging creation as a tool for expression and transformation. Besnard has a close relationship with dance, mainly ballet. In 2007, she joined Alain and Françoise Chantraine’s Expression dance school, where she trained for seven years. Between 2011 and 2013, she took part in contemporary dance workshops with Tebby Ramasike and François Chaignaud. More recently, she has taken an interest in the discipline of authentic movement with Soraya Jorge, as a way of combining dance and a therapeutic approach.

Intuition as a territory for artistic and therapeutic exploration; as sensitive listening to what is already there at every moment. Intuition as what often guides us in somatic practices and in those creative moments when we feel we’ve found something “right”. Intuition as a mode of listening used during magical practices convened by queer activist pagan communities. During this workshop, Pol Pi and Tiphaine Besnard invite us to delve into this heritage with them, and to practice performative devices centered on intuition as a mode of presence and creation, in order to build our own magical-political danced ritual together.

No prerequisites

Yuval Pick ^{France}

06.23 > 27

FR & EN

Yuval Pick has established his own unique style of choreography, deepening his approach to movement and music by constructing original dialogues. Trained at the Bat-Dor Dance School in Tel Aviv, he joined the Batsheva Dance Company in 1991, leaving in 1995 to embark on a career with artists such as Tero Saarinen, Carolyn Carlson and Russel Maliphant. In 1999, he joined the Ballet de l’Opéra National de Lyon, before founding his own company, The Guests, in 2002. He created the solo *Cotton Crown, Popular Music* in 2005 and *Score* in 2010. After a career as a performer, teacher and choreographer, Yuval Pick was appointed head of the CCN de Rillieux-la-Pape in 2011, where he developed his *Practice* method and created works such as *No play hero, pièce* (2012). In 2014, Yuval Pick created two new works, the duet *loom* and *Ply*. In 2015, he created *Apnée (corps vocal)* and *Are friends electric*, and in 2020, *Vocabulary of need* on Bach's *Partita in D minor*. In 2023, Yuval Pick created *Silver Rosa*, based on music by Max Bruckert, at the Château Rouge as part of La Bâtie-Festival de Genève, then at the Lyon Dance Biennial in 2023. With his latest piece, *Into the Silence*, which premiered at the Prima Onda festival in Palermo, Yuval Pick embarks on a new artistic phase in which all his pieces are based on the fundamentals of his method, *Practice*. He left the CCNR in 2024 and set up his own company, Lignes Sauvages, in 2025.

“*Practice* is a method based on guided improvisation. It proposes to rediscover the organic and intimate depth of each movement. It invites each person to (re)discover their own singular bodily identity, and a freer relationship with space and others. With *Practice*, what matters is no longer the trajec-

tory to follow, a posture to hold, or a technical gesture to execute; it’s about setting the internal as well as the external elements in motion, intentional actions, marked by subjectivity. I involve myself and create new relationships between inside and outside, and within my own bodily “inside”. Action takes place both inside and outside me, and in between. *Practice’s* aim is to dance and to danceify! Dancing the relationship with oneself, the relationship with space, the relationship with others. During the week-long workshop, using *Practice*, we will create playful, sensitive situations that focus on one of the method’s key fundamentals: in-between-species. We'll also be linking these experiences with music. Your music, my music, our music, to thicken these experiences and the encounter between us.” *Yuval Pick*

Participants must have at least one year of experience as dancers

Ambra Senatore ^{Italie}

06.23 > 27

FR & EN

Shared joy is an affirmation of life, a goal to be achieved, but also a means of building together by taking care of each other. This idea permeates Ambra Senatore’s work, which explores the collective and relationships. Everyday life is “observed with a magnifying glass”, shifted and turned upside down. With her penchant for surprises, cuts and repetitions, she composes in the manner of a film director. Senatore trained with Raffaella Giordano and Roberto Castello, with whom she then worked as a performer. Between 2004 and 2009, she created and performed solos. Then, through group pieces, she found her style, which combines dance and theater, the unveiling of fiction, puzzle-like composition, a direct link with the audience and a profound humanity. She creates for the stage and for a variety of spaces. At the helm of the CCN de Nantes since 2016, Senatore sees dance as a vehicle for sharing, mutual discovery and social connection.

“Like the creative process, this workshop is an experience of shared discovery: we let ourselves be carried along by what happens within the encounter with others, shared space and time. Without having a precise roadmap, through mutual awareness and creative madness, we search, we surprise ourselves, we err joyfully. When improvising, we’re not looking for the right idea, or to be “just right”: we’re practicing a state of readiness to welcome and support whatever moves us. There are sometimes rules, like games, to be followed, deviated from or disregarded; there is mutual respect, listening, openness, the desire not to predict, judge others or judge oneself, the freedom to doubt, to put oneself at stake as an individual within a community. It’s funny and serious. It resonates with our lives and the current context.” *Ambra Senatore*

No dance prerequisites

Willingness to play and let go

Giant classes

06.17
10:30 am > 12:00 pm

At Les SUBS
Marco Merenda
Marco Merenda, Ballet Master of the Lyon Opera Ballet, invites you to a classical dance experience, exploring the fundamentals of this technique, with adages, pirouettes and big jumps.

06.24
10:30 am > 12 :00 pm

At Les SUBS
Buru Isaac Mohlabane
Buru Isaac Mohlabane invites you to dive into the energy, rhythm and history of pantsula with *Pantsula My World*. Originating in the townships of South Africa, pantsula is a cultural movement defined by fast footwork, synchronised group movements and expressive storytelling.

Morning classes

06.18 > 20 & 06.25 > 27
10:00 am > 12:00 pm

At Les SUBS
Every day, the invited schools 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 at Les SUBS.

Workshop for school staff

06.16 > 19 & 06.23 > 26

06.16 – 2:30 pm > 4:30 pm
06.17 – 2:30 pm > 4:30 pm
06.18 – 2:30 pm > 5:00 pm
06.19 – 2:30 pm > 4:30 pm
06.23 – 2:30 pm > 4:30 pm
06.24 – 2:30 pm > 4:30 pm
06.25 – 2:30 pm > 5:00 pm
06.26 – 2:30 pm > 4:30 pm
At Les SUBS
During Camping, invited school staff share their teaching and transmission experiences during a workshop of reflexion, but also with visits to workshops and partner sites.

Camping health

Health Workshops
06.18 + 19
06.25 + 26
10:30 am > 12:00 pm

At CN D Lyon
By appointment
Free for schools / partners
€5 for individual campers

These group workshops are given by health and dance professionals, and propose preventive practices, recovery, physical preparation for dancers.

Physiotherapy sessions

06.19 + 20
06.26 + 27
9:00 am > 12:00 pm

At CN D Lyon
Consultation, by appointment
30 min
€ 5

Physiotherapists will be present during Camping. You can ask physiotherapists for advice or an opinion regarding prevention, physical preparation, returning after injury, or about recuperation, massage, stretching.

Professional meetings

Information point for professionals
06.18 & 25
10:00 am > 12:15 pm

At Les SUBS
The Professional Resources team answers all your questions on your activity (regulations, structuring, status, etc.), your career path (integration, understanding the sector, professional retraining, etc.) and your health.

Being a dancer in France

06.18 & 25
12:15 pm > 1:00 pm
At Les SUBS
An event tailored for early-career French dancers and foreign dancers who are considering moving to France or working there for a short period of time. This event will tackle what people need to know regarding work conditions, salaries, the different types of companies...

Presentation of CN D's creative and research support schemes

06.19 & 26
1:00 pm > 1:45 pm
At Les SUBS
With the CN D production team

Information point for professionals & MobiCulture

06.19 & 26
10:00 am > 1:00 pm
At Les SUBS
By appointment: ressources@cnd.fr

The Professional Resources team answers all your questions on your activity (regulations, structuring, status, etc.), your career path (integration, understanding the sector, professional retraining, etc.) and your health. Anaïs 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.

Places

CN D Lyon
40 ter, rue Vaubecour, 69002 Lyon
Bus C20, C20E 19, 31
Metro A Ampère - Victor Hugo
+33 (0)4 72 56 10 70
cndlyon@cnd.fr

Conservatoire national supérieur musique et danse de Lyon

6, quai Saint-Vincent, 69001 Lyon
Bus C14, 19, 31, 40 Les Subsistances, Passerelle Homme de la Roche
Vélo'V Subsistances, Conservatoire Lyon 9e, Conservatoire bis Lyon 4e
+33 (0)4 78 28 34 34
cnsmd-lyon.fr

3, quai Chauveau, 69009 Lyon
Bus C14, 2, 19, 31, 40, 45 Pont Koenig R.D
Vélo'V Conservatoire Lyon 9e, Conservatoire bis Lyon 4e
cnsmd-lyon.fr

Les SUBS

8 bis, quai Saint-Vincent, 69001 Lyon
Bus C14, 19, 31, 40 Les Subsistances, Homme de la Roche
Vélo'V Subsistances, Conservatoire Lyon 9e, Conservatoire bis Lyon 4e
+33 (0)4 78 39 10 02
les-subs.com

La Maison de la danse

8, avenue Jean Mermoz, 69008 Lyon
Bus C15, C16, C25, 34
Tramway T2 station Bachut - Mairie du 8e, T6 Grange-Rouge - Santy
+33 (0)4 72 78 18 00
maisondeladanse.com

Théâtre le Ciel

22, rue du Commandant Pégout, 69008 Lyon
Bus C16, 26 et 34
En transports en commun
Arrêt Beauvisage CISL
Tramway T4 et T6
Vélo'v Place du 8 mai 1945
+33 (0)4 81 65 68 84
theatreleciel.eu

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chatha.org

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Reservations, practical information, how to find us
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Master Exerce, ICI-CCN Montpellier/Occitanie Pyrénées-Méditerranée © diopibaghinohanspeter





Camping Lyon 2024, CN D Centre national de la danse © Marc Domage

Tickets

Performances at Les SUBS
Full price € 12
Reduced price € 8
Camper price € 5
Except
Dj Set : DJ Pompompom et Hood
Flakes ft David Guetto
Free entrance

Performances at la Maison de la danse
Simple Things
€ 16 à € 32
Camper price € 5
¡NO PASARÁN! — € 13

Except
Giant classes
Films
Middle party
Closing party
School Marathon
Talks
Workshop presentation
Free entrance

Except
Workshops for non-professionals
Films
Free entrance by reservation,
subject to availability

* Reduced prices are available
on les-sub.com and
maisondeladanse.com

Workshops 20 hours
€ 200 (individual)
€ 400 (if fee covered by training
insurance funds or by employer)

Physiotherapy consultations
Campers only
€ 5

Morning Classes
Campers only

CN D card
€ 10
Audience members, artists,
researchers, amateurs, join the
CN D card! Enjoy reduced rates
for all shows, participate in the
Danses partagées for € 5 per
workshop, borrow documents
from the Media library for free,
get reduced rates and advantages
throughout the year with our
cultural partners.

CN D PRO card
€ 10
Reserved for dancers and dance
professionals, the CN D PRO card
gives access to daily classes and
Professional Resources activities
with all the advantages of the
CN D Card!

Partners

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



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Camping is supported by TCL - Lyon's public transport network



¡NO PASARÁN! and *Simple Things* are presented with and at the Maison de la danse, Lyon.
The performances *Quasimodo aux miroirs*, *Submersion games*, *¡NO PASARÁN!*, *In a Corner the Sky Surrenders - Unplugging Archival journeys ... #3 (for Volmir) ...*, *Gounouj* and *Leftover Market* are presented with and at Les SUBS, Lyon.



The Middle party and Closing party are organised with and at Les SUBS, Lyon.

The presence of some of the campers has been made possible through the support of Institut français Paris, Bureau du théâtre et de la danse, Institut français d'Allemagne, Institut français de Grèce, Institut français de Serbie, Institut français du Cambodge, Institut français de Chine, Institut français de Tokyo, Ambassade de France au Venezuela, Ambassade de France en République dominicaine, Office national de diffusion artistique (Onda), Trois C-L Maison pour la Danse Luxembourg, Agence Wallonie Bruxelles Théâtre Danse Belgique (WBTD), Teatro Municipal do Porto Portugal, Théâtre Sevelin 36 Suisse, le British Council Royaume-Uni, Mercat de les Flors : Casa de la Danse Espagne, Graner - Centre de creació de dansa i arts vives Espagne, Taipei Performing Arts Center Taiwan (TPAC).



calendar

camping summer 2025

For everybody
For campers

06.16.25

9:30 am > 12:00 pm	Reception of individual campers At Les SUBS
10:00 am > 12:00 pm	Welcome to invited schools At Les SUBS
2:00 > 6:00 pm	Workshops
2:30 > 4:30 pm	Workshop for school staff At Les SUBS

06.17.25

10:30 am > 12:00 pm	Giant class / Marco Merenda At Les SUBS
2:00 > 6:00 pm	Workshops
2:30 > 4:30 pm	Workshop for school staff At Les SUBS
7:00 > 8:00 pm	Talk / Michaël Pomero et Gabriel Schenker Club Terrasse at Les SUBS

06.18.25

10:00 am > 12:00 pm	Morning classes At Les SUBS
10:00 am > 12:15 pm	Professional informations At Les SUBS
10:00 am > 12:00 pm	Health Workshops At CN D Lyon
12:15 > 1:00 pm	Being a dancer in France At Les SUBS
2:30 > 4:30 pm	Workshop for school staff At Les SUBS
2:00 > 6:00 pm	Workshops
6:30 > 7:30 pm	Amateur practice workshop by Collectif ÈS Boulangerie at Les SUBS
6:45 > 7:15 pm	Talk / Jordi Galí & Vania Vaneau Plateau ouvert at la Maison de la danse
7:00 > 8:10 pm	Performance / <i>Quasimodo aux miroirs</i> , No Anger Plateau 2 at Les SUBS
8:00 > 9:30 pm	Dj Set / DJ Pompompom Club Terrasse at Les SUBS
7:30 > 8:30 pm	Performance / <i>Simple Things</i> Δ, Hoghe + Schulte & Emmanuel Eggermont Grand Plateau at la Maison de la danse

06.19.25

9:00 am > 12:00 pm	Physiotherapy consultations At CN D Lyon
10:00 am > 12:00 pm	Morning classes At Les SUBS
10:00 am > 1:00 pm	Professional resources & MobiCulture At Les SUBS
10:30 am > 12:00 pm	Health Workshops At CN D Lyon
1:00 > 1:45 pm	Presentation of CN D's creative and research support schemes At Les SUBS
2:00 > 6:00 pm	Workshops
2:30 > 4:30 pm	Workshop for school staff At Les SUBS
6:30 > 7:30 pm	Amateur practice workshop by Verito Gregorio Plateau 2 des SUBS
6:30 > 7:30 pm	Amateur practice workshop by Mathilde Monnier Plateau ouvert at la Maison de la danse
7:00 > 8:00 pm	Film / Brazilian dance footage Cinémad at la Maison de danse
7:30 > 8:40 pm	Performance / <i>Submersion games</i> Δ, Bryan Campbell Hangar at Les SUBS
8:30 > 9:30 pm	Performance / <i>Simple Things</i> Δ, Hoghe + Schulte & Emmanuel Eggermont Grand Plateau at la Maison de la danse
9:00 > 9:50 pm	Performance / <i>In a Corner the Sky Surrenders - Unplugging Archival Journeys ... #3 (for Volmir) ...</i> , Robyn Orlin Verrière at Les SUBS

06.20.25

9:00 am > 12:00 pm	Physiotherapy consultations At CN D Lyon
10:00 am > 12:00 pm	Morning classes At Les SUBS
2:00 > 6:00 pm	Workshops
7:30 > 8:40 pm	Performance / <i>Submersion games</i> Δ, Bryan Campbell Hangar at Les SUBS
9:00 > 9:50 pm	Performance / <i>In a Corner the Sky Surrenders - Unplugging Archival Journeys ... #3 (for Volmir) ...</i> , Robyn Orlin Verrière at Les SUBS

06.21.25

2:00 > 7:00 pm	Schools Marathon At Les SUBS
8:30 > 9:30 pm	Performance / <i>¡NO PASARÁN!</i> , Tom Grand Mourcel & Vera Gorbatcheva Grand Plateau at la Maison de la danse
7:00 pm > 1:30 am	Middle party / Fête de la musique At Les SUBS

06.23.25

9:30 am > 12:00 pm	Reception of individual campers At Les SUBS
10:00 am > 12:00 pm	Welcome to invited schools At Les SUBS
2:00 > 6:00 pm	Workshops
2:30 > 4:30 pm	Workshop for school staff At Les SUBS

06.24.25

10:00 am > 12:00 pm	Giant class / Buru Isaac Mohlabane At Les SUBS
2:00 > 6:00 pm	Workshops
2:30 > 4:30 pm	Workshop for school staff At Les SUBS
7:00 > 8:00 pm	Talk / Annie Suquet At Les SUBS

06.25.25

10:00 am > 12:00 pm	Morning classes At Les SUBS
10:00 > 12:15 pm	Professional informations At Les SUBS
10:00 > 12:00 pm	Health Workshops At CN D Lyon
12:15 > 1:00 pm	Being a dancer in France At Les SUBS
2:00 > 6:00 pm	Workshops
2:30 > 5:00 pm	Workshop for school staff At Les SUBS
6:30 > 7:30 pm	Amateur practice workshop by Yuval Pick Boulangerie at Les SUBS
7:30 > 9:00 pm	Dj Set + performance / Hood flakes - Dj Flakes ft. David Guetto At Les SUBS
9:00 > 9:30 pm	Performance / <i>Gounouj</i> , Léo Lérus Verrière at Les SUBS

06.26.25

9:00 am > 12:00 pm	Physiotherapy consultations At CN D Lyon
10:00 am > 12:00 pm	Morning classes At Les SUBS
10:00 am > 1:00 pm	Professional resources & MobiCulture At Les SUBS
10:30 am > 12:00 pm	Health Workshop At CN D Lyon
1:00 > 1:45 pm	Presentation of CN D's team creative and research support schemes At Les SUBS
2:00 > 6:00 pm	Workshops
2:30 > 4:30 pm	Workshop for school staff At Les SUBS
6:30 > 7:30 pm	Amateur practice workshop by Maya Masse and Julien “Wrestler” Adjovi Plateau ouvert at la Maison de la danse
6:30 > 7:30 pm	Amateur practice workshop by Pol Pi Plateau 2 at Les SUBS
7:00 > 8:00 pm	Film / <i>Danças Negras</i> , João Nascimento & Firmino Pitanga Cinémad at la Maison de la danse
7:30 > 8:20 pm	Performance / <i>Leftover Market</i> , Su PinWen At Les SUBS
9:00 > 9:30 pm	Performance / <i>Gounouj</i> , Léo Lérus Verrière at Les SUBS

06.27.25

9:00 > 12:00 pm	Physiotherapy consultations At CN D Lyon
10:00 am > 12:00 pm	Morning classes At Les SUBS
2:00 > 6:00 pm	Workshops
7:00 > 7:50 pm	Spectacle / <i>Leftover Market</i> , Su PinWen At Les SUBS
8:00 pm > 1:30 am	Closing party At Les SUBS

And also /

Books on the Move
06.17 > 27
At les SUBS

06.18 & 26
At la Maison de la danse

See you also at Camping Taipei in November 2025
and at Camping Bordeaux in June 2026!