

CND CARAVANE
MIDWEST

**Chicago
& Milwaukee**

24 > 30 Oct. 19

**Performances
Screenings
Master classes
Conversations**



Caravane, a mobile CN D

Caravane, a collaborative project, was created by the Centre national de la danse team.

Caravane is a mobile CN D that works with local organisations and audiences in France and abroad. Caravane enables the CN D to travel to the French regions and abroad, enabling it to make its various resources - patrimonial, pedagogical, artistic and professional - available to local audiences and organisations.

After Porto, Guanajuato, Mexico, Le Moule (Guadeloupe), Aurillac, Pau, Madrid, Taipei, Caravane will tour in the US.

Conceived with the cultural services of the general French consulate in Chicago, it will invest several cultural sites in the city. This Caravane is part of a special European moment, Between Gestures, in collaboration with the Goethe Institute, PACT Zollverein in Essen, to offer a broad programme of shows, performances, workshops, encounters and projections, aimed at students, young artists, professionals in the Midwest and the general public. The Caravane will start in Chicago and then will continue in Milwaukee with Noé Soulier, Trajal Harrell, Pol Pi, Ola Maciejewska, Elisabeth Lebovici.

CN D Centre National de la Danse

Created in 1998 at the instigation of the French Ministère de la Culture, it is a unique place that brings together all of the resources connected with dance. The CN D is unique and original in that it brings together in one establishment a broad range of activities for professionals, from dance training to artistic support and career advice and assistance, while also appealing to the general public. At the CN D, spectators, artists, researchers, amateurs and professionals can take an advantage of a myriad of opportunities and discover how the creation, dissemination, training and transmission of a heritage can form the heart of an ambitious and open project thanks to the diverse professions involved. The CN D is based in the Île-de-France, in Pantin, while the CN D in Lyon ensures its various missions are carried out in the Auvergne-Rhône-Alpes region.

For everybody

Performances

Mouvement sur mouvement

Noé Soulier

In *Movement on Movement*, Noé Soulier analyzes and describes different ways to conceive movements that aim to offer multiple ways to experience the body. By analyzing them, Soulier proposes different ways of focusing one's attention on a given movement. Words and gestures interact with each other creating correspondences, frictions, and gaps. Using gestures from William Forsythe's Improvisation Technologies as source material, Soulier investigates the ways in which we talk about movement and the ways in which movement generates discourse.

The Return of la Argentina

Trajal Harrell

With *The Return of La Argentina*, Trajal Harrell's work ventures into a new realm of performativity. Drawing upon memory and invention, the performance invites the audience into a fictional archiving of butoh co-founder Kazuo Ohno's signature work, *Admiring La Argentina*, as directed by other founder of butoh, Tatsumi Hijikata. Here, Harrell fictitiously remembers, stores, accounts for, forgets, registers, memorializes, ritualizes, and gives home to Ohno's work and essentially a new work which seeks to envisage *Admiring La Argentina* by abstracting with a similar verve to that Ohno and Hijikata gave to La Argentina, the stage name of the famous Spanish dancer, Antonia Merce. Perhaps one could humorously summarize it as: Harrell is voguing Ohno voguing *La Argentina* and/or Harrell is voguing Hijikata voguing Antonia Merce. It is all at once a departure for Harrell - bringing voguing theory and the archive together with butoh's life among ghosts. As much for those with no prior knowledge of Ohno's original work, the viewer's presence becomes essential as witness and admirer as they too archive into

their memories perhaps a new signature work on the imagination and our accountability for what we keep; what we choose to remember and forget; and what we are powerfully left to invent in the here and now.

ECCE (H)OMO

Pol Pi

How can a choreographer's legacy be preserved? In *ECCE (H)OMO*, Pol Pi reconstructs and transports *Afectos Humanos*, a work from German choreographer and dancer Dore Hoyer. Originally produced between 1959 and 1962, *Afectos Humanos* was composed of five short solos representing five emotions: vanity, desire, hatred, fear and love. Pol Pi recreates the piece for *ECCE (H)OMO* in collaboration with choreographer Martin Nachbar and translates Hoyer's gestures into a style of his own. The result is an intensive investigation into what it means when movements are expressed by different bodies, a choreographic language is reinterpreted, and history is reanimated in the present.

Okidoki

Trajal Harrell

For *Okidoki*, Trajal Harrell returns to the groundswell of his first solo, *It Is Thus From a Strange New Perspective that We Look Back On the Modernist Origins and Watch it Splintering Into Endless Replication* (1999). This original work set out the trajectory of what would become Harrell's groundbreaking signature mark – runway movement as elemental dance and choreography – foregrounding posing, gazing, and walking as a theoretical conversation between American early post-modern dance and voguing. Over the last five years Harrell's oeuvre began to take shape also through the lens of Japanese butoh dance, which further questioned the role of glamour and virtuosity teased out in Harrell's initial inquiries. With this new work, *Okidoki*, the stark minimalism and artistic gesture of the past is refashioned in an uncanny manner

that makes the viewer believe the past is being regenerated, however it is Harrell's craft that renders the aesthetic gaze into a plausible past that never was, resettling into the present with a vengeance.

LOÏE FULLER: Research

Ola Maciejewska

Ola Maciejewska's *LOÏE FULLER: Research* considers the agency of objects and actions, and reflects on the relationship between sculptor and sculpture. Human movement sculpts matter into form in this sparse performance based on the works of Loïe Fuller, often regarded to be a precursor to American modern dance.

Screenings

A dance film evening

by The Nouvelle Cinémathèque de la Danse

From the archives of the Nouvelle Cinémathèque de la Danse, a selection of videos and excerpts from dance films will bring together works from today and the past in France and Europe.

- Portrait Ana Rita Teodoro: *animal body, vegetal body* (15 min.)
- Portrait *Solitude(s)* de Mathilde Monnier (30 min.)
- Portrait Noé Soulier, *écriture sur écriture* (15 min.)
- Portrait Miet Warlop, *la désinstallation* (15 min.)

Noé Soulier, écriture sur écriture

2017, 15 min.

Writing is a recurring theme in Noé Soulier's work, whether he is commenting on and explaining out loud his own dancing while he is doing it, or whether he is writing precise phrases that dancers appropriate in their own way, starting and ending them where they want. Each time he reflects on what writing can contribute to dance. It is no doubt Noé Soulier's belief in the richness of choreography that makes the way he has started to explore so unique.

For professionals artists

Master Classes

for professional dancers and artists

Practical movements

by Noé Soulier

“Avoid someone who avoids, start movements that will never happen, hit with the most fragile parts of the body... We will explore these paradoxical instructions to capture the qualities of movement produced by practical actions while avoiding a direct identification of the actions in question. The absence of immediate recognition of the aim makes it possible to offer a plurality of readings. The improvisations and movement sequences produced by these instructions will be coordinated by simple relationships: waiting, joining, following... We will thus develop a decentralized choreography where the adjustments and decisions made by each dancer determine the composition.”

Maybe To Spectacle

by Trajal Harrell

Trajal Harrell will conduct a seminar that is part lecture part conversation part moving and all us together. Using video and photographs, Harrell will map the trajectory of his aesthetic history beginning with his work on voguing and early postmodern dance and moving on to his more recent work with butoh and modern dance. Short sections of some of the dances will be learned as theoretical examples. The class transforms freely between moving, seeing, and talking as interests and questions arise from being in the room together.

Searching for one's dance in someone else's dance

by Pol Pi

Pol Pi will share with the students his practices that accompanied his work related to the idea of «searching for one's dance in someone else's dance», i.e. the activation of a physical imaginary different from one's own habits activated by others; an attempt to be shaped by otherness, whether it is people sharing space with us or for example by dances coming to us from the past.

Afterlives

by Ola Maciejewska

This workshop will anchor on performative strategies behind the solo entitled *Loie Fuller: Research* that investigates the work and life of Loie Fuller one of the pioneers of Modern dance through the lens of Post-Modern minimalist tendencies in dance articulated by Simone Forti, Yvonne Rainer and Robert Morris. By bringing seemingly unrelated histories Maciejewska engages in re-thinking and activating the past in critical yet playful manner. The gesture of activating historical material builds on examining in depth alternative modes of movement production as a strategy to work on legacy of object - centred dances, and invests in the process of re-writing dance history from ones own personal experience. The participants will explore principles, ideas, and tasks connected to the work.

Meeting

Timeline

by Aymar Crosnier, Deputy Director General of the CN D & Rachel Spengler, General Secretary's Deputy

From training to retraining, the career path of a dancer is long and varied. The career pathway of each artiste will feature a plethora of training, professional opportunities, residential programmes, and maybe even retraining. This conference will give a glimpse of the various possible options open to a dancer at CN D, in France and in Europe.

Conference

Making Bodies

Noé Soulier

I will try to analyze the way movements are defined in various choreographic practices and the experiences they create. Once made explicit, these ways of defining movement can be used as lenses to focus one's attention, and thus enable an expanded and more active experience of movement.

Conversations

4 conversations, curated by experts, invite artists, theorists, critics, to talk about research, archive, activism and contemporary art in the Dance field.

Conversation #1

Thinking Bodies and Embodied Thought

by Franz Anton Kramer and Susan Manning, with Noé Soulier, Julia Rhoads (artist), Raquel Monroe (scholar and dramaturge)

How do artists and educators pursue creative research in university settings? Panelists from Paris, Berlin, and Chicago compare innovating approaches to dance making and dance education.

Conversation #2

Archives In Motion

by Franz Anton Kramer and Susan Manning with Pol Pi (artist), Ramon Rivera-Servera (curator and scholar), Nejla Yatkin (artist)

The artists featured in *Between Gestures* have all turned to dance history as source material. Artists and scholars from Europe and Chicago discuss how and why contemporary dance makers have set the archive in motion.

Conversation #3

Dance and Activism

by Elisabeth Lebovici and Tara Aisha Willis

Dance performance has a long history of being discussed as a very rich social practice in the realms of embodiment, race and representation. Beginning in the 1980s in the United States and the United Kingdom, the academic turn in the humanities toward cultural studies, critical theory, and identity politics informed the study of dance as a network of social structures. Particularly in the context of Chicago, performance and dance have contributed to establish how bodies participate directly to political resistance.

In the juncture between dance and activism, this panel is due to take a side lane. It entirely focuses on two 'case studies': one, around a choreography by Will Rawls in collaboration

with poet Claudia Rankine, the other around a choreography by Alain Buffard. Together, the two cases form an emotional kinship, raising issues about race, gender, ableism, and about living and moving with the lived experiences of a 'situated' body.

Conversation #4

Notes on Agency - Dance in the Museum

by Hendrik Folkerts and Elisabeth Lebovici with January Parkos Arnall (curator), Mlonzi Zondi (artist)

Although dance in the museum is a widely discussed and visible practice in the 21st century, with museums showing the work of choreographers and dancers in gallery and museum spaces, the focus is often on particular forms of dance, rooted in the American and European neo-avant-gardes of the 1960s/70s and 1990s. What are the next steps, and how can «dance in the museum» become a more inclusive and encompassing practice? In addition, if dance in the museum revolves around merging paradigms of display, spectatorship, and materiality, how can we discuss the notion of «agency» in more detailed terms; agency of the artists in relation to the museum (what are the limits and conditions?), agency of dancers and performers (as bodies moving in an at times unaccommodating space; and in relation to the artist-choreographer>), and agency of the audience (beyond practices of participation)?

Biographies

Noé Soulier

Noé Soulier studied at the National Ballet School of Canada and PARTS in Brussels. He received a master degree in philosophy at La Sorbonne University (Paris IV) and took part in the Palais de Tokyo's residency program: Le Pavillon. In the trio *Little Perception* he started an ongoing research on ways of defining movement. With the solo *Movement on Movement* (2013), he dissociates gestures from speech to question how they collaborate to create meaning. In 2014, he explored the syntax of ballet vocabulary with *Corps de ballet*. He created *Movement Materials* for Fondation Louis Vuitton opening (2014), *Faits et gestes* at PACT Zollverein (2016), *Performing Art* (2017) and *Les Vagues* (2018) as part of Festival d'Automne à Paris. As one of the CN D associate artiste, he published *Actions, mouvements et gestes*, a choreographic research that takes the form of a book, and created his most recent performance, *Portrait de Frédéric Tavernini*. He will be the new Director of CNDC in Angers from January, 1, 2020.

Pol Pi

Brazilian choreographic artist living in France, Pol Pi is interested in a broader understanding of the choreographic field, working around questions about memory and temporality, language, and notions of archive and translation in dance, with a particular interest for in situ performances. A graduate in music at the University of Campinas (Brazil), from 2013 to 2015 Pol Pi followed the choreographic master exercise in Centre Chorégraphique National de Montpellier and has already been a performer for Clarissa Sacchelli, Eszter Salamon, Latifa Laabissi / Nadia Lauro, Pauline Simon, Aude Lachaise and Anna Anderegg. Since 2010, he develops his own choreographic projects, already presented in several cities and festivals in

Brazil. He also directed five editions of the Free to Fall São Paulo project (exquisite artistic night) and worked as a professional musician for more than 10 years. In France, Pol Pi created the solo *ECCE (H)OMO* (March 2017) and *ALEXANDRE* (May 2018), already presented at the Centre National de la Danse, Festival Montpellier Danse, Musée de la Danse, Festival NEXT/Espace Pasolini, PACT Zollverein, La Raffinerie/Charleroi Danse, Vivat la Danse and Uzès Danse, among others.

Trajal Harrel

Trajal Harrell came to visibility with the *Twenty Looks or Paris is Burning at The Judson Church* series of works which asked, "What would have happened in 1963 if someone from the ball scene in Harlem had come downtown to perform alongside the early postmoderns at Judson Church?" Over the past two decades, Harrell has created a body of work that interrogates the cracks and fissures of history, drawing from the early postmodern and Japanese butoh dance traditions, kabuki theater, voguing balls, and runway movement. He recently completed a residency at The Museum of Modern Art, New York, focusing on the surreal and radical style of Tatsumi Hijikata—the founder of butoh, a form of Japanese modern dance that was especially popular in late twentieth-century. Harrell has presented his work in numerous American and International venues and festivals, such as The Kitchen, New York; The Museum of Modern Art, New York (MoMA); Performa Biennial; The New Museum, New York, the Barbican Centre Art Gallery, London, the Walker Art Center, Centre Pompidou Paris, and Panorama Festival Rio, Festival d'Avignon, Festival d'Automne in Paris, and Holland Festival.

Ola Maciejewska

Born in Poland based currently in Paris, Ola Maciejewska is a dancer and performance artist. Her works are distinguished for a strong interdisciplinary approach to dance making.

In 2012 she obtained MA from Contemporary Theatre and Dance Studies at the University of Utrecht, and along the academic research she made her debut with a performance, entitled: *Loie Fuller: Research* (2011) that has been presented at Art Space TENT Rotterdam, CN D Pantin, École nationale supérieure des beaux-arts of Paris (in the frame of La Nuit Blanche curated by Palais de Tokyo), FIAC -International Contemporary Art Fair in Paris, Zamek Ujazdowski-Center for Contemporary Art, Centre Pompidou-Malaga, 14th edition of Biennale de Lyon 'Mondes Flottants', Museu de Arte Contemporânea de Serralves, Kanal-Centre Pompidou and Museo Reina Sofía just to name few. In the fall 2015 Ola Maciejewska premiered *BOMBYX MORI* in Paris at la Ménagerie de verre in the framework of the Festival Les Inaccoutumés, which tours extensively and has been presented at Kaaitheater, TANZ im August, Museu de Arte Contemporânea de Serralves, Rotterdamse Schouwburg, Veem Huis voor Performance, ImPulsTanz in Vienna and more. *BOMBYX MORI* is supported by Fondation d'entreprise Hermès in the frame of New Settings #6. In 2016 until 2018 she was associated artist of Centre chorégraphique national de Caen en Normandie. Her new work *DANCE CONCERT* had its world premiere at National Taichung Theatre in Taiwan and in the fall of 2018 it has been presented at Centre Pompidou in the frame of Festival d'Automne in France. Currently, she is working on solo performance, entitled: *Five Construction Studies for Onion Opera*.

Elisabeth Lebovici

Elisabeth Lebovici (PhD in Aesthetics), has been the chief editor of Beaux-arts Magazine and, during 15 years, an arts and culture editor for the daily newspaper Libération. Since 2006, she writes a blog: www.le-beau-vice.blogspot.com. An AIDS activist, Elisabeth was the inaugural president of the Paris LGBT film festival, and is currently a founding member of the LIG/ »Lesbians of General Interest «

fund: www.fondslesbien.org. She has been involved since the 1990's into writing and lecturing on feminism, activism, queer politics and contemporary arts. In 1998, she edited *L'Intime* (Paris, ensb-a). She is the author, together with Catherine Gonnard, of a history of women artists in France between 1880 and nowadays : *Femmes/artistes, Artistes/femmes, Paris de 1880 à nos jours* (Paris, Hazan, 2007). With Catherine Gonnard, she is currently involved in a research on lesbian culture in the francophone media in the 1950s-1960s. Her latest book *What AIDS Has Done To Me. Art and Activism at the End of the 20th C, (Ce que le sida m'a fait. Art et Activisme à la fin du 20^{ème} siècle*. Zurich : JRP Ringier, lectures Maison Rouge 2017) has received the Prix Pierre Daix 2017 in art history. Elisabeth cocurates (with Patricia Falguières and Natasa Petresin-Bachelez) a weekly seminar at the Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris titled: « Something You Should Know: Artists and Producers ».

Program

Chicago

10.24

10:30 am > 1:30 pm
Master Class
Noé Soulier
Dance Center Columbia College

5:00 > 6:30 pm
Conversation #1
*Thinking Bodies
and Embodied Thought*
Columbia College -
Sherwood Music School

7:30 > 8:30 pm
Performance
Pol Pi
ECCE (H)OMO
Dance Center Columbia College

10.25

10:00 am > 1:00 pm
Master Class
Ola Maciejewska
Dance Center Columbia College

5:00 > 6:30 pm
Conversation #2
Archives In Motion
Columbia College -
Sherwood Music School

7:30 > 8:30 pm
Performance
Noé Soulier
Mouvement sur mouvement
Dance Center Columbia College

10.26

10:00 am > 1:00 pm
Master Class
Pol Pi
Dance Center Columbia College
3:30 > 5:00 pm
Conversation #3
Dance and Activism
Stony Island Arts Bank

5:00 > 6:00 pm
Performance
Trajal Harrell
The Return of La Argentina
Stony Island Arts Bank

10.27

11:00 > 12:30 am
Conversation #4
*Notes on Agency - Dance
in the Museum*
Museum of Contemporary Art

12:00 am > 4:30 pm
Screenings
Museum of Contemporary Art

2:00 > 3:00 pm
Performance
Ola Maciejewska
LOIE FULLER: Research
Museum of Contemporary Art

12:15 > 12:45 am
15:30 > 16:00 pm
Performance
Trajal Jarrell
Okidoki
Museum of Contemporary Art

10.28

6:00 > 9:00 pm
Master Class
Trajal Harrell
School of the Art Institute

Milwaukee

10.28

1:00 > 2:30 pm
Meeting
Timeline
University of Wisconsin - Milwaukee

4:00 > 5:30 pm
Composition class
Noé Soulier
University of Wisconsin - Milwaukee

10.29

11:00 > 12:30 pm
Dance class
Noé Soulier
University of Wisconsin - Milwaukee

4:00 > 5:30 pm
Composition class
Trajal Harrell
University of Wisconsin - Milwaukee

7:30 > 9:00 pm
Performance & screening
Noé Soulier
Mouvement sur mouvement
University of Wisconsin - Milwaukee

10.30

9:00 > 10:30 am
Dance class
Trajal Harrell
University of Wisconsin - Milwaukee

1:00 > 2:30 pm
Conference
Noé Soulier
Making Bodies
University of Wisconsin - Milwaukee

7:30 > 8:30 pm
Performance
Trajal Harrell
The Return of La Argentina
University of Wisconsin - Milwaukee

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



This Caravane is part of a special European moment, Between Gestures, in collaboration with the Goethe Institute, PACT Zollverein in Essen. Caravane is organized in Milwaukee with the Department of Dance in the Peck School of the Arts at the University of Wisconsin-Milwaukee.



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