

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. The 8th edition of Camping is more than 34 workshops – in Pantin and Île-de-France, at numerous partner structures, and in Lyon, at the Subs – for 600 campers, including 300 students from 31 art schools around the world; it is also a dozen performances, talks, films and parties: an international event that has become unmissable, with no equivalent on the French scene.

For everybody

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camping

summer 2023

Pantin / Paris / Lyon





For everybody — 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.

Jérôme Bel, *Shirtologie* © Herman Sorgeloos



Performance
Jérôme Bel France
Shirtologie
06.19 & 20
06.19 / 7:00 pm
06.20 / 8:40 pm
15 min
CN D Atrium
Free admission

With
Frédéric Seguet
alternately with Gaspard Charon
Concept
Jérôme Bel
Artistic advice and executive direction
Rebecca Lasselin
Administration
Sandro Grando

Minimalism and precision, humour and simplicity are the ingredients of Jérôme Bel's 1997 creation *Shirtologie*. The choreographer questions scenic representation as much as the underlying motives of a dance piece. In this solo, the interpreter invites the audience to observe a body engaged in the simple action of taking off a series of t-shirts. The succession of logos, messages and images reveals information that is immediately read, comprehended, and processed by the spectators. Theatrically, the parade of clothing reforms reality, each layer telling its own little story. What happens when, faced with a performer, a group recounts itself? Bel's pared-down work trains the spotlight on the issues at play when a community of singular gazes produces meaning. By peeling away layers, Bel questions the way we receive what is presented on a stage.

Jérôme Bel is a French choreographer who scrutinises the use of choreographic language by producing minimalist shapes that offer up a critical view of what makes a show or performance and what comes into play when they are received. This issue has been the essence of Bel's creations since the nineties (*nom donné par l'auteur, Jérôme Bel, Shirtologie*). His series of portraits also looks at dance as experienced by dancers, including *Véronique Doisneau, Cédric Andrieux*, and *Xiao Ke*. Jérôme Bel is currently associate artist at the CN D (2023-2024).

Production Centro Cultural de Belem in Lisbon, Victoria in Ghent, R.B. Jérôme Bel
Première in February 1997 at Centro Cultural de Belem, Lisbon



Performance
Michelle Moura Brazil + Germany
Lessons for Cadavers
06.19 & 20
06.19 / 8:00 pm
06.20 / 9:00 pm
60 min
CN D Grand studio
€ 15 / € 10 / € 5

With
Clarissa Régo, Jorge De Hoyos, Michelle Moura
Concept and choreography
Michelle Moura
Dramaturgy and choreography assistance
Maikon K
Music and sound
Kaj Duncan David
Lights and stage design
Annegret Schalke
Costumes and make-up
Thelma Bonavita
Artistic collaboration
Nina Krainer
Seamstress
Luciana Imperiano
Acknowledgements
Mateusz Szymanówka, Atalya Tirosh, Elisabete Finger, Nics Kort, Annette David, Nina David

In a choreographic exorcism, Brazilian artist Michelle Moura composes a trio that speak a blood-curdling language, a mastery in exag-geration, that tells the tale of these troubled times. *Lessons for Cadavers* stages ultra expressive bodies, alternately dumbfounded, absurd or driven by external forces, constantly swaying between life and lifelessness, immobility and puppet-like movement. Cast in a murky tonality, on the threshold between life and death, the three dancers are strange, disturbing creatures, yet vulnerable, mortal beings. The political backdrop in the Brazil of recent years, the realisation of the country's alarming situation and the far right's brandishing of fear like an arm to govern bodies, hearts and minds are at work in this production. Moura dissects how being trapped in a necropolitical system makes us living dead.

Born in Brazil, Michelle Moura currently lives in Berlin. She trained at the CNDC in Angers under Emmanuelle Huynh's direction between 2008 and 2010, then at Das Choreography in Amsterdam. Her work examines movement as a minimalist and masterful language, and the frames that shape our perceptions and our identities.

Her three main works, *Overtonque* (2020), *BLINK mini unison intense lament* (2015) and *FOLE* (2013) delve into the body's physical, affective, and neurological ability.

Production Michelle Moura
Coproduction Sophiensæle, deSingel, Something Great.
Funded by the Berlin Senate Department for Culture and Europe and Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media within the program NEUSTART KULTUR
With the support of ÉTAPE DANSE, a network of the fabrik Potsdam, Institut Français Deutschland/Bureau du Théâtre et de la Danse, La Maison CDCN Uzès Gard Occitanie, Théâtre de Nîmes and Mosaico Danza - Interplay Festival Turin, French Ministry of Culture/DGCA, Landeshauptstadt Potsdam, Fondazione Piemonte dal Vivo, Lavanderia a Vapore Torino and KODA Kultur
Residencies at PACT Zollverein, fabrik Potsdam et Théâtre de Nîmes
Première in November 2022 at Sophiensæle, Berlin



Michelle Moura, *Lessons for Cadavers* © Mayra Wallraff

Giuseppe Chico & Barbara Matijević, *Our Daily Performance* © Matthieu Edet



Performance
Giuseppe Chico & Barbara Matijević France
Our Daily Performance
06.20 & 21
06.20 / 7:00 pm
06.21 / 8:00 pm
1h15
FR with English surtitles
Théâtre du Fil de l'eau, Pantin
€ 15 / € 10 / € 5

With
Camila Hernandez, Nicolas Maloufi, Thibault Mullot, Marie Nédélec, Bi-Jia Yang
Concept, text and direction
Giuseppe Chico and Barbara Matijević
Dramaturgy assistant
Julie Valéro
Light design and technical coordination
Stéphane Leclercq

In the past decade, Giuseppe Chico and Barbara Matijević have explored the use of the Internet, web culture and digital practices. *Our Daily Performance* looks at YouTube tutorials. In the space of a few years, the platform has become the go-to place for know-how, hosting billions of videos of all kinds. Every day, millions of people share their expertise and practices. Giuseppe Chico and Barbara Matijević dip into the pot to twist and reshape tutorials, creating incongruous situations and new attitudes with witty humour. How can companies improve team cohesion? How do you write a rap based on a collection of tweets? What's the best way to fall at home? Valentine's day fitness sessions for couples. The ideal way to combine Christian practice and martial arts. Midway between irony and seriousness, the duo performs a series of live "how-tos" for today's world.

After studying theatre in Italy, Giuseppe Chico moved to Paris where he trained in dance. For several years he performed with the company Mille Plateaux Associés and also worked with Georges Appaix, Anja Hempel and Joris Lacoste. In 2008, with Barbara

Matijević, he founded the company Premier Stratagème in Paris, a project based on their respective backgrounds in dance and theatre. Together, the duo created a number of shows and performances that toured in Europe and internationally.

Barbara Matijević studied languages and literature in parallel with dance and acting in Zagreb (Croatia). With Giuseppe Chico, she is the founder and artistic co-director of the theatre company Premier Stratagème based in Paris. In her work she explores the impact of digital culture on storytelling through auto-fictional performances, lecture performances, radio plays, group choreographies, photo exhibitions and installations. Her work has been presented in over 35 countries, in theatre and dance venues, film festivals, art galleries and museums. As a dancer and actress she has worked with a number of choreographers and theatre directors in France, Croatia, Slovenia and Belgium (Boris Charmatz, Joris Lacoste, Bojan Jablanovac). She has taught at Osijek Art Academy, Zagreb Dance Academy, Helsinki Academy of Fine Arts and Lasalle College in Singapore. Invited by the Opéra de Lyon, Barbara Matijević created in 2022 the solo for ballet dancer Coralie Levieux, as part of the cycle *Danser Encore*.

Production Premier Stratagème
Coproduction les Rencontres chorégraphiques internationales de Seine-Saint-Denis, ICI CCN Montpellier-Occitanie Pyrénées Méditerranée, Le Pacifique CDCN Grenoble-Auvergne-Rhône-Alpes, L'Avant-Scène Cognac, La Villette Paris, La Place de la danse CDCN Toulouse-Occitanie, MA Scène nationale de Montbéliard
With the support of Drac Île-de-France, Arcadi, Fondation Beaumarchais-SACD, Adami
Première in June 2018 at MC93, Bobigny, Rencontres chorégraphiques internationales de Seine-Saint-Denis



Kenta Kojiri & Arditti Quartet, *At the Core* © Kinasaki / Igaki

Performance
Kenta Kojiri & Arditti Quartet Japan + UK
At the Core
06.21 & 22
8:00 pm / 60 min
Maison de la culture du Japon, Paris
€ 15 / € 10 / € 5

With
Arditti Quartet & Kenta Kojiri
Concept and choreography
Kenta Kojiri
Music
Toshio Hosokawa, Wolfgang Rihm
Stage director
So Ozaki
Light design
Masakazu Ito

Created in Japan in 2019, *At the Core* celebrates interactions between Japanese and European culture via the encounter with the Arditti quartet, considered one of the most prestigious contemporary music formations, and the world-class Japanese dancer-choreographer Kenta Kojiri. With *At the Core*, they offer a meditative programme with music by Japanese composer Toshio Hosokawa (*Passage*, 2019), a piece that spans the gap between dream and reality. Then come two compositions by a major figure of contemporary music Wolfgang Rihm: *Geste zu Vedova* (2015), in which the choreographer uses a software interface to visualise the structure of a piece of music and transpose it in new movements, then *Im Innersten* (1976), which alternates between dramatic tension and relaxation, drawing a force from “the anger that stems from the conflict and friction typical of youth”.

From Japan, Kenta Kojiri was awarded the Prix de Lausanne in 1999 and joined the Ballets de Monte-Carlo at the age of 18 and then moved to the Nederlands Dans Theater from 2003 to 2010. He has performed for Jiri Kylián, Sylvie Guillem, Crystal Pite or Wim Vandekeybus. He also writes his own projects since 2010, produces several choreographies for operas and figure skating and teaches at an international level. In 2017, he founded SandD (Surface and Destroy), a collaborative project with artists, researchers and technicians.

Production Okamura & Company
Coproduction Kanagawa Prefectural Music Hall, Aichi Prefectural Art Theater
Cooperation Kinasaki International Art Center
Première in November 2019 at Kanagawa Prefectural Music Hall, Japan

Performance
Ondine Cloez France + Belgium
Salerno
06.22 & 23
06.22 / 8:30 pm
06.23 / 9:00 pm
45 min
CN D Studio 3
€ 15 / € 10 / € 5

By and with
Anne Lenglet, Clémence Galliard,
Ondine Cloez, Vic Grevendonk

Imagine a flick through a 13th-century poem about the preservation of health ending up with a 21st-century experimental music group. Alongside choreographer Ondine Cloez, Anne Lenglet, Clémence Galliard and Vic Grevendonk interpret *Regimen Sanitatis Salernitanum*. The work written by the school of Salerno in Italy in the Middle Ages is a didactic poem intended as a guide to maintaining health. It contains recommendations for plant-based medication, the relationship to food, to air, the seasons and one’s intestines: a string of precepts on all that influences the living body. Spanning the centuries, the four performers use voice, movement, and music to impart the 800-year-old advice with lively mischievousness. Words and moods are conveyed through song, questioning the issue of healthcare and our relationship with the living.

Ondine Cloez was born in 1979. In 1998, she moved to Brussels and studied at P.A.R.T.S. for three years. In the past two decades she has danced with a variety of choreographers, stage directors and artists: Randy Carreño, Mathilde Monnier, Loïc Touzé, Linda Samaraweerová, Jaime Llopis, Gaël Santisteva, Rémy Héritier, Grand Magasin, Antoine Defoort and Halory Goerger. In 2009, she co-directed with Sara Manente and Michiel Reynaerts a video called *Some Performances and Grand Tourists*, a site-specific project. In 2018 she created her first choreographic work *Vacances vacance*, followed by *L’art de conserver la santé* in 2020, then *La ballade des simples* designed for parks and gardens, and its concert version *Salerno* in collaboration with the creative team. She was in residency at Laboratoires d’Aubervilliers in 2020 and 2021. She is currently working on a duo with Kotomi Nishiwaki entitled *The first word of the first poem of the first collection is basket* to be presented in 2024.

Production Théâtre de Poche Hédé-Bazouges, scène de territoire pour le théâtre, Bretagne romantique & Val d’Ille-Aubigné
Première in May 2022 at Théâtre de Poche Hédé-Bazouges



Marcela Santander Corvalán, *Bocas de oro* © Fernanda Tafner

Performance
Marcela Santander Corvalán France + Chile
Bocas de oro
06.23 & 24
7:30 pm / 60 min.
CN D Grand studio
€ 15 / € 10 / € 5

With
Bettina Blanc-Penther, Erwan Ha Kyoön Larcher, Luara Raio, Marcela Santander Corvalán
Choreography
Marcela Santander Corvalán
Artistic collaboration
Carolina Mendonça
Musical composition
Gérald Kurdian
Sound design
Vanessa Court
Light and space
Leticia Skrycky
Costumes
Marine Peyraud
Production, distribution, administration
Fabrik Cassiopée – Manon Crochemore & Manon Joly

In 2019, during the uprising against the government in Santiago de Chile, Marcela Santander Corvalán witnessed a memorable scene: hundreds of protesters taking turns to tap in rhythm on the metal surface of a building with bits of paving stone prised off the pavements. The resonant experience aroused the choreographer’s imagination and she began to consider the history of the stones and the stories they might tell. The pre-Columbian legend according to which the millennial monolith Puerta del Sol (Gate of the Sun) in Bolivia contains a secret left hidden to help save future humanity from trouble. How do we travel through time and space to listen to stones? How is mythology created today? *Bocas de oro* is an invitation to to look for fictive knowledge, in order to ward off the action of reduction that the oppression operates, to imagine ways of collective resistance, and to invent powers of the small and the tender.

Born in Chile, Marcela Santander Corvalán trained in Milan and then at the CNDC in Angers. She also graduated in history and dance from the University of Paris 8. Since 2011 she has been working alongside choreographers Dominique Brun, Faustin Linyekula, Julie Nioche, Ana Rita Teodoro and Volmir Cordeiro. Her collaboration with choreographer Mickaël Phelippeau included the artistic direction of *À domicile*, in Guissény, Brittany. Since 2014 she has put her name to *Époque* with Volmir Cordeiro (2015), her first solo *Disparue* (2016), *MASH* with Annamaria Ajmone (2017), and *Quietos* (2019). In 2020 she co-authored the performed conference *CONCHA – Histoires d’écoute* on the theme of listening, with Hortense Belhôte. Marcela Santander Corvalán was associate artist at the Quartz theatre in Brest from 2014 to 2017 and is currently at La Manufacture, CDCN Nouvelle-Aquitaine Bordeaux La Rochelle.

Executive production Mano Azul
Coproduction La Manufacture CDCN Nouvelle-Aquitaine Bordeaux La Rochelle, Théâtre de Vanves, Le Dancing CDCN Dijon, La Briqueterie, CDCN du Val-de-Marne as part of the accueil-studio, La Place de la danse CDCN Toulouse Occitanie, Atelier 210, Charleroi danse, Scène nationale d’Orléans, Centre national de la danse
With the help of Drac Île-de-France, as part of the support for choreographic creation
With the support of NAVE Centro de creación y residencia as part of the network Tacto and the Adami
Première in October 2022 at La Manufacture CDCN Nouvelle-Aquitaine Bordeaux La Rochelle



Schools Marathon

26 art schools

present their work

06.24
1:30 pm > 7:15 pm
CN D
Free admission

With this fully-fledged marathon, the 26 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.



Euripides Laskaridis, *Relic* © Evi Fylaktou



Euripides Laskaridis, *Relic* © Miltos Athanasiou

Performance
Euripides Laskaridis ^{Greece}
Relic
06.26, 27 & 28
06.26 & 27 / 7:00 pm
06.28 / 8:30 pm / 40 min
CN D Studio 3
€ 15 / € 10 / € 5

Director, choreographer, set designer and performer
Euripides Laskaridis
Artistic collaboration
Tatiana Bre
Dramaturgy consultant
Alexandros Mistriotis
Costumes
Angelos Mentis
Sound design
Kostas Michopoulos
Sound installation & live operation
Kostas Michopoulos, Giorgos Chanos, Nikos Kollias, Kostis Pavlopoulos
Music consultant
Kornelios Selamsis
Light consultant
Eliza Alexandropoulou
Light installation
Miltos Athanasiou
Creative production
James Konstantinidis, Natasa Kouvari
Tour & production manager
Simona Fremder, Nikos Mavrakis
Assistant director
Ioanna Plessa

Stage director, film director, and choreographer, Euripides Laskaridis is based in Athens. His work explores the notion of ridicule and transformation. *Relic* is presented as the portrait of a creature from another era, with no fixed gender or origin, a swollen body that becomes host to a multitude of carefully composed images. In the domestic arena, an apartment, the foam figure uses tights and artificial limbs to gradually accessorise its existence, playing with the codes of cabaret and leaning towards strangeness. Caught up in a day-to-day rhythm of - on the surface - mundane, actions, each movement slides slightly off-beat, towards an unsettling yet amusing strangeness. Using objects, voice and a strong presence modulated with striking efficacy, the Greek artist probes the composite aesthetics that give rise to a performing body: a relic of ancient times that has agglomerated and digested the movements and pieces of foreign bodies, a hybrid body, queer in the original sense of the word.

Euripides Laskaridis, a Greek director and performer, studied acting in Athens and directing in New York on an Onassis Foundation Scholarship. Since 1995, he has been performing, collaborating with directors such as Dimitris Papaioannou and Robert Wilson. In 2000, he started directing his own work as well as award-winning short films. In 2015, he created the solo *Relic* which has since toured to more than 35 theatre festivals around the world. In 2016 he was awarded the Pina Bausch Fellowship and in 2022 the Onassis Air Fellowship.

Coproduction Athens & Epidauros Festival et Osmosis
With EDM Productions et Rial & Eshelman
Première in April 2015 at Aerowaves – Spring Forward
Festival of Contemporary Dance in Barcelona

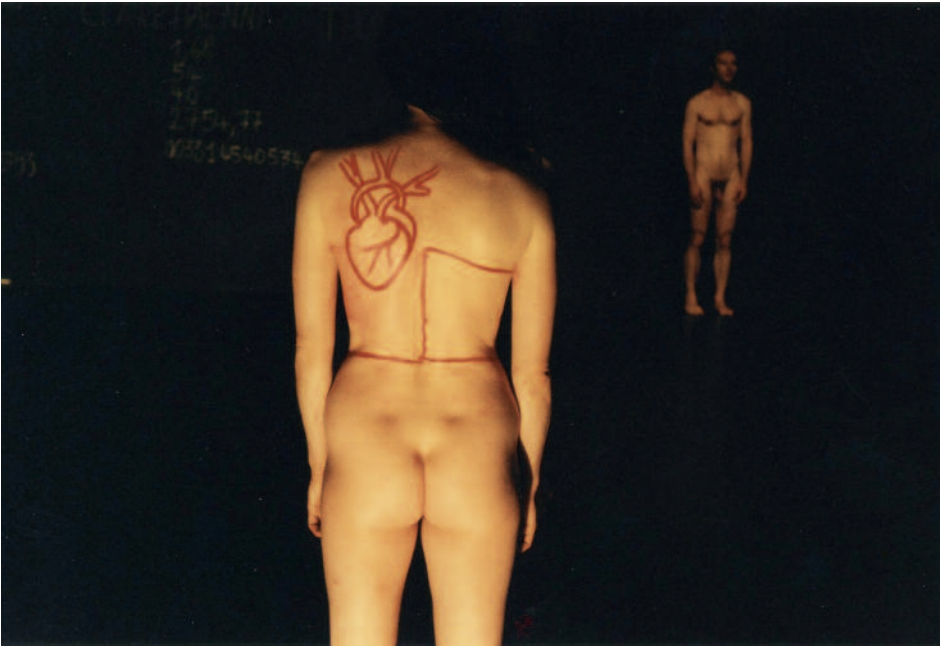
Performance
Jérôme Bel ^{France}
***Jérôme Bel* (1995)**
06.26 & 27
8:30 pm / 50 min
Les Laboratoires d'Aubervilliers
€ 15 / € 10 / € 5

With
Éric Affergan, Yair Barelli, Michèle Bargues, Claire Haenni, Frédéric Seguette
By
Jérôme Bel

When he created *Jérôme Bel* in 1995, the choreographer of the same name looked at dance and its frame of representation with the simple yet decisive question - what are the elements that constitute a dance performance? Inspired by Roland Barthes' essay *Writing Degree Zero*, Jérôme Bel's response is a work stripped to the essential: five naked bodies, a lightbulb, a piece of chalk and a blackboard. For want of actually making bodies dance, the choreographer displays their anatomic, functional, social, and symbolic characteristics. In a cave-like atmosphere, the black box of the theatre welcomes the first bodies in which dance originated. With a single lightbulb, a cappella song and naked bodies, *Jérôme Bel* makes his stamp on his generation and becomes a reference point for the next. Now at over 200 performances, still with original interpreters Frédéric Seguette and Claire Haeni, this piece has become an emblem of 1990s conceptual dance and has lost nothing of its radicalism.

See biography on page 3

Production R.B. Jérôme Bel
Thanks to D.C.A. and the Ménagerie de Verre
Première in September 1995 at festival Bellones-Brigitlines in Bruxelles



Jérôme Bel, *Jérôme Bel* (1995) © Herman Sorgeloos

Performance

Kidows Kim France + South Korea

Cutting Mushrooms

06.28 & 29

06.28 / 7:00 pm

06.29 / 8:00 pm

55 min.

CN D Studio 8

€ 15 / € 10 / € 5

Concept, choreography, interpretation

Kidows Kim

Artistic collaboration, stage design

Hubert Crabières

Artistic collaboration, costume design

Josiane Martinho

Artistic collaboration, light design and

technical manager

Marie-Sol Kim

Artistic dialogue

Ji-Min Park, Kazuki Fujita, Lucille Belland,

Pauline L. Boulba, Daniel Lühmann

Administration, production

Charlotte Giteau

Distribution

Clémence Voidies

Kidows Kim's practice is a crossover between writing and drawing. For several years now, he has been adding to his *dictionary of fantastical creatures*: a collection of monsters, memories and familiar situations. The artist draws his conception of monstrosity - the central them of his current work - from the transfiguration of reality and fiction. Monsters are a metaphor for confronting reality, in particular questions of hierarchy, domination, and standards. In line with this angle, the solo *Cutting Mushrooms* explores a thwarted bodily transformation, constantly reshaped by the violence of its hospital surroundings. Via perpetual movement and the distortion of what is normal for the body, voice, sound and language, the artist brings about the emergence of a sort of inconstant monstrosity. Is engaging transformation a way of existing? Of protecting oneself, communicating or being included? Is it an adaptation and/or a resistance? Giving body to an ambiguous and elusive figure, Kidows Kim shows his current transformation by going back over his past transformations.

Born in South Korea, Kidows Kim graduated as a mime artist in 2015 and then studied dance at the CNDC in Angers and the CCN in Montpellier from 2018 to 2020. His creations compose an intimate cosmogony as a *dictionary of fantastic creatures*. He unveiled the first chapter in 2021 with the solo *Funkenstein*. He opened the second chapter, *Cutting Mushrooms*, in 2023. At the same time, he is working on specific and ephemeral performances based on an obsession with manga.

Production Météores

Coproduction CN D, Centre chorégraphique national d'Orléans, ICI CCN Montpellier-Occitanie Pyrénées Méditerranée, La Place de la danse CDCN Toulouse Occitanie, Workshop Foundation, National Cultural Fund of Hungary, Life Long Burnin, le Programme Creative Europe de la Commission européenne, Be My Guest - Réseau international pour les pratiques émergentes / Belluard Bollwerk International Résidences Workspacebrussels, Kunstencentrum BUDA, La Briqueterie CDCN Val de Marne, Kinosaki International Arts Center With the help of Drac Île-de-France
Première in June 2023 at Festival Belluard Bollwerk International

Performance

Meg Stuart USA + Belgium + Germany

Solos and Duets

06.28 & 29

9:00 pm / 1h15

CN D Grand studio

€ 15 / € 10 / € 5

With

Márcio Kerber Canabarro, Vânia Rovisco,

Maria F. Scaroni, Claire Vivianne Sobottke

Choreography

Meg Stuart

Live music

Jordan Dinsdale, Les Trucs (Charlotte Simon

et Toben Piel)

Technical coordinator

Tom De Langhe

Light design

Emmanuelle Petit

Sound technician

Vincent Malstaf

Tour manager

Delphine Vincent

The work of Meg Stuart has constantly grown in the space of three decades. Rich and diverse in musical, plastic, or sonorous matter it is grounded in improvisation, and considers the passing of time as a material in itself. The body is shown as unstable, made of doubt, daydreams, projections and an expansive imagination. Stuart's work is an ever-changing choreographic research, combined with a complete mastery of dramaturgical composition. It's only normal that *Solos and Duets* is

such a versatile work. In the space of an evening, it explores a whole swathe of the rich creative tapestry Stuart has been weaving since she founded her company Damaged Goods in 1994. The American choreographer presents two solos and two duos (*Signs of Affection, Inflamável*), combined with extracts from other pieces (*No One is Watching, Built to Last, UNTIL OUR HEARTS STOP*), interpreted by four dancers, and three musicians.

The American choreographer Meg Stuart, who lives and works in Berlin and Brussels, founded her company Damaged Goods in 1994. She has created over thirty productions with the company, ranging from solos such as *Blessed* (2007) and *Hunter* (2014), to large-scale choreographies such as *VIOLET* (2011) and *CASCADE* (2021). Other projects include video works, installations, and site-specific creations such as *Projecting [Space]* (2017-2019) and improvisation such as *City Lights* (2016). Her practice is grounded in fictions, shifting narrative layers, and improvisation, and explores dance as a way to transform the social fabric and gather communities. She regularly leads workshops and master classes.

An acclaimed choreographer, Meg Stuart was awarded the 2018 Venice Film Festival Golden Lion for her lifetime achievement by the Biennale di Venezia in 2018.

Production Damaged Goods

Meg Stuart & Damaged Goods are supported by the Flemish Government and the Flemish Community Commission Created in July 2018 at the Odéon Theater as part of the ImPulsTanz festival in Vienna



Meg Stuart, *Solos and Duets* © Anja Beutler



6 Meg Stuart, *Solos and Duets* © Anja Beutler



Kidows Kim, *Cutting Mushrooms* © Hubert Crabières



Patric Chiha, *Si c'était de l'amour* (2020)



Jennie Livingston, *Paris Is Burning* (1991)

Films

CN D terrace
Free admission

Every Thursday when night falls, meet on the CN D terrace to enjoy open air films.

Jennie Livingston *Paris Is Burning*

EN subtitled in French
06.21
10:00 pm / 78 min.
Documentary (1991)

Patric Chiha *Si c'était de l'amour*

FR subtitled in English
06.28
10:00 pm / 82 min.
Documentary (2020)

Talks

Free admission upon prior reservation

On Wednesday evenings, CN D invites you to share your thoughts for the first time or in a new way with three of Camping's artists.

Madeleine Planeix-Crocker

06.22
7:00 pm / 60 min
CN D Studio 8
With Cherish Menzo
See biographies of Madeleine Planeix-Crocker on page 12 and Cherish Menzo on page 11

Gerald Casel

06.29
6:30 pm / 1h30
CN D Studio 3
Gerald Casel's choreographic research deals with issues related to colonialism, collective cultural amnesia, whiteness and privilege, and tensions between invisible/perceived/obvious structures of control.

Workshops for non-professionals

6:30 pm > 7:30 pm

CN D Studio 12
Free admission upon prior reservation
For all, from 7 years old

For the two weeks of Camping, the Studio 12 of the CN D becomes an ephemeral studio where dance enthusiasts can attend a workshop led by six guest choreographers free of charge. A unique opportunity for members of the public to dance with internationally famous choreographers!

Linda Hayford - 20.06

Tara Lorenzen - 21.06

Guillaume Marie - 22.06

Alessandro Sciarroni - 27.06

Marcela Santander Corvalán - 28.06

Kenta Kojiri - 29.06

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, in the CN D spaces.
Program on cnd.fr

CN D
Free admission upon prior reservation

Parties

Middle party

06.24
7:30 pm > 1:30 am
DJ set

Le Cirque électrique - Paris
Free admission
Limited places available

Closing party

06.30
8:00 pm > midnight
Concert Les Trucs + DJ set

CN D
Free admission upon prior reservation

Study day

Artistic and Cultural Education Unit *Mediation and cultural rights*

06.28
10:30 am > 6:00 pm
CN D Salle de réception
Free admission upon prior reservation

Cultural rights, as they are delineated in the 2007 Fribourg declaration, are the cornerstone of mediation practices, such as taking into account multiple identities, valorizing different types of knowledge, involving people, taking part in the education and training of citizens and future citizens... Through debating and sharing experiences and initiatives implemented in different European countries, we will try to understand how mediation practices mobilize and challenge cultural rights and how cultural rights question and shift the intentions and actions of mediators and artists. What can dance do in terms of cultural rights? How do cultural rights specifically engage with dance?

Médiathèque

06.19 > 24 & 06.26 > 30
1:00 pm > 7:00 pm

The Media library at the CN D is home to thousands of publications on dance in various languages, many of which you are free to consult. It is also one of the best places to find out about choreographers, as well as the individual works that have marked the history of choreography and dance teaching in the 20th century or that are topical today, including those by the various participants in the 2022 edition of Camping. A digital videotheque open to all offers numerous audiovisual archive documents for consultation, including the complete programme of the CN D. During Camping, a library, schools library, will include a selection of books by students and teachers from each participating school.

Traveling bookshop Books on the Move

06.19 > 30
06.19 / 6:00 > 9:00 pm
06.20 / 11:00 am > 10:00 pm
06.21 & 22 / 11:00 am > 9:00 pm
06.23 / 11:00 am > 10:00 pm
06.24 / 1:30 > 9:00 pm
06.26 & 27 / 11:00 am > 9:00 pm
06.28 & 29 / 11:00 am > 10:00 pm
06.30 / 11:00 am > 6:00 pm

CN D

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



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.

Jonathan Capdevielle & Guillaume Marie

France
06.19 > 23
FR
poppydog.fr
tazcorp.org

Having studied puppetry at the École supérieure nationale des arts de la marionnette, Jonathan Capdevielle is a stage director, actor, puppeteer, ventriloquist, dancer, and singer. He works alongside Gisèle Vienne and has appeared in many of her plays. He has also worked in film, with Patric Chiha (*Boys like us*, 2014), Safia Benhaim (*Le Sang noir*, 2018) and Sébastien Betbeder (*Tout fout le camp*, 2022). Jonathan Capdevielle created the solo performance *Adishatz/Adieu* in 2010. *Saga* (2015) is another chapter in his autobiographical story. In 2017, he penned *À nous deux maintenant*, adaptation of the novel *Un crime* by Georges Bernanos; in 2019 he wrote *Rémi*, a play for 8+ year olds, adapted from Hector Malot’s much-loved novel *Sans famille*; and in 2021, *Music All*, with cowriters Marco Berrettini and Jérôme Marin. He is currently working on a production of *Caligula* by Albert Camus at the T2G theatre in Gennevilliers, to open this year. Jonathan Capdevielle became an associate of the T2G in 2021 and is also a member of the associate ensemble at the Théâtre des 13 vents in Montpellier.

Guillaume Marie studied at the Opéra de Paris, and at the national conservatory of music and dance in Paris. Since he began his career in 2000, he has worked with numerous world-class choreographers and stage directors, namely Maryse Delente, Itzik Galili, Thierry Smits, Gaël Depauw, Martin Butler, Jonathan Capdevielle, Marlène Saldana & Jonathan Drillet, Guilherme Botelho, David Wampach, Gaëlle Bourges, Cindy Van Acker, Jan Fabre, Romeo Castellucci and Gisèle Vienne. Since 2005, Guillaume Marie has been creating his own works with the association Tazcorp, a group of artists from the world of dance and performing arts, philosophy, music, costume, make-up and special effects and video. His work is incredibly varied, ranging from dance to short films.

Drawing on modified consciousness and improvisation, Jonathan Capdevielle and Guillaume Marie propose a work based on fragmented bodies and voices. Isolation and decomposition, incarnation and dissociation of body and voice reveal partitions that fit together or oppose each other, simultaneously producing tension and allowing currents to flow. The key is to apply these tools to various disciplines; contemporary dance, political discourse, pop culture, philosophy, absurdity, and humour; so that participants invent their own hybrid forms.

Ruth Childs

Switzerland + USA + UK
06.19 > 23
EN
ruthchilds.com

British-American dancer and choreographer Ruth Childs grew up in the United States where she studied dance and music. In 2003 she moved to Geneva to finish her dance training with the Ballet Junior de Genève. Following this, she started working with many choreographers and directors including La Ribot, Gilles Jobin, Marco Berrettini and Yasmine Hugonnet. Since 2015, she has also been working on a re-creation and revival project of the early works of her aunt, the American choreographer Lucinda Childs. In 2014 she founded her company Scarlett’s to develop her own work through dance, performance, and music. Scarlett’s favours intimate and collaborative artistic processes, cultivating intuition and the indefinable. Her first stage piece in collaboration with Stéphane Vecchione, *The Goldfish and the Inner Tube*, premiered in April 2018. She then created two solos: *Fantasia*, in 2019 and *Blast!* in 2022. Ruth Childs is currently one of the artists in residence at Arsenic in Lausanne and the associate artist at CCN2-Centre chorégraphique national de Grenoble (2023-2024).

Ruth Childs shares her tools as a performer and a writer. How do we approach the performing body through shape (from the outside), but also by incarnation and feeling (from the inside)? How do we strike a balance between formal and emotive dance experiences? How can abstract dance become expressive and vice versa? How do we reflect musicality aside from simply dancing to music? Drawing on her current work and on-the-spot creation, she offers spontaneous, fun and rhythmic ways of performing solo or as a group.

Ondine Cloez

France + Belgium
06.26 > 30
FR & EN
entropieproduction.be

See biography on page 4

“Describe, explain, interpret, translate. In this workshop, we shall attempt to apply each of these instructions through speech and movement. We shall be sharing the tips and tricks of interpretation, revealing what happens when we set ourselves in motion, unveiling or discovering our mechanisms the better to foil or alter them. This research focuses on the gap between what we think and what we do, what we do and what is perceived, what is perceived and what is said.” *Ondine Cloez*

Ondine Cloez presents Salerno during this edition of Camping (see page 4)

Steven Cohen

France + South Africa
06.19 > 23 & 06.26 > 30
EN
steven-cohen.com

Steven Cohen was born in 1962 in South Africa, and now lives in France. Performer, choreographer and visual artist, he has orchestrated interventions in public places, in art galleries or on stages, notably at the Festival d’Automne, the Center Pompidou in Paris, the ImPulsTanz Vienna International Dance Festival, the National Arts Festival in Makhanda, the Théâtre du Rond-Point in Paris, the Montpellier Danse festival, the Festival d’Avignon, the Munich Opera Festival at the Bavarian State Opera, the Escena Contemporánea Festival in Madrid, the Bozar in Brussels, the Oktoberdansen festival in Bergen, and the Canadian Stage in Toronto. He has participated in residencies at the Baryshnikov Arts Center, and the Center for Performance Research in New York. His visual artwork has been regularly exhibited internationally since the 1980s. He also runs workshops around the world that question the body as a scenographic object. His work brings to light what lies on the margins of society, beginning with his own identity as a gay, Jewish, white, South African man.

“If we consider our physical selves as a mobile stage, a place on which to produce actions, build things to be and learn to let things happen through movement, and allow others to look at us, then we can become a frame in which the spectator arranges things. I have always developed a new vocabulary of movement by redefining the familiar by placing constraints on the body – strange shoes, heavy costumes – or by impeding the senses. I am often accused of provocation, but it is never my intention. I like to conquer, invoke, and evoke.” *Steven Cohen* with Samuel Mateu

Kelly Copper & Pavol Liska

USA
06.19 > 23 & 06.26 > 30
EN
oktheater.org

Kelly Copper and Pavol Liska began their collaboration in 1997, and together founded Nature Theater of Oklahoma in 2006. The company is committed to “making the work they don’t know how to make”, an approach that brings new amalgams of opera, dance, and theatre, combined with popular culture and humor. Their work has been commissioned by theaters and festivals around the world, including Rhurtriennale, Hebbel Theater, Wiener Festwochen, Burgtheater Wien, Mousonturm, Schauspielhaus Frankfurt, Zürcher Theater Spektakel, Festival d’Avignon, Théâtre de la Ville, and Salzburger Festspiele. Kelly Copper and Pavol Liska have each been recipients of the Doris Duke Performing Artist Award and the Alpert Award in the Arts. They received two Obie Awards for their work on *No Dice* and *Life and Times*, and were recipients of the Salzburg Young Directors Award in 2008 for *Romeo and Juliet*. In 2018 they received the Nestroy Special Prize in Theater for their work on *Die Kinder der Toten*.

“With every project we make we always start from a place of ignorance, of really not knowing what to do. We have always some impossible material to work with – a recorded phone call, a novel in German which we don’t know how to read, or a monologue description of a battle which we think we want to dance – some thing which doesn’t tell us how it wants to be done. And then we try to do it. For this workshop we will probably work with some new text loosely based on the story of Philoctetes.” *Kelly Copper & Pavol Liska*

Good level of English required



Charleroi danse - INSAS - ENSAV La Cambre © Quentin Ricci



École nationale supérieure des arts décoratifs - Paris © Bérily Libault

Myriam Gourfink ^{France}
06.26 > 30
FR & EN
myriam-gourfink.com

Dancer and choreographer of over 50 works, Myriam Gourfink began her research of movement in 1996. Based on the breathing techniques of Energy yoga, her style incorporates laser-sharp attention to placement and acute awareness of space. Abstract yet sensitive, Gourfink’s slow-paced choreography requires dancers to make their own choices by reading between the lines. Whether in collaboration with the Ircam or Le Fresnoy studio, her work includes technologies that disrupt and regenerate her choreography in real time. A figure of the international scene, she directed the choreography research programme at the Fondation Royaumont (2008-2013) and co-wrote a book on composition entitled *Composer en danse, un vocabulaire des opérations et des pratiques* (2020) with Julie Perrin and Yvane Chapuis. She has been working with composer Kasper T. Toeplitz since 1999.

The choreographer develops a dance that smooths metrical structures, creating a flowing rhythm that draws us in. To begin with, she introduces attendees to yoga breathing and meditation techniques, to guide their dance by the elasticity of breathing and the agility of conscience. Next comes experimentation of the rapport between thought and dance, and the individual choices that stem from the open indications of the composition. The workshop may include physical contact for those who wish.

Olivia Grandville ^{France}
06.19 > 23
FR
olivia-grandville.com

Having trained at the Opéra de Paris, Olivia Grandville explored the classical repertoire, performing the works of George Balanchine, José Limón, Merce Cunningham, Alvin Ailey, Maguy Marin, and Bob Wilson. In 1988 she switched to contemporary dance, joining Dominique Bagouet’s company and absorbed the precise, virtuoso, witty writing. Olivia Grandville mixes disciplines and takes on dense, complex topics (*Cinq Ryoanji*, *Cabaret Discrepant*), wedge issues (*À l’Ouest*), draws inspiration from literature (*Toute ressemblance ou similitude*, *La Guerre des pauvres*), summons speech (*Débandade*, *Klein*), all with the same precise choreographic writing. Olivia Grandville was associate artist at the Lieu Unique in Nantes and went on to head Mille Plateaux in La Rochelle where she brings her taste for the polymorphism of dance that she has explored over the years.

“I am currently working on a card game for infinite creativity. Each card contains an angle, an instruction, a state, a text, a photo, a story, or a principle. They all stimulate creative work. There are also roles with special powers, jokers, and challenges. I propose to experiment the game inspired by the Fluxus movement founder George Maciunas’ Flux Box and Brian Eno’s *Oblique Strategies*. Maybe one of the composition ideas will appeal to the group. Or maybe all of them will. Which means choices must be made, leading to renunciation, and mourning. There are no good ideas, only ideas that are right, because they come at the right time in the right place. These are questions that we will address together.” *Olivia Grandville*

Advanced level in dance required

Linda Hayford ^{France}
06.19 > 23
FR & EN
ccnrb.org

Although Linda Hayford is best known as an ambassador for popping, her dance practice has evolved through the encounter between genres and moves. Taking a crossover of styles as her starting point, Linda Hayford finds a common thread between multiple emotional and physical states and she focuses her aesthetic research on metamorphosis. Her inaugural solo *Shapeshifting* materializes the power represented by the passage from one form to another in an intimate fresco that deploys a succession of chimeras. In *AlShe/Me* (2019, pronounced “alchimie” in French, meaning “chemistry”), Linda Hayford appears on stage alongside her older brother Mike Hayford in a duo that focuses on the ephemeral character of the genre. Recovering invites three performers to reflect on the healing process following a trauma through the transmission and appropriation of different tools from Linda Hayford’s *Shifting Pop* vocabulary. For Linda Hayford, alteration has become an object of reflection on the constantly changing nature of identity, where every stage embodies a facet of humanity, culminating in the complexity of displacement.

The *Shifting Pop* moves that Linda Hayford has developed since 2016 in *Shapeshifting*, *AlShe/Me*, and *Recovering* stem from popping, the funk dance technique of which she is a specialist. At once postural language and specific technical tool, *Shifting Pop* manifests itself in isolations and positions. It is designed to be embodied and delivered with organic conscience. Linda Hayford will be sharing the principles of the vocabulary in this workshop for Camping.

Dance experience required

Kenta Kojiri ^{Japan}
06.26 > 30
EN
kojiri.jp

See biography on page 4

The workshop will be based on everyday scenes and the memories that are recalled from them. Through communication with the body and language, including movement research and discussion, this is an attempt to record our memories with the body, which never crossed paths with each other. In the movement research, we will share Kenta Kojiri’s knowledge of the physicality based on Japanese culture and from the logic of classical ballet. In the discussion, the participants will share the everyday scenes they bring with them and the memories they recall from them. Then, we will extract characteristic sounds from everyday environmental sounds and link them to the inevitability of movement.

Kenta Kojiri presents At the Core during this edition of Camping (see page 4)

Euripides Laskaridis ^{Greece}
06.19 > 23
EN
euripides.info

See biography on page 5

Works of Euripides Laskaridis are notable for being at the intersection of dance, theatre and visual arts. During the workshop, Euripides Laskaridis facilitates performative tools coming from his artistic research on ridicule and transformation. In combination with his background in physical theatre, grotesque yet poetic theatre and Ancient Greek drama, he uses anything considered exterior, working in-depth, from the outside in. With attention paid to each artistic background, he will guide the imagination of the performers to reveal their creative potential.

Euripides Laskaridis presents Relic during this edition of Camping (see page 5)

Maud Le Pladec ^{France}
06.26 > 30
FR & EN
ccn-orleans.com

Having trained at the CCN Montpellier, Maud Le Pladec performed for several choreographers, namely Georges Appaix, Loïc Touzé, Mathilde Monnier, Mette Ingvarsen and Boris Charmatz. In 2010, her first work *Professor* was awarded the best newcomer prize by French critics. In 2013, she won the Institut français Hors les Murs programme and went on to conduct research on American post-minimalist music in New York, the springboard for her work *Concrete* with the ensemble Ictus. In 2016, she worked on the stage direction of Thomas Jolly’s *Eliogabalo* for the Opéra national de Paris (music directed by Leonardo García Alarcón). She was appointed director of the CCN Orléans in 2017. In 2021, she presented *Static Shot* with the CCN – Ballet de Lorraine, and *counting stars with you (musique femmes)*, a creation dedicated to female musical heritage. In 2022, she created *Silent Legacy* at the Festival d’Avignon.

“I’m looking to share what I’ve learned and to build on the foundations of my artistic and choreographic approach. Both by the transmission of my repertoire and also by leading master classes on dance composition. How do you draw up a project intention? How do you give each project its own colour and substance? What methods and procedures can you invent or use? What is the relationship between music and movement? How can we use music to organise space and time, or to develop dramatic intensity. How do we give rise to movements, vocabulary? What about the syntax, the organisation of movements?” *Maud Le Pladec* with Alexandra Fribault

Advanced level in dance required





Ochanomizu University - Tokyo, *I want to fill the holes* © Steichen Tokyo

Léo Lérus ^{France}
06.19 > 23
EN
zimarel.com

Born in Les Abymes, Guadeloupe in 1980, he first learned traditional gwo ka as well as contemporary and classical dance with choreographer and instructor Léna Blou. He continued his contemporary dance training at the Conservatoire national supérieur de Paris, and then worked with a variety of companies including the Batsheva Dance Company. Influenced by the artists with whom he worked; he began writing his own pieces in 2010. Asserting his attachment to the gwo ka of his native island, Lérus began experimenting his field, all the while delving into his cultural heritage with much respect. *Entropie* (2019) won the prix du Public at PODIUM 2021 held by Le Pacifique CDCN Grenoble Auvergne Rhône-Alpes and *Gounouj - in situ*, was a winner of the Mondes nouveaux programme initiated by the French Ministry of Culture.

The musical body
In the traditional Léwòz community celebrations of Guadeloupe, dancers playfully improvise and challenge the solo percussionist, the makè, who follows their movements with the rhythmic beats of gwo ka, a creole music. Having entered the circle and established a rapport with the makè, the dancer imposes change and risk-tasking. This role of dance, the symbiotic dialogue with music, is the focal point of Léo Lérus' exploration. This workshop is an introduction to a certain groove, a conscience choice of dance moves and their impact on their environment, forming a musical whole.

Advanced level in dance required

Tara Lorenzen ^{USA}
06.19 > 23
EN

Tara Lorenzen is originally from the hills of West Virginia. Upon graduation from SUNY Purchase Conservatory of Dance, she became a member of the Repertory Understudy Group under Merce Cunningham where she created an original role in *EyeSpace* as well as reconstructing earlier works such as *Rune* and *Summerspace*. She went on to work with Stephen Petronio Dance Company, Kimberly Bartosik, Christine Elmo, Shen Wei Dance Arts, Anna Sperber, Beth Gill and Maria Hassabi. Since 2011, Tara Lorenzen performs and teaches master classes for the Trisha Brown Dance Company all over the world. She recently assisted the reconstruction of Brown's *O zlozony/O composite* for the Pennsylvania Ballet. Tara Lorenzen has been on faculty at Bard College since 2016 and is the Director of Dance since 2022. She is a certified Cunningham Technique teacher and continues to investigate the potential intersection of John Cage's works within all artistic disciplines.

“Using Trisha Brown's set of improvisational instructions, we will reconstruct one of her postmodern masterpiece, *Set and Reset* (1983). Through this process called Set and Reset/Reset, we experiment an example of artist creating a living legacy for their work that allows an iteration of Brown's choreographic brilliance, in conversation with the impulses and instincts of the dancers exploring her work. The objective is to offer dancers the opportunity to borrow Trisha Brown's vocabulary and concepts to derive a unique version of the original choreography. Part dance history, composition, improvisation, performance and technique, it is both product and process oriented and encourages a multi-dimensional approach to art making.”
Tara Lorenzen

Vera Mantero ^{Portugal}
06.19 > 23
EN
orumodofumo.com

Vera Mantero studied classical dance until 18 years old and danced in the Gulbenkian Ballet (Lisbon) between 1984 and 1989. She started choreographing in 1987, and since 1991 presents her work all over Europe, Argentina, Uruguay, Brazil, Chile, Canada, Singapore, South Korea and USA. She teaches composition and improvisation in Portugal and abroad. Since 2000, she has also explored vocal work and co-creating experimental music projects. In 2004, she represented Portugal at the 26th São Paulo Art Biennial with the sculptor Rui Chafes and their co-creation *Eating your heart out*. Her artistic work has been recognized with institutional awards: Almada Price in 2002 or the Gulbenkian Price in 2009 for her career as creator and performer. “Life is a terribly complicated and rich phenomenon and I see the work I do as a continuous fight against the impoverishment of the spirit, both mine and others, a fight that I consider essential now and always.”

“Relaxation, the use of voice, writing, breathing and free association are some means to be used in this workshop in order to find the movements and actions going on inside us. We will explore some of them separately first in order to incorporate them later in longer and more complex improvisational processes. The idea of getting inside a particular state of consciousness is very important. Awareness and use of space, the exploration of objects and materials will not be forgotten. Irony and empty hands will take us further.”
Vera Mantero

Dance experience required

Barbara Matijević ^{France}
06.26 > 30
EN
premierstratageme.net

See biography on page 3

The goal of this workshop is the exploration, via improvisation, of the link between speech and movement: how they measure up to each other, how they affect each other, and how they co-exist. No pre-existing choreography or texts are required for the workshop. The artist provokes an encounter between thought, word, and movement through stage composition. Barbara Matijević invites participants to experiment in a guided improvisation, progressing in complexity, to recreate the link between body and language in the artistic process.

Good level of English required

Barbara Matijević and Giuseppe Chico present Our Daily Performance during this edition of Camping (see page 3)

Cherish Menzo ^{Belgium + Netherlands}
06.26 > 30
EN
distortedrapchoir.com

Cherish Menzo, from Brussels and Amsterdam, is one of the four artistic leaders of the dance organization GRIP, together with Femke Gyselinck, Jan Martens and Steven Michel. As a dancer and performer, Cherish Menzo appeared in pieces of Lisbeth Gruwez, Jan Martens, Nicole Beutler, Eszter Salamon, Benjamin Kahn, Akram Khan and others. As a choreographer, her powerful movement language comes into its own in her work, which tours internationally. Cherish Menzo seeks out forms of movement and being, placing beauty and the grotesque on an equal footing. She is consciously looking for an alienating effect to guide the viewer and herself away from the known. Away from the familiar that we sometimes too easily consider equal to “the (only) truth”. She floats between the nostalgia of 1990's and 2000's hip-hop and the realm of industrial hip-hop, rap lyrics, manga and speculative fiction. In 2019, she created *Jezebel* and *DARKMATTER* in 2022.

“Using the body, the voice, and sound, we will attempt to develop a common lexical that refers to existing narrations we could recognize as the “familiar” or the “known”. By applying distortion, decay, and dissonance, we will strive to challenge these existing matters. Glitching, scratching, and remixing this common lexical, we seek the Uncanny, the Enigmatic, and the Monstrous. In my current research, monstrosity becomes a way to reform and to elaborate strategies upon dominant and accepted narrations.”
Cherish Menzo

Cherish Menzo takes part in the talk with Madeleine Planeix-Crocker (see page 7)

Alexandre Munz ^{France}
06.19 > 23
EN
maisonmunz.com

Principal dancer at the Berlin Opera Ballet, Alexandre Munz has interpreted a host of classical, neo-classical, and contemporary works. Diagnosed with a spine injury at the age of 30, he followed his intuition and embarked on empirical research of his own body. He experimented with sequences of rotational dynamic micro-movements carried out extremely slowly. In three days, his chronic pain had disappeared. Unbeknown to him, Alexandre had gained a 15 -year head start on scientific research. His three-dimensional and multi-directional MUNZ FLOOR® and MUNZ BARRE® movements were bringing to the fascia system what it needs to trigger its extraordinary power of self-regeneration. Today, thanks to Maison Munz, the award-winning method is taught around the world, in Europe, Africa, the US, Canada and Asia.

Our fibres and cells are bound together by fascia (or matrix), our only organ that has neither beginning nor end. Liquefy fascia and it produces an auto-regenerative fabric of anti-inflammatory proteins that hydrate and render supple. How? By transmitting slow forces and counter forces. In the MUNZ FLOOR® method invented by former Principal dancer Alexandre Munz, forces spiral out and spread in all directions. From your very first lesson, you will feel the effects of the intramuscular massage and its resonance on your mental state. You feel calmer, better connected to yourself.

Nach ^{France}
06.19 > 23
FR & EN

Having come to dance via krump, which she discovered in 2008, Nach simultaneously developed a relationship with the stage and with composition. A performer for several artists, she fuelled her imagination through encounters with the choreographer Heddy Maalem and stage director Marcel Bozonnet. Music-wise, she was drawn to Koki Nakano and Ruth Rosenthal (of the Winter Family collective). As for film, she led a distinctive project with students of one of the schools involved in the Koutrajmé collective. In 2017 she wrote her first solo, *Cellule*, followed by *Beloved Shadows* in 2019, inspired by a trip to Japan. There, she discovered Nô, bunraku and butô.

An exploration of different aesthetics such as butô, contact dance, Kathakali, puppetry, and flamenco broadened Nach's practice and led her to develop improvisation tools that enable multiple offshoots and perpetual rejuvenation. Imagination is at the core of this workshop, slicing through bodies to de-construct shapes and uncover foundations. Precise work on isolation, the relationship with the ground, articulations in space and the notions of gaze and dexterity lead us back to the multiplicity of organic matter, and on to new choreographic landscapes.

Madeleine Planeix-Crocker & Émilie Rousset ^{France + USA}
06.19 > 23
FR & EN
johncorporation.org

Born in Los Angeles, Madeleine Planeix-Crocker is a research-practitioner, curator, and educator based in Paris. She is Associate Curator of performances at Lafayette Anticipations, a contemporary art centre located in Paris, as well as co-chair of the “Troubles, Dissidences et Esthétiques” department at the Beaux-Arts de Paris. She is a current PhD candidate at the École des hautes études en sciences sociales (EHESS). Her research focuses on the development of tools for communing in contemporary performance in France. Planeix-Crocker has practised dance and drama since childhood and since 2017 facilitates a theatre and creative writing workshop at Women Safe in the Yvelines (France).

French stage director Émilie Rousset uses documentary study to create plays, films and installations in which artists breathe life into archives, creating fruitful superpositions between reality and fiction, original and copy. Her work is regularly presented at the Festival d’Automne in Paris and in theatres and museums: *Les Spécialistes* (2014), *Rencontre avec Pierre Pica* (2018), *Reconstitution : Le Procès de Bobigny* (2019) co-authored with Maya Boquet, *Rituel 4 : Le Grand Débat* (2018), *Les Océanographes* (2021), *Rituel 5 : La mort* (2022) co-authored with Louise Hémon, *Playlist Politique* (2022). She co-directed *Les rituels*, a series of short films with Louise Hémon, screened at the Centre Pompidou, the Festival Côté Court and at the Cinémathèque Française.

Reconstitute, replay, translate, copy, reactivate. From a corpus of sound and visual archives found in the CN D's collections, Émilie Rousset and Madeleine Planeix-Crocker offer a reenactment. The idea is to discover a document by literally playing with it, staging it, bring about a reinterpretation from which its theatricality emerges. We shall work on orality and its choreographic counterpart. Using audio archives via an earpiece, the interpreter follows rhythm, words, and linguistic slips and brings them to life. This workshop is open to all practices: dance, theatre, and performance.

Talk with Madeleine Planeix-Crocker during this edition of Camping (see page 7)

Alice Ripoll ^{Brazil}
06.26 > 30
EN
aliceripoll.com

Alice Ripoll, from Rio de Janeiro, was studying to be a psychoanalyst when she took a deviant turn at the age of 21. She felt curious about the possibilities of the body and movement research, so she decided to study dance. Alice Ripoll graduated from the Angel Vianna's school, an important center for dance and motor rehabilitation, and started to work as a choreographer. Alice started directing and performed in a few pieces as well - mostly of herself. She worked with dancers, actors and circus artists. Her work embraces contemporary dance, performance and urban dance styles from Brazil. Through research, the work opens space for dancers to transform experiences and memories that live in them, into images. Currently she's directing two artistic teams: REC and SUAVE.

“In this workshop I will address issues related to direction in dance, such as artistic freedom, improvisation, composition, choice mechanisms, scene elements, relationship with the performers. The topics will be approached from my practice as a director with my two artistic teams: REC and SUAVE. The students must have an interest in directing. The workshop will have a theoretical part and a practical part.” *Alice Ripoll*

Marcela Santander Corvalán ^{Chile + France}
06.26 > 30
FR & EN
fabrikcassiopee.fr

See biography on page 4

This workshop involves reawakening the inanimate - stones, sticks, valleys, vibrations - in our minds and in our artistic practice, to translate the sensations that they evoke in our bodies. By sharing our accounts of what binds them to us, we create mythological fictions that give rise to personal or collective dances. What if the essence of this workshop were to plunge into matter by means of the spirituality that it encapsulates? What would contemporary animist dance look like? How can our movements and our accounts demonstrate our coexistence?

Marcela Santander Corvalán presents Bocas de oro during this edition of Camping (see page 4)



Les Beaux-Arts de Paris © Emmanuelle Huynh



Alessandro Sciarroni ^{Italy}
06.26 > 30
EN
alessandrosciarroni.it

Alessandro Sciarroni is an Italian artist active in performing arts with several years of experience in visual arts and theater research. His work starts from a conceptual Duchamp-like matrix using a theatrical framework and they are featured in festivals, museums and unconventional spaces, in whole Europe, South and North America and Asia. In his creations he involves professionals from different disciplines and uses some techniques and experiences from dance, as well as circus or sports. His work tries to uncover obsessions, fears and fragilities of the act of performing, through the repetition of a practice to the limits of the physical endurance of the interpreters, looking at a different dimension of time, and to an empathic relationship between the audience and the performers. In 2019 he was awarded the Golden Lion for Lifetime Achievement in Dance by the Venice Biennial. Alessandro Sciarroni is associate artist of Centquatre – Paris and Triennale Milano Teatro 2022-2024.

The workshop is open to people with different backgrounds and is especially aimed at those with a strong inclination for exploring new experimental formats, poetics and aesthetics. The research subject will be the performance practices created for the *TURNING* project and *DREAM*, the artist’s latest production. In *TURNING*, the term is translated and represented on stage literally, through the action of the body rotating around its axis and unfolding in a psychophysical emotional journey, in a durational dance; as well as in its meaning of evolving, changing. In *DREAM*, the performers are figures that the viewer is allowed to visit as if they were inside a museum, a plaster cast gallery: they are a work of art in the flesh.

Meg Stuart ^{USA + Germany + Belgium}
06.26 > 30
EN
damagedgoods.be

See biography on page 6

Knowing and Not Knowing
We will engage with guided visualizations and extended sensorial meditations, paying attention to subtlety and nuance. Studying movement patterns, temporal and spatial choices, we question what moves us on a physical and conceptual level. What do we gravitate towards? What do we need to let go of? What do we want to invite? We will explore strategies of transformation, change, and yielding, to find and follow new and unexpected pathways. We will investigate borders between knowing and not knowing, abstraction and intention, images and action. Meeting each other through states of touch, shared fictions and energetic exchanges, the aim is to playfully embrace risk, and to discover the bliss of vulnerability.

Dance experience required

Meg Stuart presents Solos and Duets *during this edition of Camping (see page 6)*

Cindy Van Acker ^{France}
Belgium + Netherlands
06.26 > 30
FR
ciegreffe.org

Cindy Van Acker trained as a ballet dancer in Anvers, began working as a choreographer in 1994 and founded the Greffe company in Geneva in 2002. Her writing occupies a singular territory: the starting point is always an indescribable shape. In her formal, abstract dancing she manipulates time, bodies, and materials, with an absent, or off-camera stance. She leaves no stone unturned in her quest to open imaginary and emotional spaces that go beyond shape. Her encounters with the choreographer Myriam Gourfink, the electronic musician Mika Vainio, the plastic artist Victor Roy, and the stage director Romeo Castellucci have had a major impact on her career. Cindy Van Acker has been an associate artist at the ADC in Geneva since 2017. Her company, Greffe, is currently looking for new creative and organisational avenues.

“The thinking behind the workshop, and the backdrop to the time we spend together in June is the exploration of emotion in gestures, movement, posture, and attitude. Setting aside the gesture that represents, symbolises, or demonstrates, what emotion is there in an outstretched hand, the tilt of a head, or the position of a body in its entity? By suspending gesture, pressing pause, and letting the taste of the moment come about, we magnify its poetry and extract the essence of an emotion. We also seek to translate into movement, gesture, posture or attitude an emotion, whether acknowledged as such or emanating from an object, word, painting, or person.”
Cindy Van Acker

César Vayssié ^{France}
06.19 > 23
FR & EN
a-fe.fr

Unclassifiable, César Vayssié recounts the confusion between art, politics, and intimate desire. His films and performances mix genres with insolence and poetry, seeking out narratives that engage bodies. He has worked with Boris Charmatz, Philippe Quesne, François Chaignaud, and Olivia Grandville, among others. His work has been presented at the Théâtre Nanterre-Amandiers, Actoral Marseille, Tate Modern, Momi New York, Tanzquartier and Impulstanz in Vienna, the Festival de la Cité and the Festival Belluard in Switzerland. As associate artist at the Ménagerie de verre in 2017, he created *Coproduction*. The film *UFE* was awarded the Georges de Beauregard and the Prix du public at the FID Marseille in 2016. The film *Ne travaille pas* won the prix FIPRESCI at the 2018 Vennale. In 2021, he wrote *Péter le cube* at Usine C in Montreal. In 2022, associate at the Mille Plateaux CCN La Rochelle he won the Mondes Nouveaux with *Ricorda ti che è un film comico*, performance and film.

Primitive fictions
“The workshop offers an accumulation of intense and paradoxical experiences (anarchy and virtuosity for example), that engage the body (but also speech and sound) in a quest for ambiguous narrative phenomena (whose interpretation is uncertain). The question of desire (and its contradictions) is the argument for research (as a group or individually) that produce (dance) actions of a spontaneous (archaic and futuristic) film with no storyline, shot simultaneously. Together we shall come up with singular (primitive?) moves and living sensations (emotions) and their iconic (filmed) equivalents. Start from scratch? Sure! But which way do we go?”
César Vayssié

Workshop participants will be filmed

Su Wenchi ^{Taiwan}
06.26 > 30
EN
suwenchi.com

Su Wenchi is a choreographer, new media artist and the founder of YILAB. Combining the concepts and forms of new media and performing arts, she attempts to rethink the possibilities of dance from the perspective of new media, extending the controversy and reflection of contemporary art in the face of the impact of digital technology. She has actively interacted and cooperated with local and international art communities through workshops, seminars, talks and performances. She is artist-in-residence in the National Theater & Concert Hall in Taiwan 2017, Arts@CERN / European Organization for Nuclear Research, and EMPAC / Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, New York. As one of Taiwan’s iconic figures in this field, Su Wenchi received the Jury’s Special Award in the 9th Taishin Arts Award and Alternative Design Gold Award in the 2017 World Stage Design Award. In 2021, Su Wenchi’s collaboration with Swiss skincare house LA PRAIRIE was presented during Art Basel Miami Beach.

Bubble and its sensorial sphere
“Working in new media art and dance, I am interested in how we navigate the position of “body” in this digital era, and how we perceive the ambiguity of the real and virtual self. I’m also interested in working with quantum physicists, exploring the alter notion of technology and movement. This workshop attempts to sketch a process into two poles of awareness: strengthening the notion of your physical center and disappearing from it. We will navigate through practices with our own body and daily electronics, such as a hand-made camera obscura, mobile phone, earphone, projector and VR headset. There are warm up, stretching, breathing exercises mixed with yoga, qi-gong and dance technique.”
Su Wenchi

A smartphone, with an app for a video call is required



Parsons Paris – The New School, dress Daniel Bosco © Chris Vidal Tenomaa



L'École supérieure d'art dramatique du Théâtre national de Strasbourg © Jean-Louis Fernandez



École nationale supérieure de paysage (ENSP), Versailles, atelier « Carte blanche », Versailles

Invited schools

The campers or participants in Camping are 250 students drawn from 26 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

California Institute of the Arts - CalArts, Los Angeles

calarts.edu

Centre de formation danse - Visages du monde, Cergy

cfid.cergy.fr

College of Performing Arts - The New School, New York

newschool.edu/performing-arts

Conservatoire national supérieur de musique et de danse de Paris (CNSMDP)

conservatoiredeparis.fr

Conservatoire national supérieur musique et danse Lyon (CNSMDL)

cnsmd-lyon.fr

Danish School of Performing Arts (DNSPA) - Copenhagen

scenekunstskolen.dk

Extensions, La Place de la danse CDCN Toulouse/Occitanie

laplacedeladanse.com

École nationale supérieure d’arts de Paris-Cergy (ENSAPC)

ensapc.fr

École supérieure d’art dramatique du Théâtre national de Strasbourg

tns.fr/ecole

École nationale supérieure de paysage (ENSP), Versailles

ecole-paysage.fr

École nationale supérieure des arts décoratifs (ENSAD), Paris

ensad.fr

Full Dance, Escola de danza, Buenos Aires

fulldance.net

Giant classes

CN D Atrium
Free admission

Giant Krump

06.20

10:30 am > 12:30 pm
Beyond krump and its vocabulary (stomp, chest-pop, arm swing...), this workshop is a way to share the history of this dance, from underground to theater, and its socio-cultural context.

Giant Energy yoga

by Myriam Gourfink

06.27

10:30 am > 12:30 pm
Myriam Gourfink suggests sharing her physical and mental practice: energy yoga, by inviting the participants to make their own the composition tools she uses for her creations.

Morning classes

06. > 23 & 06.28 > 30

10:30 am > 12:30 pm
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 in the atrium of the CN D.

Meetings for school staff

19 > 23.06 & 26 > 30.06

06.19 – 2:30 > 5:00 pm
06.20 – 2:30 > 5:00 pm
06.21 – 2:30 > 5:00 pm
06.22 – 2:30 > 5:00 pm
06.23 – 10:30 am > 12:00 pm
06.26 – 2:30 > 5:00 pm
06.27 – 2:30 > 5:00 pm
06.29 – 2:30 > 5:00 pm
06.30 – 10:30 am > 12:00 pm

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.

Information point for professionals

FR & EN

CN D Palier Est, 1st floor

06.20 > 22 & 06.27 > 29

12:00 > 2:00 pm
Working or touring in France
The CN D professional resources team can provide you with information about how the choreography sector is organised in France: work contracts, performing arts contracts, job opportunities, social welfare, etc.

06.20 > 21 & 06.27 > 28

12:00 > 2:00 pm
Welcome desk for foreign-artists
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.

06.22 & 29

12:00 > 2:00 pm
Information point: Residencies and studios availabilities at the CN D

Camping health

Physiotherapy sessions

CN D

06.20 > 23 & 06.26 > 29

10:00 am > 2:00 pm

Consultation, by appointment
30 min
€ 5

Physiotherapists from Insep (Institut national du sport, de expertise et de la performance) or working with dance company will be present during Camping at CN D. You can ask physiotherapists for advice or an opinion regarding prevention, physical preparation, returning after injury, or about recuperation, massage, stretching.

Institut supérieur des arts et du design (ISDAT), Toulouse

isdat.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

École nationale supérieure des arts visuels, La Cambre – lacambre.be

Master exerce, ICI CCN Montpellier-Occitanie Pyrénées Méditerranée

ici-ccn.com

Ochanomizu University, Tokyo

ocha.ac.jp

Parsons Paris - The New School

newschool.edu/parsons-paris

Taipei National University of the Arts (TNUA)

w3.tnua.edu.tw

University of the Arts - UArts, Philadelphie

uarts.edu

Université Paris 8 Vincennes-Saint-Denis - Master création littéraire

univ-paris8.fr

Università Iuav di Venezia

iuav.it

University of Taipei - Department of Dance

utapei.edu.tw

Places

CN D

1, rue Victor-Hugo
93500 Pantin, France
Métro 5 Hoche
RER E Pantin
T3b Delphine-Seyrig
+ 33 (0)1 41 83 98 98
cnd.fr

Mingway CN D restaurant

1, rue Victor-Hugo
93500 Pantin
mingwaycnd@gmail.com
+ 33 (0)1 41 83 98 61
Camping opening hours
06.19 > 30 (except on 06.25)
10:00 am > midnight

Les Laboratoires d’Aubervilliers

41, rue Lécuyer
93300 Aubervilliers
Métro 7 Aubervilliers-Pantin-Quatre Chemins
Bus 152, 170, 249, 330 Quatre Chemins-
République
leslaboratoires.org

Maison de la culture du Japon, Paris

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

Théâtre du Fil de l’eau Ville de Pantin

20, rue Delizy
93500 Pantin
Métro 5 Église-de-Pantin
Bus 61, 249
ville-pantin.fr

Tickets

Performances

With the CN D card

Full price € 10 — Reduced price € 5*

Without the CN D card

Full price € 15 — Reduced price € 10*

Except

Shirtologie by Jérôme Bel

Free admission

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

Free admission

Giant classes

Films

Middle party

Closing party

Free admission

limited places available

Workshops for non-professionals

Talks

Public presentation of workshop

Free admission upon prior reservation

limited places available

Workshops 20 hours

€ 200 (individual)

€ 400 (if fee covered by training insurance funds or by employer)

Physiotherapy consultations

Campers only

€ 5

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.



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



Performance *Jérôme Bel* (1995) is presented with and at Laboratoires d’Aubervilliers.
Performance *Our Daily Performance* is presented with and at Théâtre du Fil de l’eau, Pantin.
Performance *At the Core* is presented with and at Maison de la culture du Japon à Paris.



The presence of some of the campers has been made possible through the support of Dac Martinique, de l’Institut français, de l’Institut français de Serbie, de l’Institut français de Tokyo, l’Institut français de Dakar, l’Institut français du Caire, l’Institut français de Roumanie, l’Institut français de Chine, l’Institut français d’Inde, la Prakriti Foundation, de l’Ambassade de France au Venezuela – Service de coopération et d’Action culturelle en ambassade, de l’Onda Office national de diffusion artistique, de la Briqueterie CDCN du Val-de-Marne, de Mercat de les Flors: Casa de la Dansa, de Pro Helvetia, du Teatro Municipal do Porto, de l’agence WBTD le Graner – Centre de création de danse et spectacle vivant, Villa Albertine Chicago, Chaillot – Théâtre national de la danse, Théâtre Sévelin 36, du Taipei Performing Arts Center, de la scène nationale de Malakoff – Théâtre 71, de l’Atelier des artistes en exil.



Workshops are organized with the Conservatoire de Pantin (CRD), Établissement public du Parc et de la Grande Halle de la Villette, Dynamo – Banlieues bleues, Studio Bleu and Laboratoires d’Aubervilliers.



Contact

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

CN D
1, rue Victor-Hugo
93507 Pantin Cedex – France

Tickets office
Monday to Friday from 10:00 am to 7:00 pm
Saturday from 1:00 pm to 7:00 pm
and on performance evenings
+ 33 (0)1 41 83 98 98
reservation@cnd.fr

Reception
+ 33 (0)1 41 83 27 27

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SIRET 417 822 632 000 10

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calendar

camping summer 2023

For everybody

For campers

06.19

9:30 am > 12:00 pm	Welcome to invited schools
10:30 am > 12:30 pm	Welcome to campers and visits of CN D
2:00 > 6:00 pm	Workshops
2:30 > 5:00 pm	Workshop for school staff CN D
6:00 > 9:00 pm	Opening cocktail
7:00 > 7:15 pm	Performance / <i>Shirtologie</i> , Jérôme Bel CN D Atrium
8:00 > 9:00 pm	Performance / <i>Lessons for Cadavers</i> , Michelle Moura CN D Grand studio

06.20

10:30 am > 12:30 pm	Giant class / Krump CN D Atrium
12:00 > 2:00 pm	Professional informations <i>Working or touring in France</i> <i>Information point: welcome desk for foreign artists</i> CN D Palier Est
2:00 > 6:00 pm	Workshops
2:30 > 5:00 pm	Workshop for school staff CN D
6:30 > 7:30 pm	Workshop for non-professional by Linda Hayford CN D Studio 12
7:00 > 8:15 pm	Performance / <i>Our Daily Performance</i> , Barbara Matijević and Giuseppe Chico <i>Théâtre du Fil de l'eau, Pantin</i>
8:40 > 8:55 pm	Performance / <i>Shirtologie</i> , Jérôme Bel CN D Atrium
9:00 > 10:00 pm	Performance / <i>Lessons for Cadavers</i> , Michelle Moura CN D Grand studio

06.21

10:30 am > 12:30 pm	Morning classes CN D
12:00 > 2:00 pm	Professional informations <i>Working or touring in France</i> <i>Information point: welcome desk for foreign artists</i> CN D Palier Est
2:00 > 6:00 pm	Workshops
2:30 > 5:00 pm	Workshop for school staff CN D
6:30 > 7:30 pm	Workshop for non-professional by Tara Lorenzen CN D Studio 12
8:00 > 9:15 pm	Performance / <i>Our Daily Performance</i> , Barbara Matijević and Giuseppe Chico <i>Théâtre du Fil de l'eau, Pantin</i>
8:00 > 9:00 pm	Performance / <i>At the Core</i> , Arditti Quartet & Kenta Kojiri Maison de la culture du Japon à Paris
10:00 > 11:15 pm	Film / <i>Paris Is Burning</i> , Jennie Livingston (1991) CN D Terrace

06.22

10:30 am > 12:30 pm	Morning classes CN D
12:00 > 2:00 pm	Professional informations <i>Working or touring in France</i> <i>Information briefing on the availability of studios and residencies at the CN D</i> CN D Palier Est
2:00 > 6:00 pm	Workshops
2:30 > 5:00 pm	Workshop for school staff CN D
6:30 > 7:30 pm	Workshop for non-professional by Guillaume Marie CN D Studio 12
7:00 > 8:00 pm	Talk / Madeleine Planeix-Crocker with Cherish Menzo CN D Studio 8
8:00 > 9:00 pm	Performance / <i>At the Core</i> , Arditti Quartet & Kenta Kojiri Maison de la culture du Japon à Paris
8:30 > 9:15 pm	Performance / <i>Salerno</i> , Ondine Cloez CN D Studio 3

06.23

10:30 am > 12:00 pm	Workshop for school staff
10:30 am > 12:00 pm	Morning classes CN D
2:00 > 6:00 pm	Workshops
7:30 > 8:30 pm	Performance / <i>Bocas de oro</i> , Marcela Santander Corvalán CN D Grand studio
9:00 > 9:45 pm	Performance / <i>Salerno</i> , Ondine Cloez CN D Studio 3

06.24

13:30 > 7:15 pm	Schools Marathon CN D
7:30 > 8:30 pm	Performance / <i>Bocas de oro</i> , Marcela Santander Corvalán CN D Grand studio
7:30 pm > 1:30 am	Middle party Le Cirque électrique – Paris

06.26

9:30 am > 12:00 pm	Welcome to invited schools
10:30 am > 12:30 pm	Welcome to campers and visits of CN D
2:00 > 6:00 pm	Workshops
2:30 > 5:00 pm	Workshop for school staff CN D
6:00 > 9:00 pm	Opening cocktail CN D Atrium
7:00 > 7:40 pm	Performance / <i>Relic</i> , Euripides Laskaridis CN D Studio 3
8:30 > 9:20 pm	Performance / <i>Jérôme Bel</i> (1995), Jérôme Bel Les Laboratoires d'Aubervilliers

06.27

10:30 am > 12:30 pm	Giant class / Energy Yoga by Myriam Gourfink CN D Atrium
12:00 > 2:00 pm	Professional informations <i>Working or touring in France</i> <i>Information point: welcome desk for foreign artists</i> CN D Palier Est
2:00 > 6:00 pm	Workshops
2:30 > 5:00 pm	Workshop for school staff CN D
6:30 > 7:30 pm	Workshop for non-professional by Alessandro Sciarroni CN D Studio 12
7:00 > 7:40 pm	Performance / <i>Relic</i> , Euripides Laskaridis CN D Studio 3
8:30 > 9:20 pm	Performance / <i>Jérôme Bel</i> (1995), Jérôme Bel Les Laboratoires d'Aubervilliers

06.28

10:30 am > 12:30 pm	Morning classes CN D
10:30 am > 6:00 pm	Study day / <i>Mediation and cultural rights</i> CN D Salle de réception
12:00 > 2:00 pm	Professional informations <i>Working or touring in France</i> <i>Information point: welcome desk for foreign artists</i> CN D Palier Est
2:00 > 6:00 pm	Workshops
6:30 > 7:30 pm	Workshop for non-professional by Marcela Santander Corvalán CN D Studio 12
7:00 > 7:55 pm	Performance / <i>Cutting Mushrooms</i> , Kidows Kim CN D Studio 8
8:30 > 9:10 pm	Performance / <i>Relic</i> , Euripides Laskaridis CN D Studio 3
9:00 > 10:15 pm	Performance / <i>Solos and Duets</i> , Meg Stuart CN D Grand studio
10:00 > 11:15 pm	Film / <i>Si c'était de l'amour</i> , Patric Chiha (2020) CN D Terrace

06.29

10:30 am > 12:30 pm	Morning classes CN D
12:00 > 2:00 pm	Professional informations <i>Working or touring in France</i> <i>Information briefing on the availability of studios and residencies at the CN D</i> CN D Palier Est
2:00 > 6:00 pm	Workshops
2:30 > 5:00 pm	Workshop for school staff CN D
6:30 > 7:30 pm	Workshop for non-professional by Kenta Kojiri CN D Studio 12
6:30 > 8:00 pm	Talk / Gerald Casel CN D Studio 3
8:00 > 9:00 pm	Performance / <i>Cutting Mushrooms</i> , Kidows Kim CN D Studio 8
9:00 > 10:15 am	Performance / <i>Solos and Duets</i> , Meg Stuart CN D Grand studio

06.30

10:30 am > 12:00 pm	Workshop for school staff
10:30 am > 12:30 pm	Morning classes CN D
2:00 > 6:00 pm	Workshops
20:00 > midnight	Closing party CN D

Everyday

10:00 > midnight	Mingway, CN D restaurant (except on 06.25)
10:00 am > 2:00 pm	Physiotherapy sessions (except on 06.19 & 06.30)
1:00 > 7:00 pm	Media library and Schools library

Books on the Move library
Detailed schedule page 7

Camping 2023 is also in Lyon from June 19 to 23!