

CND

Camping is a festival and an international platform of workshops and performances, a unique experience with artists from the international choreographic scene. Camping is an artistic space where all the experiences of dance, theatre, performance and visual arts can find expression. It is aimed at everyone involved in dance and the arts, whether students, teachers, performers, choreographers or researchers, while also welcoming a wide audience of amateurs and spectators. An international event that has established itself over the years as a unique forum for exchange and creation. While the building in Pantin is under construction, Camping is expanding into new regions. This edition will take place in the region Nouvelle-Aquitaine, in Bordeaux, in partnership with tnba – Théâtre national Bordeaux Aquitaine and La Manufacture CDCN Nouvelle-Aquitaine Bordeaux La Rochelle. Camping will bring together 200 students from 23 art schools around the world for 20 workshops. On the program: a dozen performances, a School Marathon, conferences, screenings, and festive events.

For everybody

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camping

Bordeaux

15 > 26.06.26





For all — Performances



Némo Flouret, *900 Satellites* © Peteris Viksna

performance

Némo Flouret *900 Satellites*

06.16

7:30 pm

30 min

At Miroir d'eau, Bordeaux

900 Satellites is a choreographic extension of the piece *900 Something Days Spent in the XXth Century*. Némo Flouret created this piece in 2021, while he was still a student in PARTS (Brussels). He conceives a prolific dance, which circulates like an electric current within a tight-knit group of dancers, caught in a frenzy of acceleration and gestural inventiveness. Inspired by raw spaces marked by the post-industrial era, the choreographer deploys movement in a composition that dialogues with the characteristics of each performance venue. Space, sound, and light are all materials that infuse the canvas of this dance, as if propelled by a particle accelerator. This *Satellite* version aims to engage in a dynamic interplay with in situ architecture, where the choreographic score shifts as it progresses. The six performers of this mobile piece, in direct contact with their environment, are the driving force behind a dance that is constantly renewing its ways of existing.

performance

Ola Maciejewska *Ongoing*

06.17

7:30 pm

1h

At tnba – Théâtre national Bordeaux Aquitaine

Since 2011 and her solo work *Loïe Fuller: Research*, Ola Maciejewska has been forging a path alongside Loïe Fuller's serpentine dance. Each of her pieces is woven with a keen awareness of the echoes and extensions stemming from the movements sculpted by the American choreographer in the late 19th century. Ola Maciejewska explores with deep interest the movements of matter and the forms it produces, always in flux, opening a field of study for the metamorphosis ever-present in nature. In *Ongoing*, five performers slip beneath swirls of fabric, displacing volumes of air sculpted by the veils and their movements. She examines the traces left by these large drapes on the dancing bodies. Forms inspired by the spirals of seashells, planetary movements, geological strata, and micro- and macro-movements are also woven into this choreographic language. *Ongoing* explores how bodies experience these repercussions, this vast continuity of movements constantly undergoing transformation.



Ola Maciejewska, *Ongoing* © Ola Maciejewska



L'heure en commun. © Dessin Balthazar Oppetit

One night, two shows

Danya Hammoud
Le titre est en arabe

06.17 & 18
06.17 - 9:00 pm EN
06.18 - 7:30 pm FR
20 min

At tnba – Théâtre national Bordeaux Aquitaine

How can we continue to look when images saturate our vision to the point of exhaustion? How can we make our voices heard when the world seems to have lost the ability to listen? In *Le Titre est en Arabe (The Title is in Arabic)*, Danya Hammoud chooses to remove the image as a political and poetic stance. Removing the image, not to avert the gaze, but to bring listening to a blind spot, where the imagination and the body take over. At the heart of this performance is the text *Les détails* by Ghayath Al-Madhoun, a Palestinian poet born in Damascus in the Yarmouk refugee camp. His writing, sober and relentless, describes injustice, violence and death bluntly, focusing on the physical experience of the body. Contrary to a world saturated with stories and images, Danya Hammoud suspends the visible to bring about another regime of attention. Proposing sounds without mediation allows a relegated voice to emerge and affirms listening as a collective practice of resistance.

performances

La Tierce

Tout recommencer et Aux forces mineures

06.21
3:30 pm
1h30

At the Abbaye de la Sauve-Majeure, La Sauve

In partnership with the Centre des monuments nationaux as part of Vivant Monument and RésoNances - pôle supérieur musique et danse Nouvelle-Aquitaine

The Centre des monuments nationaux has given carte blanche to La Tierce for an afternoon at La Sauve-Majeure Abbey, a UNESCO World Heritage Site. The Bordeaux-based collective has devised a series of activities designed for this open-air abbey, offering visitors a three-part immersion into the heart of these medieval ruins: *Tout recommencer* (Starting Over), the first step in a work in progress for six performers that will premiere in 2028; and *Aux forces mineures* (Minor Forces), a short piece created for 14 dance and classical guitar students from RésoNances - Nouvelle-Aquitaine Higher Music and Dance Center; and a series of in situ performances. Continuing its research into lost languages and eras, La Tierce has created a score combining dance and music that is rooted in both the medieval and the contemporary. An epic in minor key to devise another history of humanity, open and sensitive; a return to a common ground where bodies coexist beyond time. In this world of struggles, La Tierce takes Marguerite Duras at her word when she said in 1969: "I am in favor of starting all over again. Situating change, the revolutionary stage, at the level of inner life. If we don't take this inner step, if humans don't change in their solitude, nothing is possible."

Mohamed Issaoui
Ommi Sissi

06.17 & 18
06.17 - 9:00 pm
06.18 - 7:30 pm
25 min

At tnba – Théâtre national Bordeaux Aquitaine

Ommi Sissi brings into play a body subjected to frameworks - medical, social, moral. In this solo piece, Mohamed Issaoui draws on his experience of being hospitalized in the infectious diseases department of La Rabta Hospital in Tunis, and on the year that followed the announcement of his HIV status. A period of upheaval in which the body changes status, social attitudes become judgmental, and shame imposes silence. *Ommi Sissi* reveals how illness acts as a brutal revealer of norms, taboos, and the logic of exclusion. Traditional Tunisian dances are invoked as displaced forms, diverted from their gender assignments to become tools of emancipation and reappropriation of the body, in a journey that is as spiritual as it is political. In the midst of this ordeal, Mohamed Issaoui reveals forms of resistance and resilience. *Ommi Sissi* poses the stage as a necessary space for speaking out, where individual stories become a lever for questioning structural violence, mechanisms of marginalization, and persistent taboos surrounding HIV.



Mohamed Issaoui, *Ommi Sissi* © TQR



Mohamed Issaoui, *Ommi Sissi* © Bindiswoman



spectacle

Claire Cunningham
4 Legs Good Remix

06.23
7:30 pm
1h10

At tnba – Théâtre national Bordeaux Aquitaine

Between a conference and a solo dance, *4 Legs Good Remix* is a joyful and sharp exploration of the non-normative body. Claire Cunningham opts for a dance-conference to humorously etch out the construction of her identity as a dancer and choreographer from a practice based on the daily use, subversion and distortion of her crutches. On stage, the latter become actual dance partners. Far from being mere accessories, they are conceived as extensions to the dancer's body, from which a specific choreographic vocabulary is devised, outside of the techniques made for normative bodies. Alternating between a personal narrative, analyses and danced demonstrations, the choreographer interrogates what disabilities change in our way of thinking about virtuosity, performance and transmission. *4 Legs Good Remix* is a generous self-portrait, an invitation to acknowledge the creative power of non-normative bodies and to broaden our perception of what dance can be. A manifesto-piece, where constraints become a driving force fueling creativity and emancipation.



Clédats et Petitpierre, *L'art de vivre* © Yvan Clédats

performance

Clédats et Petitpierre *L'art de vivre*

06.23 & 24

06.23 - 9:00 pm

06.24 - 7:30 pm

1h15

At tnba – Théâtre national Bordeaux Aquitaine

This is not a painting. As with every stage production by Clédats & Petitpierre, art history, conceived as a biotope, becomes a playground that is conducive to the invention of new worlds. For *L'art de vivre*, the duo calls on the work of the painter Magritte and, more broadly, the dreams so dear to the Surrealists. The pattern of hardwood floorboards forms a landscape, and soft and hard materials merge to better unsettle us. In this mind-scape, each object interacts with the words and actions of the two actor-dancers, bound by an intense friendship and a shared love of the stage: Guillaume Drouadaine, a young autistic performer from the Catalyse company, and Fabien Coquil. The joyful and moving presence of the duo questions our perception of the world and affirms, for the duration of a dream, that what binds us to one another is at the center of everything.



Xavier Le Roy, *Monstres de circonstances* © Tamira Kalmbach

performance

Xavier Le Roy *Monstres de circonstances*

06.24 & 25

06.24 - 9:00 pm EN

06.25 - 7:30 pm FR

1h

At tnba – Théâtre national Bordeaux Aquitaine

What makes a monster a monster? Xavier Le Roy's discursive performance sets out to examine what it means to become a monster in the eyes of others. For this performance-based lecture, similar to his solo show *Produit de circonstances* (1999), the choreographer combines gestural quotations with the reading of a text. The lecture format is already disrupted, as the audience is invited to sit facing the choreographer, surrounded by chairs piled up haphazardly. The norm lies elsewhere. His discourse explores the various correlations between fears and monsters. If the figure of the monster is the product of our fears, then must we seek out a monster behind the existence of each fear? For the choreographer, identifying one's own fears allows one to identify monsters and define what is acceptable or desirable in a society. If the monster is what we do not want to see, then what do we see in the continuous transformations proposed by Xavier Le Roy's body?

lecture performance

Betty Tchomanga *Une Leçon de Ténèbres*

06.25

7:00 pm

1h30

At tnba – Théâtre national Bordeaux Aquitaine

A conversation with the artist follows the performance

Accessing the creative process behind a choreographic piece: this is what Betty Tchomanga offers with her lecture-performance *Une Leçon de Ténèbres*. Words, images, listening, and dance overlap and feed off each other before our eyes, revealing the references and interconnections of the creative process. Betty Tchomanga's choreographic project can thus be understood from the perspective of patiently constructed research, composed of layers of readings and shaped by cultural and artistic history. *Une Leçon de Ténèbres* stands at the crossroads of her career. The performed lecture follows *Leçons de Ténèbres* (2022), a group piece for the stage about forgotten stories and what haunts us, just as it follows her solo *Mascarades* (2019) on the figure of the water deity Mami Wata. But just as it draws on these two pieces, *Une Leçon de Ténèbres* also heralds the work around the four-part choreographic series *Histoire(s) Décoloniale(s)* (2023-2024), whose success has continued to grow since it premiered.



Betty Tchomanga, *Une Leçon de Ténèbres* © George Kondylis

Schools Marathon

23 art schools

present their work

06.20

2:00 pm > 7:00 pm

At **tnba – Théâtre national Bordeaux Aquitaine**, au Conservatoire de Bordeaux – Jacques Thibaud et aux Avant-postes

Free entrance

With this fully-fledged marathon, the 23 guest art schools of Camping and their 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 Europe, South America, the United States and Asia. Each school will take over the stages in turns and for the duration of an afternoon they will become an ephemeral space for the presentation of what the school is about and what its students invent.

Invited schools

The campers or participants in Camping are 200 students drawn from 24 art schools in Europe, América and Asia as well as 300 professional dancers attending this platform of workshops and discussions as individuals.

Bard College, New York

bard.edu

Les Beaux-Arts de Paris

beauxartsparis.fr

Beijing Dance Academy

en.bda.edu.cn

Centre national des arts du cirque (CNAC), Châlons-en-Champagne

cnac.fr

Conservatoire de Bordeaux – Jacques Thibaud

conservatoire.bordeaux.fr

Conservatoire national supérieur musique et danse de Lyon (CNSMDL)

cnsmd-lyon.fr

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

conservatoiredeparis.fr

Conservatorio superior de danza María de Ávila (CSDMA)

csdma.es

Danish National School of Performing Arts, Copenhagen

ddsks.dk

ESNAM – École nationale supérieure des arts de la marionnette

marionnette.com

École supérieure du Théâtre de l’Union (ESTU), Limoges

theatre-union.fr

Hong Kong Academy for Performing Arts (HKAPA)

hkapa.edu

KASK of Conservatorium – School of Arts, Gand

schoolofartsgent.be

L’école du tnba – école supérieure de théâtre Bordeaux Aquitaine

tnba.org/ecole

La Bulle Bleue, Montpellier

labullebleue.fr

La Manufacture – Haute école des arts de la scène, Lausanne

manufacture.ch

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

Mukogawa Women’s University

mukogawa-u.ac.jp

Pôle d’enseignement supérieur de musique et de danse de Bordeaux

Nouvelle-Aquitaine (PESMD), Bordeaux

pesmd.com

Performing arts research and training studios (PARTS), Bruxelles

parts.be

Università IUAV, Venezia

iuav.it

University of Taipei – Department of Dance

dance.utaipei.edu.tw

Workshops for non-professionals

6:30 pm > 7:30 pm

At **Conservatoire de Bordeaux – Jacques Thibaud**

06.17 **Amir Sabra & Hamza Damra – Stereo 48 Company**

06.18 **Jolie Ngemi**

06.24 **Mounia Nassangar**

06.25 **Brigel Gjoka**

Workshop presentations

On Fridays

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

Free entrance

Program on [cnd.fr](#)

Films

At **Avant-postes**

Free entrance on reservation

06.18

9:00 pm – 1h15

Carte blanche studio Amalgam

06.25

9:00 pm – 45 min

Starkness

Jonathan Drillet et Marlène Saldana

Talks

At the **Books on the Move bookstore**

Free entrance

06.18

6:15 pm > 7:00 pm

Laurence Pagès

Discussion about *La danse, tant d’histoires*, Éditions CN D (2026)

06.24

6:15 pm > 7:00 pm

Nadia Lauro

Discussion about *Scénographies*, Éditions les presses du réel (2025)

Parties

06.20

7:00 pm > 1:00 am at **Square Dom Bedos**

Middle party / Fête de la musique

Collectif L’Orangeade + La Sueur

Free entrance

06.20

1:00 pm > 6:00 am at **Bien Public**

After Party

Free entrance

06.26

8:00 pm > 1:30 am

Closing party

At **tnba – Théâtre national Bordeaux Aquitaine**

Free entrance

Books on the Move

06.15 > 26

Starting at 11:00 am

At **tnba – Théâtre national Bordeaux Aquitaine**

Starting at 12:00 pm

At the **bookshop Book on the Move**

Schedule available at [cnd.fr](#)

First introduced at Camping in 2015, the travelling bookshop will be setting up shop for the two weeks of Camping 2026 in Bordeaux, offering a selection of books on dance, performance and somatic practices.

camping is moving

Interview with Catherine Tsekenis (director of CN D), Stephan Lauret (director of La Manufacture CDCN Nouvelle-Aquitaine Bordeaux La Rochelle) and Fanny de Chaillé (director of tnba – Théâtre national Bordeaux Aquitaine)

After organizing Camping in Lyon in 2025, why did you choose Bordeaux for the 2026 edition? What is at stake when organizing such an event there?

Catherine Tsekenis – The Centre national de la danse is currently a nomadic institution, and we wanted to go to regions that are big activity hubs and where the CN D isn't present enough in terms of partnerships and the like. In Bordeaux, there is a lot going on choreographically speaking. Things have been really happening there for the past ten years. We wanted to reach out to the dance community in Bordeaux. There was also a third parameter which was important to us: we wanted to work with institutions we share obvious affinities with, such as tnba – Théâtre national Bordeaux Aquitaine and La Manufacture CDCN Nouvelle-Aquitaine Bordeaux La Rochelle. And Fanny has long been linked to the CN D, as she was associate artist with us.

Fanny de Chaillé – I actually taught workshops in Camping, but I also participated in a lot of workshops I didn't teach! The question of having affinities is central for me. Our three projects are connected with the question of transversal modes of composition: I arrived at the tnba two years ago with a project based on the idea that when people work together, they work better. I started working with La Manufacture right off the bat. When Catherine and Stephan came to me, it felt natural. But even if things are happening here in Nouvelle-Aquitaine, the region has been a bit left out of the decentralization process. I have worked with the Auvergne Rhône-Alpes region for a long time and I can see that it's different here, that there hasn't been the same kind of cultural policies implemented in Nouvelle-Aquitaine. Now that cultural policies are being revised, we no longer have the same means, nor the same kind of alliances available with tutoring structures, such collaborations and moments when we can share projects are ways of reinventing the models available to us.

Stephan Lauret – The region has indeed been left out for a long time and there's a lot of work to be done. I'm grateful to Fanny for coming here, and to Catherine and Camping for offering this special occasion. It requires a lot of energy, a lot of willpower, to organize events here, and to bring operators together. Our amenities, venues and institutions are all over the place and our budget keeps shrinking. We could say it's the same everywhere, but as we had a really long way to go from the start, we feel it more acutely here. We're trying to build partnerships, with the CDCN, the CDN and others, but it's an ongoing process and we're nowhere near close to being done.

The CN D has had to delocalize its activities because of remodeling and renovation work, and so did La Manufacture. Beyond new potential partnerships such as this one, what is at stake when a structure like this is forced to operate outside of its usual location?

SL – Beyond working with new teams and meeting new audiences, operating outside our usual location shakes everything up. We share new artistic experiences, as Fanny just said. We put aside our "repertoire" and move toward something else. We need to dig into our own resources to adapt. There are downsides too, because this requires a crazy amount of energy: we need to plan ahead and anticipate everything even more than usual. We always need to consider the practical side of things before even thinking about what the project would be like, and sometimes even though we want to do certain things, the material conditions simply won't allow us to carry out projects. And we don't have the same amount of autonomy: there's no room for improvising.

CT – For Camping, it's been a gradual process because last year, in Lyon, it wasn't really outside our institutional locations, since there is a CN D in Lyon. Working in another location is a form of displacement. It's not about coming somewhere and saying oh, you have spaces to work in, let's go. Our teams move locations to work with other teams - they work together. The CN D is a center for dance and it is in our DNA to work within the dance world. The CN D was created to work with other institutions: because our teams are organized and know their job, they can work anywhere.

FdC – The CN D team is a well-oiled machine! There are so many students and so many members of staff that we have to be really prepared. We've had to find additional venues. Even if the tnba has a big auditorium and two medium-sized ones, as well as a school with three studios, it wasn't enough!

How would you describe the CN D's expertise?

FdC – They have a highly functional protocol which works because it has been tried and tested for ten years, and this same protocol now has to be adapted. We need X studios for X amount of students... it's very pragmatic. Thankfully the CN D comes with pre-designed templates because Camping is such a huge endeavor! The strength of this project is its crazy side which I love. You can't find anything like this in day-to-day life. But it is possible to do it. It's a kind of utopia to say that students from all over the world will come here to work together - with their different techniques and specialties - whether they're dancers, actors, visual artists... So let's go! And that is what is really powerful and impactful about this project and the CN D. I feel that with Stephan, we've adapted well to the CN D's protocol.

SL – We did, and we were delighted to do it. The CN D allowed us to step out of our comfort zone with such a major event which comes with a guarantee of success. It's reassuring. Camping could have been the type of project we would have dreamt of doing without ever daring to. It's joyful, it's an event built around a common goal, which is bringing various people from the dance world together and introducing new audiences.

How did you curate the program?

SL – Our main guideline was to listen to each other, bearing in mind questions like the maturity of the participants, maintaining balance in terms of emerging propositions and relevance. Then we compiled a program which will resonate for our young participants.

FdC – We also took into account the diversity of backgrounds and practices.

CT – Yes, Camping is multidisciplinary. We wanted to work with artists who are relevant now with current projects, but also with seasoned professionals who have a longstanding reputation. We are sometimes surprised to hear that younger generations don't know Xavier Le Roy, because they haven't had a chance to see his work.

FdC – It's great to form connections with local artists and audiences and to have Camping elsewhere than in Paris! We're very lucky.

SL – Geographically speaking, we built the program around the tnba to facilitate people's commute from one venue to another, and because having more people in one place creates a festive vibe. We hope that these young dancers will titillate the city.

FdC – Having 23 dance schools in the city is bound to shake things up!







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.

Some workshop will end by a public presentation.

Aina Alegre France

06.15 > 19

FR & EN

Choreographer and dancer Aina Alegre sees choreographic creation as a way to spark imagination around the body. She explores different relationships with the collective body. Her choreographic work is designed as an "orchestration" of movement, sound, light, and space. For several years, Aina Alegre has developed both choreographic and musical composition. Through her pieces, she also researches the notions of memory and archives, which run through all her work. Since 2023, she has been co-directing the CCN in Grenoble with dancer Yannick Hugron.

"This is a question we undoubtedly share with those who express themselves through dance. For some time now, I have been interested in collective forms that set us in motion, and with this in mind, I have been working on choreographic forms such as parades, processions, and pageants. In this workshop, I would like to share some of the tools I use in my work. My composition process often revolves around notions such as perseverance and repetition, as a space to transform gestures, to transform movement, to enter into a physical state, to enter into a collective dance. We will experiment with collective forms through warm-ups and improvisations, but we will also explore excerpts from my repertoire. I will also emphasize the question of the body's internal music. How the rhythm of our thoughts and sensations becomes music, becomes gestures, and brings forth "our" dance." *Aina Alegre*

Jean-Biche France

06.15 > 19

FR & EN

Jean-Biche is a Paris-based multidisciplinary artist. He has held multiple positions - always in connection to the world of the night and showbusiness. He started working as a DJ in 2004 within the Brussels underground scene. He is also a visual artist (who studied in La Cambre School) who has done many posters for shows, events, ad campaigns for The New York Times, le Bon Marché, or Maison Patou. On stage, Jean-Biche is a self-taught performer and cabaret artist, whose performances have been staged by Manon Savary, Yves-Noël Genod as well as Philippe Decouflé. On screen, he has been filmed by Alexis Langlois and Brice Dellsperger. He is also a costume designer, makeup artist and wig maker for Marlène Saldana & Jonathan Drillet, César Vayssié, Simon Feltz and Gurshad Shaheman. In his own cabaret "Les Nuits Bas Nylon," he combines all these activities and he is also the cabaret's artistic director.

"I propose we do cabaret the way I know how: that is, by creating short pieces focused primarily on the body and the relationship to costume. Over the course of a song (the average length of a performance), we'll explore a variety of fields such as dance, striptease, performance art, and comedy. You don't need to be technically skilled or have a wealth of personal experience: what matters in my cabaret is the ability to entertain while maintaining your own independence (artistic or technical). My teaching boils down to finding how to create on your own in record time and on a shoestring budget, so we can charge headlong into the night together. The pleasure is proportional to the intensity, but nothing is ever serious—except for the violence of the world we reflect between our thighs." *Jean-Biche*

Claire Cunningham Scotland

06.22 > 26

EN

Claire Cunningham is a Glasgow-based Scottish performer and choreographer. Her multidisciplinary choreographic practice has been developed from the use and subversion of her crutches, which she considers as extensions of the body. Her work, which lies at the intersection of dance, performance, and research, explores practices of care and the political and cultural dimensions of crip identity, while challenging the norms of virtuosity and the conventions of contemporary dance. She is a professor of choreography, dance, and disability arts at the HZT in Berlin.

Claire Cunningham will share methods and scores central to her work, opening up dialogues about where her choreographic practice based on attending/attention and perception, and practices learned from non-maternal-bodied/ally artists, meets with concepts of Crip politics – such as Crip time – and the phenomenology/lived experience of disability. Through talking, moving, waiting,

watching and listening, we will engage in tasks looking at: attending to our own attention; the connection between movement and language; communication and consent; and the potential to gain ownership (or re-ownership) over our bodies and for new modes of noticing, moving and improvising. The workshop will use structured improvisation and allows everyone to engage at their own chosen levels of energy, pace and scale of movement.

Jonathan Drillet et Marlène Saldana France

06.22 > 26

FR & EN

Marlène Saldana currently works with the Zerep company (Sophie Perez), Boris Charmatz, Christophe Honoré, Ashley Chen, and in the past she has worked with Yves-Noël Genod, Jérôme Bel, Marcial Di Fonzo Bo, Théo Mercier, and Jeanne Balibar. Jonathan Drillet has worked with Raimund Hoghe, Jonathan Capdevielle, Hubert Colas, Gerard & Kelly, and Julien Prévieux. He currently works as a performer and artistic collaborator with Théo Mercier and Phia Ménard. Because, like Friedrich Nietzsche, they know that art is given to us to prevent us from dying of the truth, they founded The United Patriotic Squadrons of Blessed Diana in 2008 and have since created numerous pieces, including Le Prix Kadhafi, Dormir sommeil profond: l'aube d'une odyssée, Fuyons sous la spirale de l'escalier profond, Le sacre du printemps arabe, Showgirl, and Les chats. Their next show will premiere in September 2027 at the Théâtre Saint Gervais in Geneva. Jonathan Drillet and Marlène Saldana have also just directed a short documentary film, Starkness, as part of a residency at the Villa Albertine.

"We do theater and dance, so we need performers who can do both. Almost all of our pieces, which are very text-based, have been performed by dancers. So for Camping, we are offering a workshop on text interpretation and improvisation for dancers. We are currently working on two topics: Cruising, the film by William Friedkin, as well as the idea of cruising in general, not in the sense of a cruise but in the sense of gay cruising (in clubs and outdoors), and on the concept of homonationalism (and in particular the fact that the far right is now managing to attract a significant proportion of LGBTI+ voters)." *Marlène Saldana & Jonathan Drillet*

Némo Flouret France

06.22 > 26

FR & EN

Némo Flouret trained in the Paris CNSMD then in PARTS in Brussels. There, he started working with Anne Teresa de Keersmaecker and the Rosas company, writing pieces for spaces that are not dedicated to dance, like *Forêt* in the Musée du Louvre in 2022. He has been developing his taste for in situ creation ever since the duo *Ce que l'on a trouvé dans la solitude* (2019) and *900 Something Days Spent in the XXth Century* (2021), devised for post-industrial spaces. In 2025, he created *Derniers-Feux* which premiered in the Avignon Festival.

Ghost Dance is a workshop shaped by tools I have gathered over the years and by a persistent desire to think of dance and choreography as an excuse to be together. Dance is never fixed here; it is always becoming. We return to it again and again to look around us, to sense the present, to absorb constraints, references, dreams, spaces, togetherness and solitude. Each day, we compose a performative context - the score of the day - allowing our discoveries to emerge, be shared, and transformed. This setup invites us to think dramaturgy from within practice: how materials can unfold, fail, disappear and reappear, worked on in real time with a full sense of liveness. *Némo Flouret*

Lucía García Pullés Argentina / France

06.15 > 19

FR & EN

Lucía García Pullés is a Paris-based choreographer and dancer from Buenos Aires. She graduated from the National University of the Arts in Buenos Aires with a degree in choreographic composition. García Pullés co-founded the La Monton collective in 2014, with which she created *Finlandia* and *El Risco* in Argentina. In 2025, she created her first piece in Europe, *Mother Tongue*. She is currently working on her next piece, *Unsound* (working title). As a performer, Lucía García Pullés has worked with choreographers Mathilde Monnier and Volmir Cordeiro. Her work revolves around the notions of identity, transformation, and collective memory. Elements of literature, theater, and sound art interact, while the body hosts fluid intersections. Lucía García Pullés is interested in the hybridization of languages and an overflowing presence to twist common sense and multiply the possibilities of being on stage.

DANCE SO WE DON'T DISAPPEAR

"In this workshop, we will imagine salvation dances to survive together. Repetition, insistence, and overflow will serve as vibrant strategies to cherish our movements and put them to the test in different situations. How

can a movement leave behind residual energy that gives rise to new movements? Which gestures from my personal archive resist time and oblivion? What constitutes transgression in this act of resistance? These shared days will be conceived as a physical playground that seeks to weave links between imagination, voice, music, and dance, in order to test together ways of shaking up our pasts, our feelings, and our desires. Through contagion, copying, and transmission, we will attempt to collectively invent other possibilities, overflowing and chaotic. The transformation of gesture will be our form of resistance. Because to dance is to transform, and to transform is forever." *Lucía García Pullés*

Brigel Gjoka France

06.22 > 26

FR & EN

Brigel Gjoka is a Franco-Albanian choreographer, teacher, and performer. Trained at the Tirana Ballet School and the Rosella Hightower School in Cannes, he has pursued a professional career with the Ballet de l'Opéra national du Rhin, the Staatstheater Mainz, and the Nederlands Dans Theater. In January 2011, Gjoka joined The Forsythe Company. From 2014 to 2020, Brigel Gjoka directed Art Factory International Bologna, devoting himself to the development of young artists and choreographic research. He regularly works as a teacher, leading workshops for the Tokyo Ballet, The Juilliard School, the Biennale College Danza in Venice, the Royal Danish Summer Intensive, the CN D in Paris and Lyon, and the University of Lausanne. In 2015, he was awarded the Leonide Massine - Dancer of the Year, Contemporary Stage Award, at the Positano Premia la Danza. Brigel Gjoka has been touring with *Friends of Forsythe* since 2024.

With a background in ballet and folk dance, and shaped by its immersion in contemporary dance for over two decades, Brigel Gjoka's approach to movement is part of a powerful dialogue between technique, structure, and freedom. His work explores how to deepen effort with ease, while pushing the limits of physicality. Speed and deceleration are used as tools to go through space, refine clarity, timing, and intention. The body learns to break down each joint, allowing movement to unfold with precision and sensitivity. Mechanical energy is captured and redirected to support efficiency, responsiveness, and embodied presence. Gjoka explores improvisation as a tool to bend the rules and push the limits of the body, developing skills by blending different dance styles. During the workshop, campers will explore limb coordination within complex configurations and will be invited to engage in physical body language, delving into the universe and choreographic repertoire of Gjoka's latest piece, *Negotiating Peace*.

Danya Hammoud Libanon / France

06.15 > 19

FR, EN & AR

Danya Hammoud is a Lebanese choreographer. After studying theater in Beirut, she continued her training in France with the Essais program at the CNDC in Angers and obtained a master's degree in dance studies from Paris 8 University. The perception of violence is the central dramaturgical focus of her choreographic work. Her pieces have been presented in Lebanon, Egypt, Morocco, South Africa, and several European countries. Reflecting on the relationship between movement and its description through words, she made the documentary film *Poreux* (2021). She is also pursuing a project entitled *Par écrits*, which attempts to bring together texts of different kinds that reflect on the movement of bodies and their political, social, economic, and poetic contexts. Since 2024, she has been co-programmer with Meryem Jazouli for Dérive Casablancaise, a multidisciplinary biennial in the city of Casablanca.

"The concepts of detail (where each movement can be perceived as an event), condensation (the economy of gestures), and unfolding rhythm (where movement reveals itself over time), permeate my creative work and the workshops I offer. This workshop is a space for transmitting choreographic tools I have developed throughout my career. Tools for reflection, experience, and composition, explored through exercises and prompts, solo and in groups, with particular attention paid to the pelvis as the place where movement begins, as well as to the positioning of the gaze(s). This time spent together will therefore necessarily also be a time for sharing dramaturgical, political, and poetic questions." *Danya Hammoud*

Maria Hassabi USA

06.15 > 19

EN

Maria Hassabi is a choreographer, performer and visual artist. Her works, spanning performance, installation, photography, sculpture, sound and moving image, reflect on concepts of time and representations of the human figure. She has presented her work worldwide in theaters, museums, galleries, and public spaces such as Kochi-Muziris Biennale, India (2025); kunstenfestivaldesarts (2024, 2017, 2016, 2014); Thailand Biennale (2023); Tai Kwun Contemporary, Hong Kong (2023); FRONT Triennial, Cleveland (2022); OGR, Turin (2022); Seccession, Vienna with Wiener Festwochen (2021); The Kitchen NY (2019, 2016, 2013, 2011, 2006, 2003); Performa, NY (2019, 2013, 2009); documenta 14, Kassel (2017); MoMA, NY (2016), the 55th Venice Biennale (2013), amongst others. Hassabi was an Onassis Resident 2019-2022 and has





La Manufacture CDCN © Gregory Batardon

received the 2019 Performa Malcolm McLaren Award along with artist Nairy Baghramian; 2016 "Bessie" Award; 2015 Herb Alpert Award; 2012 President's Award from LMCC; 2011 Guggenheim Fellowship; 2009 Foundation for Contemporary Arts. She holds a BFA from CalArts and she's currently based in Paris.

"Slowness, stillness, and precision are at the forefront of my performative work. In this workshop, I will teach material from a work that takes place largely on the floor. The material functions as a distilled entry point into my broader practice, offering direct access to its underlying methodologies and principles. camper's will be introduced to the movement material and guided through the physical and conceptual tools that inform it. While the vocabulary may appear minimal, the challenge lies in its embodiment, in navigating duration, weight, and awareness within a restricted frame of action. The workshop will alternate between learning the set material, practicing its internal logic, and exploring how each participant inhabits it." *Maria Hassabi*

Pichet Klunchun Thailand

06.22 > 26

FR & EN

Pichet Klunchun is a Thai dancer, choreographer, and contemporary artist known for creating bridges between classical Thai dance with global contemporary performance. In 2010, he founded the Pichet Klunchun Dance Company (PKDC) with the vision of creating pure artistic performances and training a new generation of dancers rooted in Thai classical traditions. PKDC now develops contemporary works grounded in Thai knowledge. Pichet Klunchun has received major international recognition, including the 2008 ECF Princess Margriet Award for Cultural Diversity, honoring artists who combat fear and disrespect of "the other"; the 2012 Chevalier of the French Arts and Literature Order for his cultural influence in France, Thailand, and worldwide; and the 2014 John D. Rockefeller 3rd Award from the Asian Cultural Council for outstanding contributions to international understanding in the arts.

N.60 Workshop

The workshop introduces six core elements from Pichet Klunchun's No. 60 principle. Through guided practice, participants examine their own traditions while exploring connections with innovation and improvisation. The workshop emphasizes the body as a living archive, encouraging dancers to reinterpret inherited forms in contemporary

contexts. By engaging with these elements, participants gain tools to discover and define their own identity in dance, with openness to new creative possibilities

Xavier Le Roy France

06.22 > 26

FR & EN

After studying molecular biology at the University of Montpellier, Xavier Le Roy has been working as an artist since 1991. His first solo works opened up new perspectives in the field of choreography by questioning the conventions of spectacle: *Self Unfinished* (1998), *Produit de Circonstances* (1999), *Gizelle* (2001), *Le Sacre du Printemps* (2007). Part of his research takes the form of works created specifically for exhibition spaces. Since 2018, he has been a professor at the Institute for Applied Theatre Studies in Giessen, Germany.

Embodiments and Exhibitions

« This workshop extends the experiments of *Retrospective* (2012-2018) and *Temporary Title* (2015), designed for museum exhibition spaces. We will explore: the interpretations generated by spaces without a predefined frontality; how the possibility for visitors to enter and exit freely encourages choreographing without controlling the duration of their experience; and how the oscillation between proximity and distance becomes an essential choreographic parameter. Materials: movements, sounds and vocal noises, conversational situations. To question the boundaries of the human or the "more than human," they draw inspiration from the animal, plant, mineral, or mechanical worlds. We will explore how a material is linked to its mode of embodiment and conditions relationships with other performers and spectators, favoring specific modes of being together. No technique is required, only the desire and curiosity to explore these materials. Alternating between performer and spectator, participants will explore how they choreograph each other, and vice versa. After a presentation of the "Matters of Concern" guiding this research, given the duration of the workshop, we will focus on constructing an exhibition sketch rather than delving deeper into the materials. This sketch will be open to the public during the last hours of the workshop. » *Xavier Le Roy*

Ola Maciejewska France

06.22 > 26

FR & EN

Ola Maciejewska, choreographer, focuses her work on the friction between materiality and ephemerality, movement and the conditions of its appearance. In light of these questions, she produces a critical reading of the history of dance. Working on the convergences between dance and the visual arts, her series of works focusing on the serpentine dances invented by Loie Fuller engages the viewer in a reflection on metamorphosis, the natural world, and the hybrid nature of embodiment. Between 2016 and 2018, she was an associate artist at the CCN de Caen Normandie. In 2020, Ola Maciejewska received a grant from Tanzmesse NRW to conduct research on Rolf Borzik's scenography at the Pina Bausch Foundation archives. In 2022, *FIGURY* (przestrzenie), which premiered at the CNDC Angers, received the Gallery Award from the Nadežda Petrovi Gallery in Cacak (Serbia), which will lead to a solo exhibition. In 2023, she created *On Time*, a performance-installation for students at the Beaux-Arts in Paris, and the solo *The Second Body* at the Ménagerie de Verre in Paris.

The *Serpentine Dance Club*, invites participants to discover the multiple layers of the iconic serpentine dances invented by Loie Fuller. The relational, the sculptural, the narrative, and the abstract will be evoked to navigate into how historical references shape Ola Maciejewska's practice. During the first days, the participants will practice individually with the actual 'dancing dress'. What does the dancing dress offer as a co-partner? Endurance, coordination patterns, repetition, visual rhythm, and the sculptural will be explored during the first part of the workshop. The second part of the workshop will revolve around the creation of material with the 'dancing dress' and without it. Structured around working in pairs, both participants will explore corporeal memory of what it is to work with physical imprints, gaps in memory, delay, and fragments as a potential for re-invention of a new vocabulary, stories, and relational dynamics. The last stage of the workshop, will explore the collective energy of dancing together. Focusing on togetherness, creating 'sculptural situations', and opening the doors to gather in an informal setting with the viewers will culminate the *Serpentine Dance Club*.

Mounia Nassangar France

06.22 > 26

FR & EN

Mounia Nassangar is a multidisciplinary artist. A dancer since the age of 10, she forged her character through a multitude of styles, from popping to hip-hop and house, before establishing herself as a choreographer, actress and model. Her career took on a new dimension in 2018 with her performances in Gaspar Noé's film *Climax* and Jean-Paul Gaultier's *Fashion Freak Show*. Since then, she has collaborated with Travis Scott, Aya Nakamura and Kelela. As an actor of cultural transmission, she produces the Waack in Paris festival and directs her company, cie.nassangar, founded in 2023 with the support of the CCNRB and the FAIR-E collective. Following the creation of her first piece, *STUCK*, she is now developing her second creation, while also leading new projects that continue to evolve her artistic vision

"During this week, we will explore the fundamentals of Waacking, from its origins – Punking – to its current form. We will cover the pillars of this discipline: precision in posing, strength of interpretation, and expressive use of the arms. In-depth work on musicality will complete this immersion, allowing you to navigate this discipline with ease. The aim is to use your physical confidence to explore the foundations of the discipline." *Mounia Nassangar*

Jolie Ngemi France

06.15 > 19

FR & EN

Jolie Ngemi is a Congolese dancer, choreographer and musician, born in Kinshasa in 1989, based in Switzerland and working throughout Europe. Trained in contemporary dance and street dance, she has worked with Boris Charmatz (*Danse de nuit, 10 000 gestes*) after training briefly in PARTS in Brussels. She created her solo *Identity n'a ngayi* in 2018 and founded AUC Production as well as the BOSANGANI festival in Kinshasa. Her piece *Nkisi* has been coproduced by many European institutions. In 2025, she created *MBOK'ELengi* and is currently touring internationally as well as working with other fellow artists over the world.

Chakamadesu is a technique developed by the teacher, choreographer, performer and dancer Jolie Ngemi Reymond, and is based on her origins and all her influences, as well as on spirituality, physicality, voice and rhythm.

She developed this unique style of intense and powerful technicality with improvisation, rhythm, speed and grounding that provides strength. Trance is also a part of chakamadesu, where people can travel in their memories, stories of their past, present and future, laughter, tears, liberation... Participants will be guided in a full sense of trust in the process of improvisation and transforming imagery already created in their minds into physicality, through trance. With chakamadesu we touch emotions and each participant is encouraged to develop their own way of moving in space, using their own skills combined with Jolie's propositions. Chakamadesu is an apprenticeship in many levels: physical, emotional, artistic, personal, and also as a group. Overall, chakamadesu is a way to surprising yourself while practicing how to move through space with fluidity, getting grounded, letting oneself give in to the dance, trance, and movements. At the end of the practice, everyone leaves the room with their own "chakamadesu Code".

Sophie Perez et Baptiste de Laubier – Le Zerep France

06.15 > 19

FR & EN

With unwavering consistency, the art of Zerep seeks to explore, question, and verify what theater, stage spaces, and performance can still mean by creating plays for the stage, performances, installations, and stage objects in museums. Zerep pieces reveal a versatile character that is more or less orthodox, bordering on rule-breaking. Zerep is a state of mind that delves into an artistic world where popular brothels and avant-garde refinements are pitted against one another to better experience their mysteries and mystifications. It is an artistic world strangely rooted in reality, where commentary never replaces experience or humanity. The Zerep company is a laboratory for theatrical experimentation.

Perhaps the essential question for the performer is: "What form should I give to who I am?" How can I be as close as possible to my psychological, artistic, and emotional intimacy, while maintaining the necessary distance to create a working tool: myself. The notion of the masked self-portrait, whose scope is not limited to sarcastic or painful caricature, but rather to the fictional and intimate power of a certain personal poetry to be experienced, will be explored during this workshop. This workshop will focus on emblematic concepts of Sophie Perez's work with Zerep: improvisation, the figure, resis-

tance, the idea of personal baggage as a sport, distance, swing, reference, parody, experimental boulevard theater, emptiness, accumulation, monsters, disasters - not to mention wigs, dentures, entrances and exits, historical figures, stunts, masks, falls, random costumes, fake beards, and dismantling... But above all: chance and the mystery of form. Everything that characterizes, both in a noble and pathetic way, the simple fact of being there, on stage.

Christian Rizzo ^{France}

06.22 > 26

FR

Christian Rizzo began his artistic career in Toulouse, where he formed a rock band and launched a clothing brand, before studying visual arts at Villa Arson in Nice and then turning to dance. In the 1990s and 2000s, he performed with numerous contemporary choreographers in Europe and helped create soundtracks and costumes. In 1996, Christian Rizzo founded the association fragile, within which he developed performances, installations, solo and collective pieces. At the same time, he worked in art schools in France and abroad, as well as in institutions dedicated to contemporary dance. From 2015 to 2024, he directed the CCN de Montpellier-Occitanie, renamed ICI (Institut Chorégraphique International), where he developed a cross-disciplinary vision of creation, training, and the sharing of practices. Since January 2025, his projects have once again been supported by association fragile. As an associate artist at the CN D in 2025 and 2026, he is pursuing choreographic, visual, and curatorial research, exploring the tension between body, space, and abstraction, where narratives emerge from gestures.

“This workshop offers young artists a space for choreographic and performative research, informed by the themes that run through my work: the tension between narrative and abstraction, the creation of collective forms without erasing individuality, attention to gesture, the image as a trigger for writing, and the poetic power of what lies beyond the frame. Gestures are seen as central points of articulation: neither a simple form nor an expressive tool, but an active trace, a remnant, a fragment of narrative or abstraction in motion. Using personal material - memories, images, sensations - each participant will develop gestural scores that will serve as the basis for a composition in dialogue with other bodies, space, and the time of the performance. In this approach, what is off-screen becomes a dramaturgical and poetic lever, activating the invisible, the void, and anticipation. It transforms the

shared space into a place of fragile apparitions where gestures are constructed as much in what is present as in what is missing.” *Christian Rizzo*

Amir Sabra & Hamza

Damra – Stereo 48

Company ^{Palestina}

06.15 > 19

EN

Stereo48 is a Palestinian dance company working between Europe and Palestine. In 2015, members of Stereo48 joined the Belgian-Palestinian dance production *Badke*, a co-production between les ballets C de la B, KVS (Royal Flemish Theatre), and the A.M. Qattan Foundation. Since then, Stereo48 has created several original works, including *HipHopGees* and *Until Spring*, and has toured both nationally and internationally. Their performance *What Did You Do Behind the Curtain?* won the Prix de la Technique at Danse élargie—an international dance platform presented by Théâtre de la Ville in Paris in 2022. Currently, Stereo48 is revisiting *Badke*, in collaboration with laGeste, the company istouring *Badke Remix*, a contemporary reinterpretation of the original dance piece that premiered in June 2025. In addition to its artistic work, Stereo48 is dedicated to strengthening the Palestinian dance scene and supporting emerging dancers.

Embodying Space – A Movement Workshop Inspired by *Badke Remix*

A workshop led by Amir Sabra and Hamzeh Damra, placing experimentation at its core—particularly through intense movement, hip-hop, and Palestinian folk dance. What does cultural and folk dance look like today? How can we experiment and improvise without losing the essence of these traditions? How can different dance languages meet and coexist within one body? Drawing from their personal experience at Stereo48, as well as their collaboration with the renowned Belgian dance company LaGeste on the creation of *Badke Remix*—a contemporary reinterpretation of traditional Palestinian dance—the workshop invites dancers to explore their own relationships to their movement practices. Participants are encouraged to reinterpret their dance forms and develop their own contemporary signatures through experimentation, improvisation, and compositional processes.

Michel Schweizer ^{France}

06.15 > 19

FR

After studying at the Bordeaux Conservatory of Dramatic Arts and the Bordeaux School of Fine Arts, Michel Schweizer began to gain experience in the fields of visual arts and contemporary dance. Michel Schweizer’s various pieces naturally associate the stage, visual arts, and a certain idea of “enterprise”. His approach consists of shifting statements and reinjecting a societal or human reality onto the stage. He is driven by a movement that is always the same: to go out and meet the world and bring together temporary, ephemeral communities. In 1995, he created the La Coma company and presented his first piece, entitled *Assanies 1 and 2*. In 2025, thirty years after the birth of La Coma, he created *DOGS [Nouvelle du parc humain]*, a show that brings together a group of young dancers, and *VIVANT !*, a piece designed for the choreographic research group (Atelier de Recherche Chorégraphique) at the University of Poitiers.

Participants will be invited to question their practice in relation to the economy of life that structures the space of representation. Drawing on his experience in building ephemeral communities, Michel Schweizer will guide them in their reflection on the world around them and their place as future artists in society. By highlighting each person’s creative capital and potential, role-playing exercises and reflection sessions will enable them to better understand their creative capacity, through mastery of what it entails and what it brings into play in their relationships with others. This workshop will bring together individuals motivated to enjoy an artistic and human experience, and will conclude with a public performance. This workshop requires participants to have experience in one of the artistic disciplines. This foundation of experience, however modest, will serve as a valuable reference point for each participant during the various experimentation sessions offered. It is strongly recommended that each participant have previous experience producing and presenting creative work to an audience, regardless of the nature and scale of the work exhibited.

Betty Tchomanga ^{France}

06.22 > 26

FR & EN

Betty Tchomanga was trained in the Angers CNDC, and she began her career as a dancer with artists like Emmanuelle Huynh, Alain Buffard, Fanny de Chaillé, Gaël Sesboué, Herman Diephuis, Marlene Monteiro Freitas and Nina Santes. Since 2019, Betty Tchomanga has mainly been focusing on choreographic research and composition, and she has created *Madame, Mascarades, Leçons de Ténèbres* and the 4-episode choreographic series *Histoire(s) Décoloniale(s)*. Betty Tchomanga is associate artist with Théâtre de la Bastille in Paris and Danse à tous les étages CDCN itinérant en Bretagne.

“This workshop will focus on themes that run through my choreographic work: What memories of dance do our bodies carry? What memories do we choose to summon when we create? Through physical practices that place the body in different registers of intensity, we will explore states of letting go that are conducive to opening up the imagination. How does the body open up paths other than thought to construct meaning? We will also explore the form of the portrait and self-portrait through a writing practice derived from my latest piece, *Histoire(s) décoloniale(s)*. How can we tell our stories by bringing to life the links between small and large-scale history?” *Betty Tchomanga*

Joris Lacoste et Jeanne

Revel-Collectif W ^{France}

06.15 > 19

EN

Collectif W, is interested in the relationship between words and actions, words and gestures. How can we describe movement? How can we perform words? How can we name what we do so that we can share it, discuss it, and pass it on? How can we find a language that is unambiguous and common to all members of a project, allowing everyone to freely appropriate the challenges of a work? Through its experiments, the Collectif W develops the tools that enable it to answer these questions: games to test performance practices, a system for notating performed actions in order to write scores, theoretical seminars, critical workshops, as well as articles and conferences. The Collectif W resides and performs in theaters, festivals, art schools, choreographic centers, and museums.

The Collectif W proposes to continue its research by focusing on the notion of modulation: how to develop a movement over time, a word, a song, by constantly pushing back its action, varying its modalities, intensities, registers, exploring all its possibilities step by step, allowing unexpected ways of interpreting it to emerge? Through improvisation protocols with strict rules, this workshop will be an exploration of persistence: to try to understand how obstinacy can transform a simple gesture into choreography, a theme into rhapsody, a phrase into speech, a motif into architecture.



Giant classes

06.16

10:30 am > 12:00 pm

At **Square Dom Bedos**

Bienvenue Bazié

Bienvenue Bazié invites you to discover and explore the movements of the Auguste-Bienvenue Company's choreographic works. A moment to connect with yourself and others, to feel the movement, share the group's energy, and let your body express itself freely.

06.23

10:30 am > 12:00 am

At **Square Dom Bedos**

Oksana Kucheruk

Oksana Kucheruk, ballet mistress at the Opera national de Bordeaux, invites you to an introduction to classical ballet, which will cover the fundamentals of this technique.

Morning classes

06.17 > 19. & 06.24 > 26

10:00 am > 12:00 pm

At **tnba – Théâtre national Bordeaux Aquitaine**

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

Workshop for school staff

06.15 > 19 & 06.22 > 25

06.15 – 2:30 pm > 5:30 pm
06.16 – 2:30 pm > 5:30 pm
06.17 – 2:30 pm > 5:00 pm
06.18 – 10:00 am > 6:00 pm
06.22 – 2:30 pm > 5:30 pm
06.23 – 2:30 pm > 5:30 pm
06.24 – 2:30 pm > 5:00 pm
06.25 – 2:30 pm > 5:00 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.

Camping health

Health Workshops

06.17 + 18

06.24 + 25

10:30 am > 12:00 pm

At **Pôle d'enseignement supérieur de musique et de danse (PESMD)**

By appointment
Free for schools / partners
€5 for individual campers

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

Physiotherapy sessions

06.18 + 19

06.25 + 26

9:00 am > 12:00 pm

At **Pôle d'enseignement supérieur de musique et de danse (PESMD)**

Consultation, by appointment
30 min
€ 5

Physiotherapists Anne Lafeuillade and Pierre-Antoine Perron are available for consultations to provide advice on prevention, physical conditioning, returning to activity, or for recovery treatments, massages, and stretching.

Professional meetings

Presentation of CN D's creative and research support schemes

06.17 & 24

1:00 pm > 1:45 pm

At **tnba – Théâtre national Bordeaux Aquitaine**
With the production team at *CND*

Information point for professionals

06.18 & 25

1:00 pm > 1:45 pm

At **tnba – Théâtre national de Bordeaux Aquitaine**
The Professional Resources team answers all your questions on your activity (regulations, structuring, status, etc.), your career path (integration, understanding the sector, professional retraining, etc.) and your health.

Consent in Mediation and Arts and Cultural Education Practices in Dance

06.18

10:00 am > 6:00 pm

At **Marché des Douves de Bordeaux**
With the *ACE* team at *CND*

This event will bring together professionals in arts education and outreach from different regions and countries to discuss the theme of consent. How is the concept of consent addressed with children and young people? How is it implemented by artists and cultural mediators? How do these considerations influence arts and cultural education initiatives and projects? The event will feature accounts of experiences, practical examples, lectures and round-table discussions...

Places

tnba – Théâtre national Bordeaux Aquitaine

3 place Pierre Renaudel / BP 80031
33 034 Bordeaux Cedex
Tramway C, D, F
Bus 16
+33 (0)5 56 33 36 60
tnba.org

Conservatoire de Bordeaux - Jacques Thibaud

22 quai Sainte-Croix
CS 82065 - 33088 Bordeaux Cedex
Tramway C, D, F
+33 (0)5 56 92 96 96
conservatoire.bordeaux.fr

Les Avant-Postes

3 rue Beyssac, Bordeaux, France 33800
Tramway C, D, F
Bus 1, 20, G

Square Dom Bedos

Rue Jacques d'Welles, 33800 Bordeaux
Tramway C, D, F
Bus 16

Pôle d'enseignement supérieur de musique et de danse de Bordeaux Nouvelle-Aquitaine (PESMD)

19 Rue Monthyon, 33800 Bordeaux
Bus 1, 20, G
+33 (0)5 56 91 36 84
pesmd.com

Opéra national de Bordeaux

8 - 13 Cr Georges Clemenceau, 33000 Bordeaux
Tramway B, F
Bus 1, 15, 5, 23, 20, G

21 rue Vauban, 33800 Bordeaux
Tramway C, D
Bus 15
+33 (0)5 56 00 85 95
opera-bordeaux.com

DRAC Nouvelle-Aquitaine

54 rue Magendie, CS 41229
33074 Bordeaux
Tramway F
Bus 1, 20, G
+33 (0)5 57 95 02 02

Miroir d'eau

Place de la Bourse
33800 Bordeaux
Tramway C

Marché des Douves de Bordeaux

4 bis Rue des Douves
33800 Bordeaux
Tramway F
Bus 1, 5, 15, 23, G
+33 (0)5 57 71 75 93

Books on the Move bookstore

43 rue des Douves
33800 Bordeaux
Bus 1, 20, G
+33 (0)6 84 89 73 82

Contact

Reservations, practical information, how to find us
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Reception

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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

900 Satellites

Free entrance

Tout recommencer

et Aux forces mineures

Full price €9 — Reduced price €4

Except

Closing party

Films

Giant classes

Middle party

Public presentation of workshop

School marathon

Talks

Workshops for non-professionals*

Free entrance

*On reservation

Workshops 20 hours

€200 (individual)

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

Camping Health

Campers only

€5

Morning Classes

Campers only

CN D card

€10

Audience members, artists, researchers, amateurs, join the CN D card! Enjoy reduced rates for all shows, 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!

Information

Reservations and practical information, how to find us:

cnd.fr

tnba.org

lamanufacture-cdcn.org

Renovation work in Pantin!

After more than 50 years, the concrete on the external façades has deteriorated and is showing significant signs of damage. The restoration work will provide an opportunity to restore the building to its original condition. The works will take around 3 years; during this period, the CN D is organising a programme of events held off-site in collaboration with several partners.

Colophon

Chair of the Board of Directors **Anne Tallineau**

Publishing director **Catherine Tsekenis**

Publishing managers **Thomas Arnaudin** and **Laura Linder**

Coordination **Alexy-Laure Marcin**

Texts **Wilson Le Personnic**, **Marie Pons**, **Charlotte Imbault**, the CN D teams, the speakers and the artistic teams

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Partners

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



The Hermes Corporate Foundation is supporting Camping as a part of its "Artists dans la Cité" program.



Camping 2026 is presented with the tnba - Théâtre national Bordeaux Aquitaine and La Manufacture CDCN Nouvelle-Aquitaine Bordeaux La Rochelle.



Camping 2026 is supported by TBM - Transport Bordeaux Métropole.



Camping 2026 has been accredited by the Mediterranean Season program.



Camping 2026 is made possible thanks to partner venues, which provide their spaces : the City of Bordeaux, the Conservatoire de Bordeaux - Jacques Thibaud, the Avant-Postes, the Pôle d'enseignement supérieur de musique et de danse de Bordeaux Nouvelle-Aquitaine (PESMD), the Opéra national de Bordeaux, the DRAC Nouvelle-Aquitaine, the Halle des Doutes and Books on the Move.

The Middle Party and the Closing Party are organized with the city of Bordeaux, the Collectif l'Orangeade et La Sœur.



The presence of some of the campers has been made possible through the support of Trois C-L Maison pour la Danse Luxembourg, l'Agence Wallonie Bruxelles Théâtre Danse Belgique, Institut français Paris, with the support of Bureau du théâtre et de la danse de l'Institut français d'Allemagne, Institut français de Serbie, Institut français du Cambodge, Institut français de Chine, Institut français de Roumanie, Institut français de Dakar, Institut français de Tokyo, Villa Zadig, PRAKTIKABL - a platform for contemporary art and culture Serbie, Office national de diffusion artistique (Onda), Teatro Municipal do Porto Portugal, British Council, the National Choreography Centre of Thailand Project, Centre National de la danse de Bucarest Roumanie with the Fond Culturel National (AFCN) Roumain, as a part of Les Laboratoires de l'Académie de Danse et Performance project 2025-2026, Taipei Performing Arts Center Taiwan (TPAC) and Lalanbik-CDCN océan Indien



calendar

camping Bordeaux

For everybody

For campers

06.15.26

9:30 am > 12:00 pm Reception of individual campers
tnba – Théâtre national Bordeaux Aquitaine
2:00 > 6:00 pm Workshops
2:30 > 5:30 pm Workshop for school staff
tnba – Théâtre national Bordeaux Aquitaine

06.16.26

10:30 am > 12:00 pm Giant class / Bienvenue Bazié
Square Dom Bedos
2:00 > 6:00 pm Workshops
2:30 > 5:30 pm Workshop for school staff
tnba – Théâtre national Bordeaux Aquitaine
7:30 > 8:00 pm Performance / *900 Satellites*, Nêmo Flouret
Miroir d'eau

06.17.26

10:00 am > 12:00 pm Morning classes
tnba – Théâtre national Bordeaux Aquitaine
10:30 am > 12:00 pm Health Workshops
PESMD
1:00 > 1:45 pm Presentation of CN D's creative and research support schemes
tnba – Théâtre national Bordeaux Aquitaine
2:30 > 5:00 pm Workshop for school staff
tnba – Théâtre national Bordeaux Aquitaine
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Amateur practice workshop by Amir Sabra & Hamza Damra – Stereo 48 Company
Conservatoire de Bordeaux – Jacques Thibaud
7:30 > 8:30 pm Performance / *Ongoing*, Ola Maciejewska
tnba – Théâtre national Bordeaux Aquitaine
9:00 > 10:00 pm Performance / *Le titre est en arabe*, Danya Hammoud
tnba – Théâtre national Bordeaux Aquitaine
Performance / *Ommi Sissi*, Mohammed Issaoui
tnba – Théâtre national Bordeaux Aquitaine

06.18.26

9:00 am > 12:00 pm Physiotherapy consultations
PESMD
10:00 am > 12:00 pm Morning classes
tnba – Théâtre national Bordeaux Aquitaine
10:00 am > 6:00 pm Consent in Mediation and Arts and Cultural Education Practices in Dance
Marché des Douves de Bordeaux
10:00 am > 12:00 pm Health Workshops
PESMD
1:00 pm > 1:45 pm Professional resources
tnba – Théâtre national Bordeaux Aquitaine
2:00 > 6:00 pm Workshops
6:15 > 7:00 pm Talk / Laurence Pagès
Books on the Move bookstore
6:30 > 7:30 pm Amateur practice workshop by Jolie Ngemi
Conservatoire de Bordeaux – Jacques Thibaud
7:30 > 8:50 pm Performance / *Le titre est en arabe*, Danya Hammoud
tnba – Théâtre national Bordeaux Aquitaine
Performance / *Ommi Sissi*, Mohammed Issaoui
tnba – Théâtre national Bordeaux Aquitaine
9:00 > 10:15 pm Films / Carte blanche studio Amalgam
Les Avant-Postes

06.19.26

9:00 am > 12:00 pm Physiotherapy consultations
PESMD
10:00 am > 12:00 pm Morning classes
Square Dom Bedos
2:00 > 6:00 pm Workshops

06.20.26

2:00 > 7:00 pm Schools Marathon
tnba – Théâtre national Bordeaux Aquitaine
Conservatoire de Bordeaux – Jacques Thibaud
Les Avant-Postes
7:00 pm > 1:00 am Middle party
Square Dom Bedos
1:00 am > 6:00 am After party
Bien Public

06.21.26

3:30 > 5:00 pm Performances / *Tout recommencer* et *Aux forces mineure*, La Tierce
Abbaye de la Sauve-Majeure, La Sauve

06.22.26

9:30 am > 12:00 pm Reception of individual campers
tnba – Théâtre national Bordeaux Aquitaine
2:00 > 6:00 pm Workshops
2:30 > 5:30 pm Workshop for school staff
tnba – Théâtre national Bordeaux Aquitaine

06.23.26

10:00 am > 12:00 pm Giant class / Oksana Kucheruk
Square Dom Bedos
2:00 > 6:00 pm Workshops
2:30 > 5:30 pm Workshop for school staff
tnba – Théâtre national Bordeaux Aquitaine
7:30 > 8:40 pm Performance / *4 Legs Good Remix*, Claire Cunningham
tnba – Théâtre national Bordeaux Aquitaine
9:00 > 10:15 pm Performance / *L'art de vivre*, Clédat et Petitpierre
tnba – Théâtre national Bordeaux Aquitaine

06.24.26

10:00 am > 12:00 pm Morning classes
tnba – Théâtre national Bordeaux Aquitaine
10:30 > 12:00 pm Health Workshops
PESMD
1:00 > 1:45 pm Presentation of CN D's creative and research support schemes
tnba – Théâtre national Bordeaux Aquitaine
2:30 > 5:00 pm Workshop for school staff
tnba – Théâtre national Bordeaux Aquitaine
2:00 > 6:00 pm Workshops
6:15 > 7:00 pm Talk / Nadia Lauro
Books on the Move bookstore
6:30 > 7:30 pm Amateur practice workshop by Mounia Nassangar
Conservatoire de Bordeaux
7:30 > 8:45 pm Performance / *L'art de vivre*, Clédat et Petitpierre
tnba – Théâtre national Bordeaux Aquitaine – Jacques Thibaud
9:00 > 10:00 pm Performance / *Monstres de circonstances*, Xavier Le Roy
tnba – Théâtre national Bordeaux Aquitaine

06.25.26

9:00 am > 12:00 pm Physiotherapy consultations
PESMD
10:00 am > 12:00 pm Morning classes
tnba – Théâtre national Bordeaux Aquitaine
10:30 am > 12:00 pm Health Workshops
PESMD
1:00 pm > 1:45 pm Professional resources
tnba – Théâtre national Bordeaux Aquitaine
2:30 > 5:00 pm Workshop for school staff
tnba – Théâtre national Bordeaux Aquitaine
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Amateur practice workshop Brigel Gjoka
Conservatoire de Bordeaux – Jacques Thibaud
7:00 > 8:15 pm Performance / *Une Leçon de Ténèbres*, Betty Tchomanga
tnba – Théâtre national Bordeaux Aquitaine
7:30 > 8:30 pm Performance / *Monstres de circonstances*, Xavier Le Roy
tnba – Théâtre national Bordeaux Aquitaine
9:00 > 9:45 pm Film / *Starkness*, Jonathan Drillet et Marlène Saldana
Les Avant-Postes

06.26.26

9:00 > 12:00 pm Physiotherapy consultations
PESMD
10:00 am > 12:00 pm Morning classes
tnba – Théâtre national Bordeaux Aquitaine
2:00 > 6:00 pm Workshops
8:00 pm > 1:30 am Closing party
tnba – Théâtre national Bordeaux Aquitaine

And also

Books on the Move

06.15 > 26

Starting at 11:00 am
tnba – Théâtre national Bordeaux Aquitaine
Starting at 12:00 pm
Books on the Move bookstore