

CN D

A space for artistic experimentation

Following the cancellation of Camping 2020, the 6th edition of this festival – an international choreographic platform – will adapt and take on a new format for 2021. A unique experience offering encounters with artists from the international choreographic scene, and open to other artistic fields, Camping is an artistic campground that opens up all the poetic experiences of dance, theatre, performance and visual arts.

In 2021, Camping is in Pantin, Paris and Lyon. Camping is 10 shows and 25 workshops for 400 campers – professional dancers and students from 20 art schools. Camping proposes a programme of courses, workshops, performances, film screenings and public presentations. Camping is open to everyone involved in dance and the arts, whether students, teachers, performers, choreographers or researchers, and also to a wide audience of amateurs and spectators, adults and children.

For everybody

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camping

summer 2021

Pantin / Paris / Lyon





For everybody

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

In Pantin at the CN D and Théâtre du Fil de l’eau, at Laboratoires d’Aubervilliers, discover the work of students and the pieces created by leading choreographers and emerging artists: Dominique Bagouet, Bryan Campbell, Matija Ferlin, Thibault Lac & Tobias Koch & Tore Wallert, Anna Massoni, Elsa Michaud & Gabriel Gauthier, Poliana Lima, River Lin & Scarlet Yu, Michelle Moura, Christian Rizzo.

performances



Anna Massoni, *Notte* ©Angela Massoni

Anna Massoni France
Notte
06.15 & 16
7:00 pm / 50 min.
CN D Studio 8
€ 15 / € 10 / € 5

Conception, choreography, performance
Anna Massoni
Choreography assistant, dramaturgy
Vincent Weber
Lighting and set design
Angela Massoni
Advisor
Simone Truong
Singing assistant
Jean-Baptiste Veyret-Logerias
Research partner
Cynthia Lefebvre

“Man is the half-open being”, wrote Gaston Bachelard. In this piece, Anna Massoni opens a door into her personal world. Constructed around the idea of porosity between the interior and exterior of the body, *Notte* stages the dancer and choreographer’s body and voice in a finely poised creation. In this piece, which she describes as a “choreography of detail”, movements meet murmurs, breaths and humming. Gestures, actions and song are articulated in a space opened up by a lighting design imagined by the choreographer’s sister, Angela Massoni. Between openness and closure, revelation and obscurity, *Notte* probes intimacy and solitude, and seeks to affect the spectator’s perception by superimposing a layer of the imaginary over reality. Driven by Anna Massoni’s desire to concentrate on her own writing after a series of collective pieces, *Notte* was developed largely in residence at the CN D, where she benefits from a long-format residency. Having trained in contemporary dance at the CNSMD in Lyon, the dancer and choreographer Anna Massoni worked as a performer with Noé Soulier, Simone Truong and Cindy Van Acker. She created *Ornement* (2016) with Vania Vaneau and *(To) Come and See* (2015) with Simone Truong, Adina Secretan, Elpida Orfanidou and Eilit Marom. She is currently associated with Vincent Weber within Association 33° parallèle, which supports their respective works.

Produced by Association 33° parallèle.
Co-produced by La Manufacture CDCN Nouvelle-Aquitaine Bordeaux La Rochelle, Les Hivernales CDCN d’Avignon, Le Dancing – CDCN Dijon Bourgogne Franche-Comté. With the support from CN D Centre national de la danse, PACT Zollverein Essen, la Ménagerie de verre-Paris. First performed on 6 December 2019 at Manufacture-CDCN Bordeaux.

Repertoire
Christian Rizzo France
b.c, janvier 1545, fontainebleau
06.15 > 17
8:00 pm / 1h
CN D Grand studio
€ 15 / € 10 / € 5

Choreography, scenography, costumes
Christian Rizzo
Performer
Julie Guibert
Light design
Caty Olive
Musical creation
Gerome Nox

During the premiere of *ni fleurs, ni ford mustang* [neither flowers, nor ford mustang] in 2004 at the Ballet de l’Opéra de Lyon, Christian Rizzo met the dancer Julie Guibert; before long, he felt the desire to write a solo form for her, exploring her way of inhabiting the stage. Slowly tailor-made for her, like a garment, this contemplative solo is placed in the indeterminate – on the frontier of a ritual and an artistic installation. Instead of using a choreographic approach, which Christian Rizzo’s entire work seeks to subvert, he has adopted the skills of a goldsmith or calligrapher, cutting up the performer’s body, sculpting it directly in space as in a bas-relief. In a casing sculpted by Caty Olive’s vacillating lighting, Julie Guibert’s

figure brings out buried aesthetic layers: each gesture is a glimpse through a perceptive door, infusing an image – into which echoes of the sculptor Benvenuto Cellini’s *Nymph of Fontainebleau* then glide. Is this really a solo? The presence of a chimerical figure, straight out of a David Lynch film, which remodels the space around her, composes a duet of shadows busying about the preparations for an enigmatic ceremony.

Christian Rizzo is a versatile artist, at the same time dancer, choreographer, musician and fashion designer. His work in dance dates back to the 1990s. Initially a performer for numerous choreographers, he began to create his own pieces within the association Fragile, composing malleable sensory spaces open to correspondences and collaboration, giving rise to installations, performances or dance pieces, such as *D’après une histoire vraie* (2013). As head of the Centre chorégraphique national de Montpellier since 2015, he has continued this research into breaking down barriers between practices and forging connections between knowledge, bodies and spaces.

Executive production ICI–CCN Montpellier – Occitanie / Direction Christian Rizzo.
Co-produced by l’association fragile, Festival Montpellier Dance, CN D Centre national de la danse. With the support from La Passerelle, Scène nationale de Saint-Brieuc. First performed on 24 June 2007 at Montpellier Danse.



Thibault Lac, Tobias Koch & Tore Wallert, *SUCH SWEET THUNDER* © James Bantone

French premiere
Thibault Lac France
Tobias Koch Switzerland
& Tore Wallert Sweden
SUCH SWEET THUNDER
06.15 & 16
9:30 pm / 1h
CN D
€ 15 / € 10 / € 5

Choreography and performance
Thibault Lac
Music and performance
Tobias Koch
Sculpture and installation
Tore Wallert
Dramaturgic consultant
Stephen Thompson

There is strength in numbers in *SUCH SWEET THUNDER*. Drawing on sculpture, concert and performance, this piece combines the talents of dancer Thibault Lac, composer Tobias Koch and visual artist Tore Wallert. The trio move between risers and the audience around them, in an immersive sonic and visual universe. Subverted pop songs, a cappella voices and electronic sounds accompany their reveries, where reality quickly gives way to fiction and the virtual. Lassos intersect with surreal fragments, producing sensory effects. Working on imbalance and instability, this piece, which marks Thibault Lac’s first time choreographing, makes elusive characters appear and disappear, at once alone and connected to others. After picking up the Young Choreographer’s Award at the ImPulsTanz festival in Vienna in 2019, *SUCH SWEET THUNDER* is being presented for the first time in France. Thibault Lac studied architecture before training in dance at P.A.R.T.S. in Brussels. He met Jérôme Bel and Tino Sehgal very early on in his career, before working as a performer with Trajal Harrell, Mathilde Monnier and Noé Soulier. He benefits from a long-format residency. The Swiss-born musician and composer Tobias Koch studied at the Hochschule für Musik in Basel. He works in the fields of performing arts, cinema and visual arts; his musical compositions have been presented in numerous festivals and museums. Tore Wallert is a contemporary artist and director of Swedish origin. He divides his time between Stockholm and Berlin, and his work has been exhibited worldwide. In 2016 he wrote and directed the film *Walkers*.

Co-produced by Roxy Birsfelden, Tanzhaus Zürich. With the support from Kem Warsaw Fachausschuss Tanz & Theater BS/BL. Co-production in the frame of the Programmers’ Fund of RESO – Dance Network Switzerland, supported by Pro Helvetia, Swiss Arts Council. Recipient of the ImPulsTanz – Young Choreographer’s Award 2019. First performed on 19 January 2019 at Roxy Birsfelden, Basel.

French premiere
Michelle Moura Brazil + Germany
BLINK mini unison intense wail
06.18
7:00 pm / 50 min.
06.19
5:00 pm / 50 min.
CN D Studio 3
€ 15 / € 10 / € 5

Concept
Michelle Moura
Performance
Clara Saito, Michelle Moura
Collaboration in the creation
Clara Saito, Lisa Vereertbrugghen
Sound creation
Steve Martin Snider
Sound performance
Kaj Duncan David
Dramaturgy
Alex Casal
Lighting creation
Lucas Amado
Lighting execution
Annegret Schälke
Costumes
Lisa Vereertbrugghen
Advisors
Elisabete Finger, Jeroen Fabius, Katerina Bakatsaki

Eyes wide open. Eyes shut. Eyes rolled back. The stare turned inwards. Michelle Moura has taken up a formidable challenge: to write a score for the essentially involuntary movements of eyelids. By paying attention to something as tiny, evanescent and instinctive as a blink. By building up in a magisterial way a study of its hold on faces and bodies. The choreographer is thus standing up for an exploratory, generative approach: creating practices that induce transformations in physical and psychic states. Expressive sensations, postures and movements construct emotional experiences. The challenge is to remain as close as possible to the body, that factory of emotions. Introducing disturbance into a stare. Cultivating phenomena of resonance. With female saints in rapture, shamans, acidic characters from manga, carnivorous plants: the figures embodied by Michelle Moura and Clara Saito swerve between the ecstatic and grotesque. This meteorology of affects both eludes us and draws us into its powerful presence. Born in Brazil, Michelle Moura lives and works in Berlin. She took the Essais training course at the CNDC in Anger (2010) and Das Choreography in Amsterdam (2015) before participating in the foundation of Cauliflower Miniglobal Artistic Community (2012) with seven other Brazilian artists. She has created *CAVALO* (2010), *FOLE* (2013), *BLINK* (2015), *Coreografia estudio #* (2016) and *Enquanto Somos Humanos* (2019). Her pieces have been put on at a large number of South American and European festivals, including Panorama in Brazil, the Venice Biennale, Santarcangelo and ImPulsTanz.

Co-produced by Michelle Moura, Bienal de Dança SESC (São Paulo), Das Choreography (Amsterdam). With the support from Cândida Monte, Wellington Guitti (La Bamba, Curitiba). First performed on 29 September 2017 at SESC Consolação, São Paulo.



Poliana Lima, *Things move but they do not say anything* © Alvaro Gomez Pidal

French premiere

Poliana Lima Brazil + Spain

Things move but they do not say anything

06.18

8:30 pm / 1h15

06. 19

6:30 pm / 1h15

Théâtre du Fil de l'eau, Pantin

€ 15 / € 10 / € 5

Concept, choreography and direction

Poliana Lima

Performers

Cláudia Bosch, Laura Cardona, Ada Continente, Carla Diego, Natalia Fernandes, Cris Manso, Danielle Mesquita, Clara Pampyn, Almudena Perez, Isabela Rossi, Maddi Ruiz de Loizaga, Ainhua Uzandizaga

Choreography assistant

Lucas Condó

Lighting design

Carlos Marquerie

Sound design

Arne Bock

Costume designer

Anaïs Zebrowski

Costume assistant

Diego Carrasco Pulido

Audiovisuals

Álvaro Gomez Pidal, Alexis Delgado Búrdalo

“Things move but they do not say anything”: with this title, Poliana Lima evokes the perpetual movement of all that is around us. The brazilian choreographer, whose work is acclaimed in Spain, where she now lives, has chosen to revisit and expand a piece she created in 2017, to explore, with twelve dancers, the forms of transformation and repetition offered by nature. *Las Cosas Se Mueven Pero No Dicen Nada* approaches these through abstraction rather than figuration. On stage, the noises and sounds produced by the performers are captured and amplified to become a soundscape, orchestrated by Arne Bock. With their feet firmly planted on the ground, the bodies sway, reel and resist against unpredictable forces. In response to an unstable world, Poliana Lima’s turns a group of women into an image of resilience in motion, whose breath instils rhythm in the whole piece. The brazilian-born dancer and choreographer Poliana Lima currently lives in Madrid. Since 2011, her works have been performed at numerous European festivals, including the Edinburgh Fringe and Spring Forward. After creating two pieces with the Lithuanian dancer Ugne Dievaityte, she worked with extended casts for *Atávico* (2014) and *Aquí, Siempre* (2019). She has been awarded several prizes in Spain, including first prize at the Certamen Coreográfico de Madrid.

Co-produced by Teatros del Canal (Madrid), Festival DDD Dias da Dança – Teatro Municipal do Porto, CN D Centre national de la danse. With the support from Fondation Porosus. First performed on 22 April 2020 in the frame of DDD – Festival Dias da Dança 2021.

Creation

Bryan Campbell USA + France

Janitor of Lunacy: a Filibuster

06.19

2:00 pm / 8h

CN D Studio 8

€ 15 / € 10 / € 5

Concept and performance

Bryan Campbell

French version advisor

Loup

English version advisor

Jacob Peter Kovner

Musical arrangments

Jo Seilman

With the filibuster, the American political world has invented a strange performance. By means of this strategy, which consists of speaking continuously until the end of the day’s session, an opposition senator has the possibility of blocking the passage of a bill by forcing the postponement of its vote – a feat that Bryan Campbell is now bringing to the stage. During an eight-hour performance, the American choreographer submits himself to the same constraints as the politicians who use the filibuster. Like them, he will not lean on his desk, he will not eat, and he will not take a bathroom break. A piece that is both written and improvised, *Janitor of Lunacy: a Filibuster* allows the audience to leave and return as they please. Proposing a reflection on the interaction between the body and politics, this choreographed marathon fills time – the filibuster’s primary objective – with bravery and vulnerability. Bryan Campbell is an American artist living in Paris. He studied at the Tisch School of the Arts (New York University) and at the Salzburg Experimental Academy of Dance, before joining the Exerce training programme at the CCN in Montpellier. He has performed with Loïc Touzé, DD Dorvillier and Marco Berrettini, favouring multi-disciplinary forms that combine image, text and choreography. His own works include *MARVELOUS* (2015), which associates a fashion magazine and a performance, and *SQUARE DANCE* (2019), inspired by the American social dance of the same name.

Executive production déléguée Météores.

Co-produced by Les Bazis (Sainte-Croix-Volvestre), Le Pacifique I CDCN de Grenoble Auvergne Rhône-Alpes, CN D Centre national de la danse.

With the support from Espace Pasolini Valenciennes, Antre Peaux Bourges, Montévidéo Marseille, La Métive résidence de création artistique à Moutier d’Ahun, théâtre Garonne scène européenne, workspacebrussels, CNCDC–Angers, La Tierce Cie Christophe Haleb dans le cadre de Praxis #8, La Manufacture Atlantique dans le cadre de Déprogrammation, PACT Zollverein ; Honolulu Nantes.

This project received writing support from association Beaumarchais – SACD.

First performed on 19 June 2021 at CN D Centre national de la danse.

Online live performance

River Lin Taiwan + France

& Scarlet Yu Hong-Kong + Germany

Is(o)land Bar

06.19

1h

6:00 pm

Online

Free access upon prior reservation

FR & EN

With

Betty Apple, Ding-Yun Huang, Chih-Wei Tseng, Yilin Yang

IsLand Bar is an open-source project in English by Taipei Performing Arts Center (TPAC), first initiated as an experiment in *ADAM* Lab 2017, and commissioned in Taipei Arts Festival 2018 led by principal artists Scarlet Yu (Hong Kong), Chikara Fujiwara (Japan), Lee Ming-Chen (Taiwan).

Four Taiwanese artists offer their signature cocktail, a political mix of fiction and reality, performing the polymorphic identities of Asian immigrants, expatriates, and descendants of immigrants, in search of possible narratives in a transcultural context. In 2020, *IsLand Bar* was first transformed into an online performance as *Is(o)Land Bar* in Taipei Arts Festival and Melbourne Fringe Festival to offer online encounters between artists and audiences remotely. Each artists will host ten audience at the same time.

Production Taipei Performing Arts Center (TPAC).

Copresentation Taipei Performing Arts Center, CN D Centre national de la danse.

Repertoire

Dominique Bagouet France

Catherine Legrand France

So Schnell

06.21

8:00 pm / 1h05

06.22 & 23

9:00 pm / 1h05

CN D Grand studio

€ 15 / € 10 / € 5

Choreography

Dominique Bagouet (1990)

Reenactment and artistic direction

Catherine Legrand (2020)

Artistic assistant

Dominique Jégou

Transmission assistant

Annabelle Pulcini

Performers

Nuno Bizarro, Ève Bouchelot, Yann Cardin, Florence Casanave, Meritxell Checa Esteban, Élodie Cottet, Vincent Dupuy, Élise Ladoué, Théo Le Bruman, Louis Macqueron, Thierry Micouin, Annabelle Pulcini

Lighting

Begoña Garcia Navas

Costumes design

Mélanie Clénet

Sound design

Thomas Poli

Music

Jean-Sébastien Bach, Laurent Gachet

It was long overdue. Thirty years after its landmark premiere, *So Schnell*, one of Dominique Bagouet’s masterpieces, is back on stage. Revived by Catherine Legrand, a long-time collaborator of the French choreographer, *So Schnell* reveals the subtle writing of one of the great names of French New Dance to a new generation. A work “whose primary subject is dance”, asserts Catherine Legrand, *So Schnell* articulates Johann Sebastian Bach’s cantata BWV 26 – as well as silences and sound effects – with a choreography that is both fluid and virtuoso. Dominique Bagouet continued to refine this piece up to his death in 1992. For this new production, Catherine Legrand, who regularly revives and performs Bagouet’s works, has chosen twelve dancers, mixing generations. The colourful costumes and pop scenography of the original make way for a new sobriety and a lighting design by Begoña Garcia Navas that underlines the architecture of this piece, the work of an artist who has influenced the entire contemporary scene.

Born in 1951, Dominique Bagouet is one of the leading figures in French contemporary dance. Having trained in classical dance, then in modern and postmodern dance in the United States, in 1980 he became artistic director of one of France’s first national choreographic centres, in Montpellier, where he also founded the Montpellier Danse festival. His death in 1992 durably affected the world of French dance. The association Les Carnets Bagouet was founded the same year with the mission of passing on his work.

Production Équilibre.

Co-produced by Montpellier danse, EPCC La Barcarolle, Arques, CN D Centre national de la danse, Collectif Fair(e) // Centre Chorégraphique National de Rennes et de Bretagne, Les Carnets Bagouet, Le Triangle cité de la danse.

With the support from ministère de la Culture – Drac Bretagne, ministère de la Culture – DGCA, région Bretagne, ville de Rennes, Adami.

Residencies Réservoir danse, Rennes, la Ménagerie de verre-Paris.

1990 version first performed on 6 December 1990 at Corum de Montpellier.

2020 version first performed on 19 September 2020 in the frame of Montpellier danse.

Elsa Michaud & Gabriel

Gauthier France

Rien que pour vos yeux

06.22 & 23

7:00 pm / 1h

Laboratoires d’Aubervilliers

Free admission upon prior reservation

Conception and performance

Elsa Gauthier, Gabriel Gauthier

Music

Pierre Aviat, David Leroy

Lighting design

Thomas Laigle

Rien que pour vos yeux is steeped in cinema references. With a nod to the twelfth James Bond film, *For Your Eyes Only* (1981), Elsa Michaud and Gabriel Gauthier imagine a “piece for a film heroine” in which they appropriate the codes of the big screen. The two artists reproduce, stripped of all context, the physical postures and attitudes that actresses adopt to arouse emotion. In the role of the heroine, with Thomas Laigle’s lighting design serving as her only close-up, Elsa Michaud performs a choreography punctuated by a series of micro-events but without any spectacular action, on a stage without scenery. To a sound-track composed by Pierre Aviat and David Leroy, her character passes through states forged by classic cinema scenes. Inspired by their experiences as spectators, Elsa Michaud and Gabriel Gauthier do away with dramatic flourishes in *Rien que pour vos yeux* to seek a form halfway between dance and visual arts. Elsa Michaud and Gabriel Gauthier met at the Beaux-Arts in Paris, from which they are both gradautes. The interdisciplinary performances they create, straddling dance, music and performance, closely resemble spatial installations, and have been presented at the Ménagerie de Verre, the CN D, Actoral and the Entre Cour et Jardin festival. They are currently in residence at the Laboratoires d’Aubervilliers

Executive production Laboratoires d’Aubervilliers.

Co-produced by La Ménagerie de verre.

With the support from Actoral Montévidéo, Le Dancing CDCN-Dijon.

First performed on 3 December 2019 at La Ménagerie de verre in the frame of Les Innacoutumés.

French premiere

Matija Ferlin Croatia

Sad Sam Matthäus

06.23 & 24

7:00 pm / 2h40

CN D Studio 3

€ 15 / € 10 / € 5

Direction, choreography, performance

Matija Ferlin

Dramaturgy

Goran Ferčec

Set design, props

Mauricio Ferlin

Sound design

Luka Prinčič

Light design

Saša Fistrić

Costumes

Matija Ferlin

Direction assistant

Rajna Racz

In 2004, Matija Ferlin launched a long-term project titled *Sad Sam*. This series of pieces creates a tension between the Croatian expression “*now I am*” and the psychological colour of an auto-fictional character, implied by the Englishness of this title. This attention to the present moment, the driving force of Ferlin’s writing, has been expressed in multiple variations: *Sad Sam Revisited* (2004/06), *Sad Sam Almost 6* (2009) or else *Sad Sam Lucky* (2012). Pursuing his collaboration with the playwright Goran Ferčec, for this new episode, the choreographer has taken on Johann Sebastian Bach’s *Saint Matthew Passion*. In the form of a solo, he grapples with this monumental oratorio and invests it as a landscape formed by the sediments of lived experience. Ferlin sets out to explore the relationships between choreography, speech, intimate narrative, dogma and physical performance, which deal with suffering and endurance, transcending the limitations between the probable and the impossible, the rational and the intuitive. Matija Ferlin studied at the School for New Dance Development in Amsterdam before moving to Berlin. On returning to his native town, Pula, in Croatia, he developed explorations at the crossroads between performance, video, exhibition and design, and has worked with numerous stage directors and visual artists. His pieces have been presented at a large number of festivals, such as Ex-Yu in New York, Rhubarb in Toronto, the Contemporary Dance Festival of Bogotá, Les Rencontres Chorégraphiques Internationales in Seine Saint Denis, or Impulstanz. *Sad Sam Matthäus* is to be premiered at the Wiener Festwochen 2021.

Production Emanat, Matija Ferlin.

Co-produced by Wiener Festwochen, CN D Centre national de la danse, Istarsko narodno kazalište – Gradsko kazalište Pula.

Partner Mediteranski plesni centar Svetvin enat, Bunker /

Stara mestna Elektrarna – Elektro Ljubljana.

With the support from Zagreba ko kazalište mladih.

Financial support from Ministrstvo za kulturo RS, Mestna

ob ina Ljubljana, Grad Pula.

First performed on 15 June 2021 at Wiener Festwochen.



Elsa Michaud & Gabriel Gauthier, *Rien que pour vos yeux* © Céline Guillerm

Film exhibition

Galerie des portraits

06.14 > 25
10:30 am > 9:00 pm

CN D
Free entrance

The collection of Portraits of the CN D, conceived by the *Cinémathèque de la Danse*, is putting on a journey through a choreographer's work via a montage of extracts from shows, while focusing on one particular aspect among a wealth of dance material. This exhibition of films shows five portraits projected non-stop in the Galerie space.

Workshops for non-professionals

CN D Studio 12
Free admission
For all as of the age of 7

For the two weeks of Camping, the Studio 12 of the CN D is being transformed into 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!

Fanny de Chaillé
06.15
6:30 > 7:30 pm

Sylvain Prunenec
06.16
6:30 > 7:30 pm

Ola Maciejewska
06.17
6:30 > 7:30 pm

**Jean-Luc Verna,
with Angèle Micaux**
06.22
6:30 > 7:30 pm

Serge Aimé Coulibaly
06.23
6:30 > 7:30 pm

Dimitri Chamblas
06.24
6:30 > 7:30 pm

Workshops presentations

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

CN D
Free admission upon prior reservation

Luis Garay
06.18
6:30 > 7:30 pm

Régine Chopinot
06.25
5:00 > 6:00 pm

**Lisa Nelson & Baptiste
Andrien & Florence Corin**
06.25
6:00 > 7:00 pm

**Hervé Robbe & Michelle
Agnes Magalhaes**
06.25
6:00 > 7:00 pm

Dimitri Chamblas
06.25
7:00 > 8:00 pm

Study days

*Reading dance:
contemporary forms and
practices of dance literacy
in teaching, rehearsing,
and performing*

06.22 & 23
9:30 am > 4:00 pm

**Off-site at the Institut national d'histoire
de l'art and online**
Free admission upon prior reservation

These study days dedicated to the analysis of the different forms of reading implemented in the expanded field of contemporary dance is intended to broaden the historical, semiological or palaeographic approach to documents in order to focus on the materiality of the objects and devices used to dance with images or writings, and the gestures, situations and places allowing their embodiment.

Young researchers' conference

*Dance and Textualities:
What is a Text in Dance*

06.24 & 25
10:00 am > 5:00 pm

CN D
Free admission upon prior reservation

Organised by the Atelier des doctorants en danse, this academic event is devoted to the relationship between dance and literature: how can the tools of literary analysis inform, or even renew the study of textual and writing practices developed from and for dance? Coordinated by Céline Gauthier et Lucas Serol. Scientific Committee: Alice Godfroy (Côte d'Azur), Philippe Guisgand (Lille), Laurence Corbel (Rennes 2), Magali Nachtergaele (Bordeaux MontaigneD), Lucille Toth (Ohio State University), Clément Dessy (Brussels).

Study days

Artistic and Cultural
Education Unit
*Pathways: utopias and
perspectives*

06.22 & 23
10:00 am > 5:00 pm

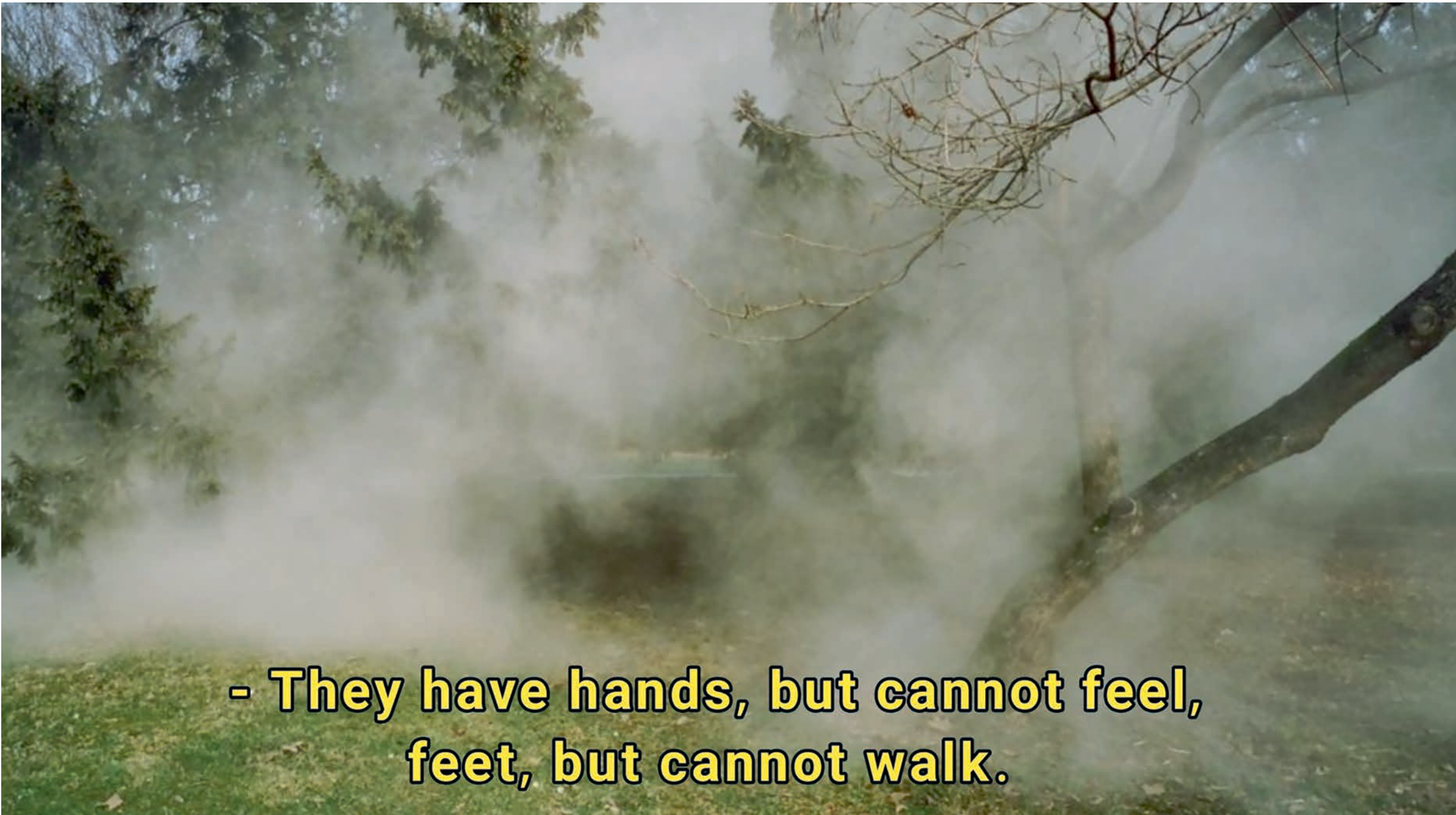
CN D Salle de reception
Free admission upon prior reservation

There has a proliferation of discourse and writing in France in recent years on the subject of artistic and cultural education pathways. So how does the idea of a pathway help us invent frameworks conducive to a shared experience of dance? Does it offer us a means of overcoming our own obstacles to a real acceptance of otherness and of each other's cultures, enabling us to build an intimate relationship with art together? The experience proposed during these two study days will be a framework for thinking about difference, questioning our ways of doing things through a sensitive and political approach, taking a path together as if for oneself. Study days designed in partnership with CCN de Caen en Normandie, La Manufacture CDCN Nouvelle-Aquitaine et Musique et danse en Loire Atlantique.

Media library

06.14 > 18
& 06.21 > 25
1:00 > 7:00 pm
06.19
1:00 > 5:00 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 2021 edition of Camping. A digital videotheque open to all offers numerous audiovisual archive documents for consultation, including the complete programme of the CN D. During Camping, a library, schools library, will include a selection of books by students and teachers from each participating school consisting of works they regard as being of key importance for their education.



Matija Ferlin, *Sad Sam Matthäus*



Workshops for the campers

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. Five workshops will end with a public presentation: Régine Chopinot, Dimitri Chamblas, Luis Garay, Hervé Robbe & Michelle Agnes Magalhaes, Lisa Nelson & Baptiste Andrien & Florence Corin.

Phoenix Atala France

06.14 > 18

FR & EN

atala.xyz

Phoenix Atala is a multidisciplinary visual artist who lives and works in Paris. He met the GRAND MAGASIN team in the early 2000s. Following a residency at Villa Kujoyama (Kyoto, Japan) where they composed several films, the three of them co-wrote and co-performed a dozen pieces. In 2009, he created a device for contemplating landscapes, then did a residency in the United States, chronicling his experiences there in the form of poems or teleconference-performances. On his return, he presented the solo performances *How to write standing up* and *L’Impasse conceptuelle*, in which the processes of writing a show are examined and questioned. He wrote and directed an experimental web series, *La Formule*, in which storyline rules are deconstructed, coded a video game and designed a conference-performance, *Algorithme sur le système binaire*. His productions have been presented at the Centre Pompidou, the Fondation Cartier, the MAC VAL, the Laboratoires d’Aubervilliers, Nanterre-Amandiers, FIAF New York and Human Ressources Los Angeles.

Défaillance critique

Phoenix Atala proposes experiments and research sessions based on *Défaillance critique*, an ongoing film project that engages a reflection on the exploration and acceptance of oneself and one’s difference, the legibility of works, and the artist’s position in society. The project can be read on two levels: fiction and meta-fiction. The fiction is the story of an artist who discovers themselves to be a robot and decides to hack into their own programme in order to free themself from their owners and to take control of their body and mind. The meta-film tells the story of a couple of filmmakers who develops, shoots and edits this science-fiction project to make a film, and in particular to deconstruct metaphors. It will address LGBTIQ+ issues, the dynamics at play in systems of racial domination, and ableism.

Fanny de Chaillé

& Christophe Ives France

06.14 > 18

FR

fannydechaille.fr

Alongside her university research on sound poetry, Fanny de Chaillé works with choreographers and directors such as Rachid Ouramdane, Emmanuelle Huynh, Alain Buffard and Gwenaël Morin. Since 1998, she has created installations, performances and stage pieces. In 2013, she was invited to participate in the Centre Pompidou’s Nouveau Festival, for which she devised *La Clairière* with scenographer Nadia Lauro. She created *LE GROUPE* (2014), *CHUT* (2015), *LES GRANDS* (2017), *DÉSORDRE DU DISCOURS* after Michel Foucault’s *The Discourse on Language* (2019), and *LE CHŒUR* (Talents Adami Théâtre, 2020) as part of the Festival d’Automne à Paris. (performance presented at CN D this autumn 2021). Fanny de Chaillé is an associate artist at Malraux – Scène nationale de Chambéry. She was associated with the CN D in Lyon from 2018 to 2020 where she proposed “study days” for the artistic community. Christophe Ives graduated from the Conservatoire National Supérieur de Musique et Danse in Paris. His career as a dancer-performer began in 1997. He has worked with Joanne Leighton, Daniel Larrieu, Fanny de Chaillé, Martine Pisani, Alain Buffard, Herman Diephuis, Boris Charmatz, Vera Mantero, Christian Rizzo, Emmanuelle Hyunh, Ulla Von Brandenburg, Marlène Saldana & Jonathan Drillet, and Anne-Sophie Turion & Jeanne Moynot. Since 2017, he has assisted Fanny de Chaillé on *LES GRANDS* and *LE CHŒUR*. In 2019, he was in charge of the artistic coordination of Boris Charmatz’s Salle de Chauffe, as part of the *ON DANSE ?* exhibition at the Mucem in Marseille.

Chœur

Fanny de Chaillé and Christophe Ives propose a research project on the figure of the chorus. They work on the choral form as a polymorphic collective identity in order to break with the singular identity of a protagonist defined by their name. They study the emotional voice of the chorus, and the metric cadence of the vocal and gestural flow that this form allows, playing on the multiplicity of forms of address it can generate. This choral voice, considered as a monologue with several voices, is placed in a complex position between the authority of the actor as a speaker and the social position of the audience.

Dimitri

Chamblas France + USA

06.21 > 25

FR & EN

dimitrichamblas.com

Dimitri Chamblas joined the dance school of the Paris Opera at the age of ten. Over the course of his career, he has collaborated with the choreographers William Forsythe, Boris Charmatz, Mathilde Monnier and Benjamin Millepied. He co-founded the Edna association with choreographer Boris Charmatz in 1992. Together they created the duet *À Bras-le-corps*, which has been performed throughout the world and entered the Paris Opera repertoire in 2018. He participated in the creation of Benjamin Millepied’s Los Angeles Dance Project. In 2015, he was appointed Artistic Director of the 3^e Scène – Opéra national de Paris. Since 2017, he has been Dean of the School of Dance at the California Institute of the Arts (CalArts). His recent projects include a duet with rockstar Kim Gordon; *Slow Show*, a show questioning time for fifty performers; *Crowd Out*, an opera for 1,000 singers that he is directing at the Los Angeles Philharmonic. Since 2019, he has been working on *A YARD*, a piece created with a group of inmates from a maximum security prison in Los Angeles. His work has been presented at the Tate Modern in London, the Centre Pompidou (Paris), the Museum of contemporary art of Los Angeles, the Opéra national de Paris, Performa New York and the Louvre Museum, among other venues.

Self portrait

During this week of workshop-creation, Dimitri Chamblas proposes to work on writing a solo. The concepts of interdisciplinarity, transversality, collaboration between the arts and the decolonisation of practices will all feed into this work. Each participant will create their own self-portrait by combining dance and another element, another art: dance and technology, architecture and dance, dance and personal archives, fashion and dance, to name but a few, will provide the working material. Campers will share each step of the process with the group, through discussion: the conception of the project, the composition, the making, and the choices of spaces and devices. At the end of the workshop, each camper will have completed their own “solo portrait” to be presented to the public during an open studio session and for them to keep.

Workshop presentation on 06.25 at 7:00 pm at CN D (see page 5)

Régine Chopinot France

with Vincent Kreyder

06.21 > 25

FR & EN

cornucopiae.net

A dancer and choreographer, Régine Chopinot was artistic director of the Centre Chorégraphique National de La Rochelle from 1986 to 2008. Her practice of the choreographic art is at the crossing of creation, research and transmission. Through her study of ancient and complex sciences of the body, such as yoga, she confronts contemporary dance with the elements and the rhythms of nature. In 2009, she left for the South Pacific to study and experiment with the tools of orality in cultures structured by oral transmission – New Caledonia, New Zealand and Japan. Régine Chopinot is artist in residence at the MC93 – Maison de la culture de Seine-Saint-Denis in Bobigny for La Fabrique d’expériences, and artist in territory at Port des créateurs – Toulon. Within the Academy of the Paris Opera, she created O U I, a dance project for people in exile, learning the French language or in great economic difficulty. Her creations include: *Délices* (1983), *Le Défilé* (1985), *K.O.K* (1988), *St Georges* (1991), *Végétal* (1995), *Very Wet!* (2012), *PACIFIKMELTINGPOT – PMP* (2015-2018), *A D-N* (2021).

Workshop on dance-action improvisation and perception
Accompanied by a live musician, the workshop is intended for anyone involved in body practice and/or the production of artistic acts. The objective is to perceive and implement a physical and energetic space, and to find a tangible basis to federate a homogeneous group, listening to oneself and to others.

Workshop presentation on 06.25 at 5:00 pm at CN D (see page 5)



KASK - School of Arts, Gand © Axel Himburg

Serge Aimé

Coulibaly Burkina Faso + France

06.21 > 25

FR & EN

Serge Aimé Coulibaly’s dance is an act of engagement. His numerous collaborations, notably with Alain Platel or Sidi Larbi Cherkaoui, have offered him a space to confront and assert his identity. Without ever losing a sensuality that has its roots in his native Burkina Faso, in his productions he questions realities and explores themes that resonate on all continents. Since the creation of his company, Faso Danse Théâtre, in 2002, Serge Aimé Coulibaly has forged an original practice, oriented towards humanity, diversity and tolerance. Through the power of his art, he proposes to find that liberating momentum that enables each one of us to put our best foot forward.

Le corps politique

Serge Aimé Coulibaly proposes to approach the political body through the repertoire of his company. For several years now he has been developing a dance vocabulary based on a complex composition, playing on oppositions in movement, fragility and inner violence. Along with the workshop participants, he will address the urgency of what needs to be expressed today, both with his body and in the relationship to space.

Prior dance experience required

Cie XY - Denis Dulon

& Michaël Pallandre France

06.21 > 25

FR & EN

ciexy.com

Cie XY is a collective of acrobats. Michaël Pallandre has been exploring acrobatic lifts as raw material for all his pieces since starting out in 1999. He participated in the productions of *Le Grand C* and *Voyages*. He notably created *Reflets dans un œil d’Homme* (2016) with the company Diable au corps / Prêt à porter. He has taught classical dance, as well as giving courses at the Lido Centre des arts du cirque in Toulouse. Denis Dulon is a lifter. He discovered the circus at the age of nine and has made it his means of stage expression ever since. In 2004, he founded Cie XY with five partners. He participated in the creation of *Laissez-porter*, *Le Grand C*, *Il n’est pas encore Minuit* and *Les Voyages*. He created *Strach* with the Théâtre d’un jour company. He is an instructor at the Centre national des arts du cirque, the Centre régional des arts du cirque in Lomme, and the Academy of Circus and Performance Art in Tilburg Crac.

Lifts

Michaël Pallandre and Denis Dulon propose a work on the body where the objective will be to lift and/or to be lifted, with the intention of teaching any person wishing to learn these techniques to do so with their own body and abilities. While observing technical and acrobatic rigour to ensure each person’s physical wellbeing, but also allowing for moments of playful research, this workshop will provide a better understanding of what is at stake when one lifts or is lifted, and how to develop an acrobatic language. The methodology will seek to minimise the strength required in order to leave the greatest possible scope for interpretation.

Prior dance experience required

Marcelo Evelin Brasil

06.14 > 18

& 06.21 > 25

FR & EN

demolitionincorporada.com

Marcelo Evelin is a Brazilian choreographer, researcher and performer. He lives and works between Teresina (Brazil) and Amsterdam (Netherlands). In Europe since 1986, he studied at the School for New Dance Development in Amsterdam. He is an independent creator with his Platform Demolition Incorporada, established in 1995, and teaches at the Mime School in Amsterdam. His work mingles dance, physical theatre, performance, music, video, and installations. His performances *Repente Fica Tudo Preto de Gente* (2012), *Batucada* (2014), *Dança Doente* (2017), *A Invenção da Maldade* (2019) have been shown in festivals and theaters around the world. He coordinates the Residency Center Campo Arte Contemporanea in Teresina, Piaui, Brazil. In 2019 he received the title of Doctor Honoris Causa by the Federal University of Piaui, Brazil. He is currently working on a creation in collaboration with Latifa Laâbissi, *La Nuit tombe quand elle veut*, which is scheduled to premiere in November 2021. The performance is presented at CN D with Festival d’Automne à Paris.

Creation workbooks

Marcelo Evelin proposes to work from the workbooks of 25 years of Demolition Incorporada, his platform of creation as a choreographer, researcher and performer. From the writings, notes, lists, drawings, images and references that emerged and gave form to his dance creations, the participants are invited to create their own cartography, reframing and reigniting the sources and traces of a dance making process. The workshop will approach workbooks to rethink archive, documentation, transmission and appropriation.

Luis Garay Colombia + Argentina

with Daniel Pizamiglio

06.14 > 18

EN

luisgaray.hotglue.me

Through choreographic systems and explorations on exercise, task and labour, Luis Garay dives into environments that could challenge ideas of productivity, time and presence. He often works with ecstatic bodies, obsessed with GIFS, machines and mechanisms. Nowadays, he gravitates towards ideas of shared imagination and the inhuman: passivity and receptivity as no-power. He is interested in habit and repetition, iteration and alienation. He recently presented his work at ARCOMadrid, Walker Art Center, Malta Festival Pozna , Centre Pompidou Metz, Montpellier Danse, ROHM Theatre Kyoto, GAM, Panorama Festival Brazil, among others. In Buenos Aires he runs the San Martin Theatre Laboratory of Action, an experimental studies program for performative creators. He is currently completing a Master of performance studies at the University of Giessen in Germany.

Naked minds

“Relationships among embodied behaviors, between agency and automatism, artificial and natural, between not doing and doing, mechanisms of the flesh and the space-time. Between theory and practice. Relationships of lack: towards what is not there. Understanding the world as relational requires radical actualizations and trust. We will compose a landscape of relations which will be open to visitors on the last day of the workshop. We will also discuss texts by Leo Bersani and Sara Ahmed among others.” *Luis Garay*

Workshop presentation on 06.18 at 6:30 pm at CN D (see page 5)

Thomas Hauert Switzerland + Belgium

06.14 > 18

FR & EN

zoo-thomashauert.be

Having built a dancer career with Anne Teresa De Keersmaeker, David Zambrano and Pierre Droulers, Thomas Hauert founded his company in 1998. Since then, he has created more than 20 performances such as *Cows in Space* (1998), *modify* (2004), *Accords* (2008), *inaudible* (2016) or *How to proceed* (2018). His work derives from a research on movement, from the relationship between dance and music, and a writing based on improvisation, exploring the tension between liberty and constraint, the individual and the group, order and disorder, form and formlessness. He is responsible for the Bachelor Danse Contemporaine at the Manufacture Haute École des Arts de la Scène in Lausanne, he is “artiste en compagnonnage” at the Théâtre de Liège and is in residency at the Théâtre Les Tanneurs.

Tools for dance improvisation

For this workshop, participants will be invited to use their physical intuition and the creativity that derives from physical circumstances, in order to invent unfamiliar patterns and avoid recreating patterns already inscribed in our bodies. Thus forms, rhythms, movement qualities far more sophisticated than the ones our conscious mind could invent, may emerge.

Prior dance experience required

Lenio Kaklea ^{Greece + France}
06.14 > 18
FR & EN
abd-contents.com

Lenio Kaklea is a dancer, choreographer and writer born in Athens and based in Paris. As a young dancer, she studied at the National Conservatory of Contemporary Dance in Athens. In 2005, she moved to France, completed a two-year course at CNDC in Angers and the master on experimentation in arts and politics directed by Bruno Latour at Sciences Po in Paris. Since 2009, she develops choreographic projects using a wide range of media including dance, performance, text and film. In her work, she explores the production of subjectivity through the organized repetition and transmission of movements and seeks to reveal the intimate and marginal spaces in which we, as individuals, build our identity. An important strand of her work is the project *Practical Encyclopaedia*. From 2016 to 2019, taking to the streets and pathways of different peripheral European territories, she gathered nearly 600 unique stories that testify to the familiarity and diversity of habits, rituals, and trades that compose and distinguish these terrains. In 2019, she is awarded the Dance Prize of the Hermès Italia Foundation and the Triennial of Milan and creates her recent solo, *Ballad*. In 2020, her performance A Hand's Turn entered the collection of the KADIST Foundation. In 2021, she was commissioned by the Athens and Epidauros Festival to create a group piece for the bicentenary of the Greek War of Independence.

Sonates et Interludes
Lenio Kaklea proposes an immersion into the creative process of her new piece, *Sonates et Interludes*, based on the composition of the same name by American composer John Cage, written between 1946 and 1948. This musical work comprises sixteen sonatas and four pieces more loosely structured as interludes. The choreographer works directly from the musical score and develops a movement vocabulary inspired by the dance styles of the time. She proposes to submit these choreographic scores to the participants and to use them as a basis for the development of new material. The aim is not only to reactivate them, but to transform them from each participant's energy into group or individual compositions.

Prior dance experience required

Thibault Lac ^{France}
06.21 > 25
FR & EN

Thibault Lac first studied architecture before attending P.A.R.T.S in Brussels from 2006 to 2010. Alongside his studies, he danced in Jérôme Bel's *The Show Must Go On* in 2019, and assisted Tino Sehgal in his exhibition at the Guggenheim Museum in New York in 2010. A performer with Ligia Lewis, Noé Soulier, Eleanor Bauer, Daniel Linehan, Mathilde Monnier, Alexandra Bachzetsis and Daniel Jeanneteau, he is a recurring presence in the various formats of Trajal Harrell's project: *20 Looks or Paris is Burning at the Judson Church*. He has also participated in collaborative projects as an author: *SUCH SWEET THUNDER* (due to be presented during Camping 2021), created in collaboration with visual artist Tore Wallert and composer Tobias Koch, was awarded the Young Choreographers Prize at the Impulstanz Festival 2019 in Vienna. *Knight-Night* is a new production planned for 2021, in collaboration with Bryana Fritz. He benefits from a long-format residency at CN D.

There and Then, performer lab
Associated with his work on the piece *SUCH SWEET THUNDER* presented at Camping 2021, Thibault Lac offers the chance to examine together the performer's practices and tools, in particular via the connections between danced gestures and fiction. The elaboration of a short performative, individual score will be the leading thread of this exploration of the dynamic relations between abstraction, representation and imagination. The workshop provides a time to question, through discussion and physical practice, the dancer's work, both as the author and performer of their movements and of what theses movements suggest.

Prior dance experience required

Thibault Lac with Tobias Koch and Tore Wallert presents *SUCH SWEET THUNDER* on this edition of Camping (see page 3)

Peter Lewton-Brain ^{Great-Britain + France}
06.14 > 18
FR & EN

Born in London but raised in East Africa and the United States, Peter Lewton-Brain trained as a dancer at the School of American Ballet in New York City. After performing with various American companies, he became a principal dancer with the National Ballet of Portugal and Les Ballets de Monte-Carlo, where he performed major roles in both classical and neo classical repertory. His studies include both french and swiss degrees in osteopathy and training in Polestar Pilates. Along with overseeing a dancer's health clinic, he combines his different knowledge bases to enhance dancer's performance and osteopathic care in prestigious ballets and schools. In 2006, he founded the Association Danse Médecine Recherche (ADMR). He is the President of the International Association of Dance Medicine and Science (IADMS).

Dancers' expression enhanced through awareness and embodiment
The workshop's overriding objective is to promote understanding from dance to enhance expression and ease of movement. It proposes concepts drawn from osteopathy, performance, dance teaching, and research in dance medicine and science. The participants will gain self-awareness and practical take-home tools to enhance their self-expression, dancing, teaching or even caring for dancers. This workshop is aimed at enhancing skills and awareness through the most recent research in functional anatomy, neuro-dynamics and the fascial connective tissue matrix.



Parsons The New School for Design, Paris

Poliana Lima ^{Brazil + Spain}
06.21 > 25
FR & EN
polianalima.com

Born in Brazil in 1983, Poliana Lima lives and works in Madrid. After her first solo, *Palo en la Rueda* (2011), she took part in the European project Performing Gender and collaborated with the Lithuanian performer Ugne Dievaityte on the creations *Es Como Ver Nubes* and *Flesh. Atavico* (2014), her first group work, won numerous prizes. The choreographer is an associate artist at the Conde Duque Cultural Center in Madrid where, in 2019, she presented her documentary choreography *Aqui, Siempre*. She is an Aerowaves 2021 artist with her show *Things move but they do not say anything*, presented during Camping 2021.

Things move but they do not say anything
Poliana Lima proposes to work on the core physical methodology which informed the creation of her choreography, *Things move but they don't say anything*], which is presented this year during Camping. Exploring a combination of physical and attention exercises, participants will engage with ideas of permanence and dissolution through movement. Key aspects of this process will include notions of repetition, stillness, muscular tension and the relationship between specific parts of the body and the body as a holistic entity.

Poliana Lima presents the performance *Things move but they do not say anything* on this edition of Camping (see page 4)

Mark Lorimer ^{Great-Britain + France}
06.14 > 18
FR & EN

Since graduating from the London School of Contemporary Dance in 1991, Mark Lorimer has worked as a dancer, choreographer, teacher and rehearsal director. His main collaborations as a dancer have been with Anne Teresa De Keersmaeker (1994 - present) and with Thomas Hauert (1997 - 2005). Alongside he has worked on many projects with Deborah Hay, Alix Eynaudi, Boris Charmatz, Marten Spangberg, Alain Buffard, Jonathan Burrows, Mia Lawrence among others. As a choreographer, he is working on *Canon and on and on...* for September 2021 in Geneva. As a rehearsal director with Rosas, Anne Teresa De Keersmaeker's company, he works on several creations including *Rain* and *Vortex Temporum*. He teaches at La Manufacture, Lausanne, CDCN, Toulouse, and at P.A.R.T.S. In 2015 he was a member of the collective danceWEB leadership at Impulstanz in Vienna alongside teaching and performing in the festival.

Canon and on and on...
In its classic choreographic form, canon is basically a tyranny, a movement precisely replicated with a small shift in time. *Canon and on and on...* is about leaders and followers, hierarchy and precision but what if we democratize the canon? What if we shift time in a way that the leaders keep changing, accelerating, decelerating or changing the direction of sequence or order, and embrace individual transformation of the material? Mark Lorimer proposes to play and explore a more nuanced reading of canon, in the space, on our bodies and between bodies.

Prior dance experience required





Conservatoire national supérieur de musique et de danse à Paris © Ferrante Ferranti

Ola Maciejewska ^{Poland + France}
06.14 > 18
FR & EN
olamaciejewska.carbonmade.com

Ola Maciejewska's work focuses on practices, learning processes and transmission of a legacy called: Thing Dances - approaches where technologies, objects, equipment, spaces, artifacts, and instruments are involved in the process of movement production. After working with Loie Fuller's 'dancing structure' in Loie Fuller: *Research and Bombyx Mori*, *Sisyphus rock in Tekton* and *Cosmopol*, she embodies a particular genre of dance history as a way to respond to the ecological crisis that calls for new commitments and a new grammar. She received a scholarship from "International Tanzmesse NRW" to carry out research focused on the scenography of Rolf Borzik at the Archives of the Pina Bausch Foundation.

Tool Kit Transmission: Loie Fuller
The participants will be working with tools that emerged from a choreographic research on serpentine dances invented by Loie Fuller. They will focus on tasks that explore the visible and invisible movements, duration, vocal work based on beatboxing techniques – with the participation of Scrarchy – and explore more precisely the intersection between dance and sculpture. The idea is to engage in a collective practice that evokes foreign lands without needing to travel far away.

Lisa Nelson ^{USA} **via Skype**
with Baptiste Andrien
& Florence Corin ^{France + Belgium}
06.21 > 25
FR & EN
contredanse.org/avec-lisa-nelson/

Lisa Nelson is a choreographer, improviser and videomaker. Since the early 1970s, she has been exploring the role of the senses in the representation and observation of movement. Based on her video work, she has created a method of spontaneous composition and a dance show titled *Tuning Scores*. She creates, teaches and puts on shows all round the world, collaborating with numerous artists. Since 1977, she has been the co-editor of Contact Quarterly, an international dance and improvisation review. She lives in Vermont, USA. After training as an architect, Baptiste Andrien turned towards video and dance. He joined Contredanse in 2006 and has worked with Florence Corin on publications and training courses, including a collaboration with Lisa Nelson, which started in 2014 with the publication of two video games and a book about her work. Since 2001, he has collaborated with other dancers, choreographers, musicians and artists on an exploration of Lisa Nelson's *Tuning Score*, through pedagogical workshops, research laboratories and shows. After training as an architect, Florence Corin opted for multimedia creation in the field of dance and digital technologies. With the association Mutin, she has created several installations and choreographic and interactive pieces. Since 1998, she has been the co-director of Les Éditions Contredanse. In collaboration with Patricia Kuypers and Baptiste Andrien, she has produced most of the works published by Contredanse and in particular *Material for the Spine* by Steve Paxton and Anna Halprin, *Dancing Life/ Danser la vie*. Since 2014, she has been working with Baptiste Andrien and Lisa Nelson.

Begin End
Physical practices and video games will cast light on learning processes on the way people use their senses and the way we share what we perceive with others. This workshop is an introduction to Lisa Nelson's *Tuning Games & Scores*. Lisa Nelson will lead this workshop by Skype.

Workshop presentation on 06.25 at 6:00 pm at CN D (see page 5)

Sylvain Prunenec ^{France}
06.14 > 18
FR & EN
a48.fr

Sylvain Prunenec has danced for Odile Duboc, Dominique Bagouet, Trisha Brown, Boris Charmatz, Christian Rizzo, Deborah Hay, Fanny de Chaillé... Since 1995, he has been creating his own pieces in collaboration with other artists: the poet Anne-James Chaton, the writer Mathieu Riboulet, the visual artists Clédat & Petitpierre, the vocalist-improviser Phil Minton, the composer Sébastien Roux, or the painter Françoise Pétrovitch... In 2019, he went on a five-month journey across the Eurasian continent, from the Pointe du Raz in France to Sakhalin island in the far east of Russia, during which dances were presented on public squares to the inhabitants, or passers-by. From this experience, a creative project with the videomaker Sophie Laly and the musician Ryan Kerno premiered in March 2021, titled *48th Parallel*.

So Schnell
"From *So Schnell*, I still sense the fluid, light quality of some of the parts I danced myself; the nervy, repetitive solo by Olivia Grandville on the mechanical sounds of knitting machines; or the games of compositions based on drawings produced by Dominique Bagouet. These are the materials and processes that I want to share."
Sylvain Prunenec

So Schnell is presented on this edition of Camping (see page 4).

Hervé Robbe & Michelle Agnes Magalhaes ^{France + Brazil}
06.21 > 25
FR & EN
michelleagnes.net
herverobbe.com

Hervé Robbe is a choreographer and dancer. His artistic approach is nourished by and questions the bodily and aesthetic issues of postmodernity in dance and he has enriched his thought through cultural confrontations, in particular in the USA and Japan. He was the director of the Centre Chorégraphique National du Havre. His work combines choreography with the universe or techniques of architecture, visual arts, videography, sound and technologies. He has created over fifty shows, films and choreographic installations, which have been displayed in France and abroad. Since 2013, he has been the artistic director of the Pôle Création Chorégraphique of the Fondation Royaumont. Michelle Agnes Magalhaes was born in Brazil. Her music explores the limitations between gesture and writing, improvisation and composition. She started out as a pianist, and studied at the University of Sao Paulo, the Accademia Musicale Chigiana in Sienna and the Conservatoire in Latina. She joined the Analysis of Musical Practice team at Ircam – STMS as part of the project GEMME (Geste musical: modèles et expériences) and pursued postdoctoral research into composition titled "À double entente: l'invention du dialogue écriture – improvisation" [Double meaning: the invention of the writing – improvisation dialogue]. She has worked as a composer with a large number of ensembles.

Playground & Entrelacs
The title of this workshop is also the name that could be given to the scenographic and sonic set-up which is on offer as a playground and as multiple experimentations between dance and music. It is a sensitive exploration of attention, dialogues, impacts, interferences and the possible connections between dance and music. It is a space favourable to the invention of visual and sonic scores which are embodied and resonate though the presence of artists from the choreographic field and musicians from the 2e2m ensemble.

Taste for music listening and curiosity for relationship between dance and music

Workshop presentation on 25.06 at 6:00 pm at CN D (see page 5)

Co-produced by CN D Centre national de la danse, Ircam – Centre Pompidou, in the frame of In Vivo Danse

Jean-Luc Verna ^{France}
with Angèle Micaux
06.21 > 25
FR & EN
airdeparis.com

A graduate of the Villa Arson, Jean-Luc Verna lives and works in Paris. A protean artist (whose production encompasses drawing, photography, ceramics, sculpture and performance), his works have been acquired by major public and private collections (MoMA New York, Centre Pompidou, Musée d'art Moderne de la Ville de Paris, etc.). He has been a dancer for Gisèle Vienne and an onlooker for *Crowd*. He played an actress in Brice Dellsperger's *Body double* film series as well as making a cinema appearance in a film by Patrick Chiha. He has also performed in theatre, namely in Paul Desvaux's staging of *Diane Arbus Self Portrait*, as well as being the lead singer of the bands I Apologize and Jukebox Babe. He sang for Jonathan Capdevielle and Jérôme Marin during their cabarets. He is an author and director (*Carcasse*), the choreographer of his company SATB (whose most recent production is *Uccello, Uccellacci and The Birds*). Jean-Luc Verna has been represented by the Air de Paris gallery for over thirty years and he teaches drawing at the École nationale supérieure d'arts de Paris-Cergy.

Ma chanson de gestes
As an extension of a dance piece and photographic research initiated twenty years ago by Jean-Luc Verna, the participants will combine high and low cultures by choosing poses taken from the history of art (Eastern, Western, African) and mixing them with poses from a popular culture. In this way, scholarly culture will blend with vernacular culture. The colours of the transitions from one pose to another will also be significant. At the end of the workshop, each participant presents a three-minute self-portrait, the sum of their research.



Camping 2019 at CN D © Marc Damage

Invited schools

The “campers” or participants in Camping are 200 students drawn from 17 art schools in France, Europe and around the world, as well as 200 professional dancers attending this platform of workshops and discussions as individuals.

Compagnie La Bulle Bleue, Montpellier

labullebleue.fr

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

conservatoiredeparis.fr

Conservatoire national supérieur musique et danse de Lyon (CNSMDL)

cnsmd-lyon.fr

Dançando com a diferença, Madère

en.danca-inclusiva.com

Danish National School of Performing Arts, Copenhagen

ddsks.dk

École des Actes, Aubervilliers

lacomune-aubervilliers.fr

EnsAD - École nationale supérieur des Arts Décoratifs, Paris

ensad.fr

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

ensapc.fr

École nationale supérieure de paysage, Versailles (ENSP)

ecole-paysage.fr

École supérieure d’art dramatique du Théâtre national de Strasbourg

tns.fr/ecole

Institut français de la mode, Paris

ifm-paris.com

KASK - School of Arts, Gand

schoolofartsgent.be

Les Beaux-Arts de Paris

beauxartsparis.com

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

manufacture.ch

Parsons The New School for Design, Paris

newschool.edu/parsons-paris

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

univ-paris8.fr

Université Paris-8 Vincennes-Saint-Denis Master Danse

univ-paris8.fr

Morning classes

06.15 > 18 & 06.22 > 25

10:30 > 12:30 am

Inscription: publics@cnd.fr

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

Meetings for school staff

06.15 > 17 & 06.22 > 24

For three afternoons a week, invited school staff share their teaching and transmission experiences during a workshop of reflexion, but also with visits to workshops and partner sites.

Professional resources

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

FR & EN

CN D Palier Est, 1st floor

Information point for professionals

06.15 > 17 & 06.22 > 24

12:00 am > 2:00 pm

Working or touring in France

The professional resources team can provide you with information about how the choreography sector is organised in France: work contracts, performing arts contracts, job opportunities, social welfare, etc.

06.15 & 22

12:00 am > 2:00 pm

Information point: welcome desk for foreign-artists

Anais Lukacs, head of MobiCulture, answers all the administrative and practical questions that foreign artists might have about working in France: residency permits, visas, health insurance, taxes, etc.

06.17 & 24

12:00 am > 2:00 pm

Information briefing on the availability of studios and residencies at the CN D.

Camping health

Physiotherapy session

CN D

06.15 > 18 & 06.21 > 24

10:00 am > 2:00 pm

06.19

10:00 am > 1:00 pm & 2:00 > 5:00 pm

Consultation € 5, by appointment

30 min.

Physiotherapists from Insep (Institut National du sport, de l’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 with regard to prevention, physical preparation, returning after injury, or about recuperation, massage, stretching.

Places

CN D

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

Feeling dance factory

26, quai de l'Aisne
93500 Pantin
Métro 5 Hoche
RER E Pantin
T3b Delphine Seyrig
feelingdance.fr

Grandes serres

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

Gymnase Léo Lagrange

10, rue Honoré
93500 Pantin
Métro 7 Aubervilliers-Pantin-Quatre Chemins
Bus 152, 170, 249, 330 Quatre Chemins-
République
ville-pantin.fr

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

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

Le Pavillon Villette

30, avenue Corintin Cariou
75019 Paris
Métro 7 Porte de la Villette
Bus 189, 150, 152 Porte de la Villette
T3b Ella Fitzgerald
lavillette.com

Mingway CN D restaurant

06.14 > 25
(except on 06.20)
10:00 am > 11:00 pm

The guiding light for Mingway: a democratisation of gastronomy thanks to affordable prices, a demand for everyday, quality products, and a convivial, open space, buoyed up by a young team.

Books on the Move CN D

06.14 / 5:00 > 9:00 pm
06.15 > 06.19 / 12:30 am > 9:00 pm
06.21 > 06.25 / 12:30 am > 9:00 pm

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

Tickets

Performances

With the carte CN D

Full price € 10 – Reduced price € 5*

Without the carte CN D

Full price € 15 – Reduced price € 10*

Except Elsa Gauthier & Gabriel Gauthier, *Rien que pour vos yeux*

Free admission! Upon prior reservation limited places available

Info: leslaboratoires.org

Except River Lin & Scarlet Yu, *Is(o)land Bar*

Free performance online upon prior reservation

Info: campingasia.tpac-taipei.org and cnd.fr

*
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.

Workshops 20 hours

€ 200 (individual)

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

Workshops for non-professionals

Study day reserved to professionals

Public presentations of workshops

Free admission

upon prior reservation limited places available

Workshops for non-professionals

Film exhibition

Free admission

without reservation limited places available

Physiotherapy consultation

Reserved to campers

€ 5

Morning classes

Reserved to campers

Inscription: publics@cnd.fr

CN D card

€ 10

Spectators, artists, researchers and amateurs alike can take

advantage of the carte CN D

Reduced ticket price of either € 5 or € 10 all shows – Take part in the Danses partagées sessions at the reduced price of € 5 per atelier – Card-holders may borrow documents from the media library free of charge – Take advantage of special offers and deals at our cultural partners, theatres and museums – Access to regular training classes at the price of € 5 – Get a reduce price at Mingway the CN D restaurant.
Further information on offers and current events on cnd.fr

Practical information

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

CN D

1, rue Victor-Hugo
93507 Pantin Cedex

Tickets/Booking

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

Reception

+33 (0)1 41 83 27 27

CN D à Lyon

40 ter, rue Vaubecour
69002 Lyon
Monday to Friday, 9:00am to 5:30pm
+ 33 (0)4 72 56 10 70
cndlyon@cnd.fr

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.



The performance *Rien que pour vos yeux* is presented with and at Laboratoires d’Aubervilliers.

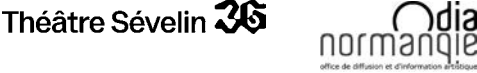
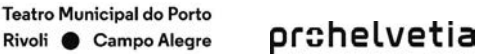
The performance *Things move but do not say anything* is presented with and at Théâtre du fil de l’eau, Pantin.

The performance *SUCH SWEET THUNDER* is presented with Grandes serres, Pantin.

The performance *Is(o)land Bar* is presented with Taipei Performing Arts Center.



The presence of some of the campers has been made possible through the support of Fonds de dotation Porosus, Agence WBT/D, Ateliers Médicis, Centre de formation danse (CFD) de Cergy, Cité internationale des arts, Conservatoire à rayonnement régional de Paris, DAC Martinique, Fondation Onassis, Goethe Institut, Institut françaisTokyo, Onda office nationale de diffusion artistique, Teatro municipal do Porto Rivoli, Pro Helvetia, , Théâtre Sévelin 36, Odia Normandie.



Workshops are organized with and at Établissement public du Parc et de la Grande halle de La Villette, Feeling dance factory, Grandes serres de Pantin, Gymnase Léo Lagrange - Ville de Pantin.



The workshop of Michelle Agnes Magalhaes & Hervé Robbe is a co-production by CN D Centre national de la danse, Ircam / Centre Pompidou as part of the In Vivo / ManiFeste 2019 festival.



Accommodation for campers is provided through Auberge de jeunesse Yves Robert, Cité internationale des arts and our hotel partners.



CN D is a membership of European Dancehouse Network.



Libération and Les Inrockuptibles are CN D media partners.



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cnd.fr

calendar

camping summer 2021

For everybody
For campers

06.14

10:30 am > 12:30 pm Reception of campers and visits of CN D
2:00 > 6:00 pm Workshops

06.15

10:30 am > 12:30 pm Morning classes
12:00 am > 2:00 pm Professional informations
Working or touring in France
Information point: welcome desk for foreign artists
CN D Palier Est
2:00 > 6:00 pm Workshops
2:00 > 6:00 pm Workshops for school staff
6:30 > 7:30 pm Workshop for non-professional by Fanny de Chaillé
CN D Studio 12
7:00 > 7:50 pm Performance / *Notte*, Anna Massoni
CN D Studio 8
8:00 > 9:00 pm Performance / *bc, janvier 1545, fontainebleau*, Christian Rizzo
CN D Grand studio
9:30 > 10:30 pm Performance / *SUCH SWEET THUNDER*, Thibault Lac, Tobias Koch & Tore Wallert
CN D

06.16

10:30 am > 12:30 pm Morning classes
12:00 am > 2:00 pm Professional informations
Working or touring in France
CN D Palier Est
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professional by Sylvain Prunec
CN D Studio 12
7:00 > 7:50 pm Performance / *Notte*, Anna Massoni
CN D Studio 8
8:00 > 9:00 pm Performance / *bc, janvier 1545, fontainebleau*, Christian Rizzo
CN D Grand studio
9:30 > 10:30 pm Performance / *SUCH SWEET THUNDER*, Thibault Lac, Tobias Koch & Tore Wallert
CN D

06.17

10:30 am > 12:30 pm Morning classes
12:00 am > 2:00 pm Professional informations
Working or touring in France
Information point: the availability of studios and residencies at CN D
CN D Palier Est
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professional by Ola Maciejewska
CN D Studio 12
8:00 > 9:00 pm Performance / *bc, janvier 1545, fontainebleau*, Christian Rizzo
CN D Grand studio

06.18

10:30 am > 12:30 pm Morning classes
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop presentation Luis Garay
CN D
7:00 > 7:50 pm Performance / *BLINK mini unison intense wail*, Michelle Moura
CN D Studio 3
8:30 > 9:45 pm Performance / *Things move but do not say anything*, Poliana Lima
Théâtre du Fil de l'eau, Pantin

06.19

10:00 am > 1:00 pm & 2:00 > 5:00 pm Physiotherapy session
2:00 > 10:00 pm Performance / *Janitor of Lunacy: a Filibuster*, Bryan Campbell
CN D Studio 8
5:00 > 5:50 pm Performance / *BLINK mini unison intense wail*, Michelle Moura
CN D Studio 3
6:00 > 7:00 pm Performance / *Is(o)land Bar*, River Lin & Scarlet Yu
Online
6:30 > 7:45 pm Performance / *Things move but do not say anything*, Poliana Lima
Théâtre du Fil de l'eau, Pantin

06.21

10:30 > 12:30 am Reception of campers and visits of CN D
2:00 > 6:00 pm Workshops
8:00 > 9:05 pm Performance / *So Schnell*, Dominique Bagouet
CN D Grand studio

06.22

9:30 am > 4:00 pm Study day / *From reading to dance: Contemporary forms and practies (rehearsal, production and performance)*
Institut national d'histoire de l'art, Paris
10:00 am > 5:00 pm Study day / *Pathways: Utopias and perspectives*
CN D Salle de réception
10:30 am > 12:30 pm Morning classes
12:00 am > 2:00 pm Professional informations
Working or touring in France
Information point: welcome desk for foreign artists
CN D Palier Est
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professional by Jean-Luc Verna avec Angèle Micaux
CN D Studio 12
7:00 > 8:00 pm Performance / *Rien que pour vos yeux*, Elsa Michaud & Gabriel Gauthier
Les Laboratoires d'Aubervilliers
9:00 > 10:05 pm Performance / *So Schnell*, Dominique Bagouet
CN D Grand studio

06.23

9:30 am > 4:00 pm Study day / *From reading to dance: Contemporary forms and practies (rehearsal, production and performance)*
Institut national d'histoire de l'art, Paris
10:00 am > 5:00 pm Study day / *Pathways: Utopias and perspectives*
CN D Salle de réception
10:30 am > 12:30 pm Morning classes
12:00 am > 2:00 pm Professional informations
Working or touring in France
CN D Palier Est
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professional by Serge Aimé Coulibaly
CN D Studio 12
7:00 > 9:40 pm Performance / *Sad Sam Matthäus*, Matija Ferlin
CN D Studio 3
7:00 > 8:00 pm Performance / *Rien que pour vos yeux*, Elsa Michaud & Gabriel Gauthier
Les Laboratoires d'Aubervilliers
9:00 > 10:05 pm Performance / *So Schnell*, Dominique Bagouet
CN D Grand studio

06.24

10:30 am > 12:30 pm Morning classes
10:00 am > 5:00 pm Young reaserachers' conference / *Dance and Textualities: What is a Text in Dance*
CN D
12:00 am > 2:00 pm Professional informations
Working or touring in France
Information point: the availability of studios and residencies at CN D
CN D Palier Est
2:00 > 6:00 pm Workshops
6:30 > 7:30 pm Workshop for non-professional by Dimitri Chamblas
CN D Studio 12
7:00 > 9:40 pm Performance / *Sad Sam Matthäus*, Matija Ferlin
CN D Studio 3

06.25

10:30 am > 12:30 pm Morning classes
10:00 am > 5:00 pm Young reaserachers' conference / *Dance and Textualities: What is a Text in Dance*
CN D
2:00 > 6:00 pm Workshops
5:00 > 6:00 pm Workshop presentation, Régine Chopinot
CN D
6:00 > 7:00 pm Workshop presentation, Lisa Nelson & Florence Corin & Baptiste Andrien
CN D
6:00 > 7:00 pm Workshop presentation, Hervé Robbe & Michelle Agnes Magalhaes
CN D
7:00 > 8:00 pm Workshop presentation, Dimitri Chamblas
CN D

Continously

From 10:00 Mingway, le restaurant du CN D
10:30 am > 9:00pm Video exhibition / *Galerie des portraits*
CN D
10:00 am > 2:00 pm Physiotherapy session (except on 06.14 & 25)
11:30 am > 9:00 pm Books on the Move
(except on 06.14: 5:00 > 9:00 pm)
1:00 > 7:00 pm Media library

In 2021 Camping is also being held in Lyon from June 14 to 18!