

# CN D

Camping is a festival and an international platform for workshops and performances, a unique experience offering encounters 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 public of amateurs and spectators.

The 7th edition of Camping is more than 34 workshops – in Pantin and in Île-de-France at numerous partner structures, and in Lyon, at the SUBS – for 700 campers, including 300 students from 28 art schools around the world; it is also a dozen performances, conferences and parties: an international event that has become unmissable, with no equivalent on the French scene.

Camping 2022 is imagined with the complicity of Gisèle Vienne, associate artist at the CN D.

For everybody

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# camping

## summer 2022

Pantin / Paris / Lyon









For everybody

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

In Pantin at the CN D and Théâtre du Fil de l’eau, at Laboratoires d’Aubervilliers, at MC93 – maison de la culture de Seine-Saint-Denis à Bobigny, at the Parc de La Villette, at La Station – Gare des mines and at Maison de la culture du Japon à Paris, discover the work of students, conferences of Elsa Dorlin and Sandra Lucbert, and the pieces created by leading choreographers and emerging artists: Katerina Andreou, Suzan Boogaardt & Bianca van der Schoot, Andy De Groat, Matija Ferlin, Mette Ingvartsen & Will Guthrie, Kim Itoh, Eisa Jocson, Nature Theater of Oklahoma, Marina Otero, Soa Ratsifandrihana, Christian Rizzo.

*Performance*

**Soa Ratsifandrihana**

France + Madagascar

*gr oo ve*

**06.13 & 14**

7:30 pm / 45 min.

**CN D Studio 3**

€15 / €10 / €5

*with Rencontres chorégraphiques internationales de Seine-Saint-Denis*

*Choreography and interpretation*

Soa Ratsifandrihana

*Muscial creation*

Alban Murenzi et Sylvain Darrifourcq

*Light design*

Marie-Christine Soma

*Costume*

Coco Petitpierre

*Assisting and making the costume*

Anne Tesson

*Archives and outside look*

Valérianne Poidevin

*Outside look*

Thi-Mai Nguyen

How does one represent *groove*? A slang term associated with jazz and swing, it originally meant “in the groove of the record” or “with it”. In collaboration with two composers, Soa Ratsifandrihana plays with this spirit of rhythm, in which the malleability of dance meets that of music. In two phases, the dancer and choreographer engages in a dialogue with contemporary sound aesthetics. First with Sylvain Darrifourcq, whose electronic music is close to glitch, then with Alban Murenzi, who comes from hip-hop. Throughout the piece, Soa Ratsifandrihana invokes a series of heritages, from the Malagasy dances practised in her family to the contemporary world of Anne Teresa De Keersmaeker, for whom she was an exceptional performer. *gr oo v e* is also nourished by abundant visual references, from Botticelli’s Venus to the manga *Ghost in the Shell* - which inspired the costume made by Coco Petitpierre - to yoga postures. An invitation to rediscover the pleasure of grooving. Soa Ratsifandrihana is a French-Malagasy dancer and choreographer. After training at the Conservatoire national supérieur musique et danse de Paris, she worked as a performer with James Thierrée, Salia Sanou and then with Anne Teresa De Keersmaeker’s company Rosas, before joining Boris Charmatz’s *20 danseurs pour le XX<sup>e</sup> siècle*. Since 2016, she has been developing her own choreographic work, with pieces such as *Tendimite* (2016), *Folia* (2020) and her new production, *gr oo v e*.

Copresented with les Rencontres chorégraphiques internationales de Seine-Saint-Denis.

Production and distribution AMA – Arts Management Agency, France Morin, Cécile Perrichon, Anna Six.

Co-produced by Arts Management Agency, Charleroi danse, La Place de la Danse – CDCN Toulouse/Occitanie, Mars – Mons arts de la scène, Workspacebrussels, Atelier 210, T2G – Théâtre de Gennevilliers, la Soufflerie – scène conventionnée de Rezé.

With the support of la Fédération Wallonie-Bruxelles – service de la danse. With the support of Cndc-Angers, Pointculture, Iles asbl, GC De Kriekelaar, Fabbrica Europa – PARC Performing Arts Research Centre, Kaaitheater, CN D Centre national de la danse.

First performed on 12 October 2021 at Atelier 210 – Bruxelles (Belgique).

*Performance*

**Katerina Andreou** Greece + France

**Mourn Baby Mourn**

**06.13 & 14**

9:00 pm / 60 min.

**CN D Grand studio**

€15 / €10 / €5

*with Rencontres chorégraphiques internationales de Seine-Saint-Denis*

*Concept and performance*

Katerina Andreou

*Sound design*

Katerina Andreou

*Sound design and arrangements*

Katerina Andreou, Cristian Sotomayor

*Light design and space*

Yannick Fouassier

*Text*

Katerina Andreou

*Set and projection consulting*

Jocelyn Cottencin

*Outside look*

Myrto Katsiki

In her solo performance *Mourn Baby Mourn*, Katerina Andreou offers an intimate manifesto marked by questions about grief. She emphasises that since ancient times, lamentation has generally been the reserve of women, who accompany the dead with their extreme and ritual expressions of sorrow. In this production, the dancer and choreographer turns to lamentation as a method of dealing with the sadness and frustration of our time. *Mourn Baby Mourn* is inspired by the concept of hauntology, popularised by the cultural critic Mark Fisher, among others. It refers to an aesthetic rooted in nostalgia and the imitation of the past, a symbol of a culture that is in a state of flux. This is a production in the form of a “distress signal, an attempt to escape melancholy by going into crash mode”. Katerina Andreou is a dancer, choreographer and musician. Born in Greece and now based in France, she is a graduate of the Cndc in Angers and has worked as a performer with, among others, DD Dorvillier, Emmanuelle Huynh and Lenio Kaklea. Awarded the Jardin d’Europe prize at the ImpulsTanz festival in 2016 for *A kind of fierce*, she has since created the solo *BSTRD* (2018) as well as the duo *Zep-pelin Bend* (2020) with Natali Mandila.

Copresented with les Rencontres chorégraphiques internationales de Seine-Saint-Denis.

Co-produced by centre chorégraphique national de Caen en Normandie as a part of “Artiste associé” , Les SUBS – lieu vivant d’expériences artistiques, Lyon, ADC Genève, Les Rencontres chorégraphiques internationales de Seine-Saint-Denis, La Soufflerie de Rézé, La Place de la Danse – CDCN Toulouse / Occitanie, as a part of Accueil Studio, centre chorégraphique national Montpellier - Occitanie / Direction Christian Rizzo », Centre chorégraphique national d’Orléans dans le cadre de l’accueil studio.

With the support of Direction régionale des affaires culturelles d’Île-de-France.

With the help of experimentation of RAMDAM, UN CENTRE D’ART.

First performed on 1 June 2022 at Les SUBS, Lyon.



Eisa Jocson, *Macho Dancer* © Giannina Ottiker

*Performance*

**Eisa Jocson** Philippines

**Macho Dancer**

**06.14 > 16**

10:00 pm / 45 min.

**CN D Studio 8**

€15 / €10 / €5

*Concept, choreography and performance*

Eisa Jocson

*Light design*

Jan Maertens

*Music composition*

Lina Lapelyte

*Coach*

Rasa Alksnyte

*Dramaturgical advice*

Arco Renz

In the Philippines, erotic clubs and bars have their own form of dance: that of Macho dancers, who perform for both men and women, their performances based on a specific movement vocabulary and physicality. In *Macho Dancer*, Filipino dancer and choreographer Eisa Jocson explores this economically motivated language of seduction, using notions of masculinity as body capital, and proposes a version that transgresses gender codes. Alone on stage, she recreates the muscular tension and compact undulations of this dance to a nostalgic musical repertoire from the 1980s and 1990s. Premiered in

2013, *Macho Dancer* is part of a trilogy focusing on the eroticisation of the dancing body and its socio-economic dimension, in the course of which Jocson has also explored pole dancing (*Death of the Pole Dancer*, 2011) and the work of Filipino hostesses in Japanese clubs (*Host*, 2015).

Eisa Jocson is a contemporary dancer and choreographer from the Philippines. Having trained in classical ballet and visual arts, her work has focused on the intersection between body movement languages and the socio-economic conditions of mobility. Her work exposes body politics in the service and entertainment industry as seen through the unique socio-economic lens of the Philippines. She has toured extensively in major contemporary festivals with her solo triptych, and with her new works under the *Happyland* series, she continues to investigate Filipino labour, performance of happiness and production of fantasy within the happiness empire.

Co-production Workspacebrussels, Beursschouwburg. Residency and support Workspacebrussels, Beursschouwburg, Wpzimmer. First premiered on 24 April 2013 at Beursschouwburg, Brussel.



Katerina Andreou, *Mourn Baby Mourn* © Hélène Robert



Conference  
**Sandra Lucbert**  
*Plat de résistance*

06.15  
7:00 pm / 60 min.  
In French

CN D Grand studio  
Free admission with reservation

“February 2022, a national scandal in France: an investigation reveals that the retirement homes of the private group Orpea are tormenting their residents. And their employees. Old people put to bed with full diapers. Left for hours on the floor with broken legs. Agonising in their own vomit. A business model that has been praised by the financial press for years: 15% annual return. Gombrowicz recounts a similar adventure in *The Feast of Countess Fritouille*. Whereas the narrator believes he is going to the Countess’s home for lean, vegetarian meals, full of benevolent restraint and humanistic concern. The menu suddenly changes. But not the words. They say they are serving cauliflower, but they have cooked human meat. The appetites at the table are not mistaken: and the diners metamorphose into cannibals - belching and jubilant about this sudden sense of authorisation. Such is the regime of impulsiveness that prevails in today’s financialised capitalism.”

**Sandra Lucbert**  
Sandra Lucbert is a writer of literature. Her last three books focus on financialised capitalism as an apparatus of discursive, normative and impulsive enrolment. *La Toile* uses the codes of the epistolary novel to reveal how mass digitalisation produces a political and economic organisation by directly plugging into bodies. *Personne ne sort les fusils* and *Le Ministère des contes publics* can be described as works of literary intervention: the former is based on the France Télécom trial, the latter on a media object, a special edition of a current events programme devoted to public debt. These hybrid forms propose, each in their own way, to dismantle the mechanisms of linguistic ratification by which the structures of deregulated finance destroy an entire social order.

Performance  
**Christian Rizzo** France  
*en son lieu*

06.15 > 17  
8:30 / 50 min.

Théâtre du Fil de l'eau, Pantin  
€ 15 / € 10 / € 5

Choreography  
**Christian Rizzo**  
Performance  
**Nicolas Fayol**  
Light design  
**Caty Olive**  
Musical creation  
**Pénélope Michel and Nicolas Devos**  
(Cercueil / Puce Moment)

*en son lieu* was born outdoors. For this piece specially created for the dancer Nicolas Fayol, Christian Rizzo worked outside the dance studio, going so far as to hone gestures in relation to the noises, breaths and natural landscapes from which they arise in the first place. In keeping with pieces such as *à côté*, *d’après nature* and *une maison*, *en son lieu* forges a dialogue with a physical space, both vast and reduced to the scale of its performer. Christian Rizzo met Nicolas Fayol, a break dancer, at the *avant la nuit dernière* event in 2016. Fascinated by his way of shifting and stretching hip-hop, the choreographer proposed this immersion in a living, non-city environment “to set ourselves adrift, together”. The result is a porous dance, driven by the movements of the landscape itself, which then brings them back into a theatrical space, initiating a back-and-forth between inside and outside. A few flowers, a rock and Caty Olive’s sculpted lighting design accompany this sober portrait, which marks Christian Rizzo’s return to the solo form.

A transdisciplinary artist, Christian Rizzo is a choreographer, visual artist, stylist and musician. In the 1990s, he turned to contemporary dance, initially as a performer. Since then, he has created numerous pieces, performances and installations, alternating with commissions for opera, fashion and the visual arts. Since 2015, he has been the director of the Centre chorégraphique national de Montpellier - Occitanie, now named ICI (Institut Chorégraphique International).

Produced by ICI-CCN – centre chorégraphique national Montpellier – Occitanie / Direction Christian Rizzo  
Co-produced by Centquatre-Paris, Pronomade(s) en Haute-Garonne, Centre national des arts de la rue et de l’espace public, TRAVERSE – Hautes-Pyrénées.  
Special thanks to Françoise Lebeau, FAR WEST et Christine Morquin, L’Essieu du Batut – résidence d’artistes en Aveyron.  
First performed on 18 March 2021 at Centquatre-Paris in the frame of Festival Séquence danse Paris.



© Nature Theater of Oklahoma, *Life and Times* – episode 7





Film  
**Nature Theater of Oklahoma** <sup>USA</sup>  
*Life and Times – episode 7*  
16.06  
7:00 pm / 120 min.  
In English with English subtitles  
**CN D Grand studio**  
€ 5

*Conceived and directed by*  
Kelly Copper & Pavol Liska  
*Screenplay*  
Kelly Copper & Pavol Liska  
*Based on stories told by*  
Kristin Worrall  
*Featuring*  
Ilan Bachrach, Asli Bulbul, Kelly Copper, Gabel Eiben, Daniel Gower, Robert M. Johanson, Pavol Liska, Dany Naierman, Peter Nigrini, Elisabeth Conner Skjærvold, and Kristin Worrall  
*Camera*  
Pavol Liska  
*Editor and Foley Sound*  
Kelly Copper  
*Director of Photography*  
Peter Nigrini  
*Art Director and Production Manager*  
Dany Naierman

In 2009, the Nature Theater of Oklahoma – an unclassifiable company not from Oklahoma but New York – embarked on an epic Proustian project: to recount the life of a member of the troupe in ten episodes. Based on sixteen hours of telephone interviews with Kristin Worrall, *Life and Times* begins with four shows and a detour via a book, before episodes 7 and 8 switch mediums and become films. The seventh episode shifts the focus from Kristin Worrall to those close to her, who speak about her final years at university, an exchange period abroad and the very beginning of her career as an artist in New York. The script includes no less than a hundred characters set in various locations, from Amsterdam to Athens and Budapest. Kelly Copper and Pavol Liska shot it entirely in an apartment with eight actors, and pay homage to *Citizen Kane* by playing mischievously with the conventions of film noir – and the limitations of their budget. Nature Theater of Oklahoma is a New York based company directed by Kelly Copper and Pavol Liska. Founded in 2003, it is known for its daring projects, “impossible challenges” that play with the codes of performance and take many different forms. The audience plays an essential role, especially as participants. Its repertoire includes *Pursuit of Happiness* (2016), *No President* (2018), the *Life and Times* series and the film *Die Kinder der Toten*, based on the novel of the same name by Elfriede Jelinek.

A production of Nature Theater of Oklahoma, commissioned and developed in residence with Live Arts Bard at the Richard B. Fisher Center for the Performing Arts at Bard College, with producing support from King’s Fountain. Additional support provided by FringeArts and The Wyncote Foundation. Episode 7 has also been made possible in part by a grant from The Map Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

*Repertoire*  
**Andy De Groat, une histoire post-moderne**  
06.17 & 18  
8:30 pm / 1h 10  
**MC93 – maison de la culture de Seine-Saint-Denis à Bobigny**  
€ 10 / € 5  
*with Rencontres chorégraphiques internationales de Seine-Saint-Denis*

*Choreographies*  
Andy De Groat  
*Red notes (1977)*  
*Rope dance translations (1974)*  
*Fan dance (1978)*

*Text and music*  
Gertrude Stein, Philip Glass, Michael Galasso

*Reactivation*  
CCINP andy de groat

*Interpretation*  
Stéphanie Bagues, Séverine Bennevault Caton, Katy Béziex, Dominique Brunet, Pierre Chauvin-Brunet, Laurent Crespon, Lola Kervroëdan, Tom Lévy, Lilou Magali Robert, and about fifteen trainees

*External view*  
Martin Barré

*Transmission to trainees*  
Dominique Brunet et Lilou Magali Robert

*Notation in kinetography Laban*  
Vincent Lenfant et Noëlle Simonet

To perpetuate the work of Andy De Groat: this is the mission that the young Centre chorégraphique international de nulle part (CCINP andy de Groat) has set itself. *Red notes* is the first show that the group has chosen to revive, twenty years after its final performances. Created in 1977, it is one of the emblematic pieces of Andy De Groat’s “American period”, so much so that he named his company Red Notes after moving to France a few years later. Danced to texts by Gertrude Stein and a score by Philip Glass, *Red notes* attests to Andy De Groat’s affinities with the post-modern and minimalist movement. While its structure is rigorous, the piece mixes amateurs and professionals, and young and old, as is often the case in the choreographer’s repertoire. To revive *Red notes*, the CCINP tasked a research group to examine the archive resources (notes, notations, photos, videos, and so on) – and to rediscover the “more natural body, free of narrative constraints” intended by Andy De Groat. The piece is presented as part of a programme comprising *Fan dance* and *Rope dance translations*. Born in the United States, Andy De Groat (1947-2019) is a major choreographer from the latter half of the twentieth century. Initially associated with the director Robert Wilson, with whom he worked on *Einstein on the Beach*, he moved to France in 1982. With more than sixty productions to his name, he contributed to the development of contemporary dance on the major European stages, while at the same time working actively with amateurs and local dance schools. An exhibition in the spring of 2022, *Andy De Groat, inspirations et liberté*, looked back on the career of this extraordinary artist who entrusted his archives to the CN D. This exhibition was accompanied by regular events – performances, a round table, a workshop – all thanks to the commitment of the company, which is now reviving the choreographer’s work.

Produced by CCINP andy de groat.  
Coproresented with MC93 – maison de la culture de Seine-Saint-Denis à Bobigny, les Rencontres chorégraphiques internationales de Seine-Saint-Denis.  
With the support of CN D Centre national de la danse, d’Angers Nantes Opéra, du CRR de Nantes, de la MC93 – maison de la culture de Seine-Saint-Denis à Bobigny, du Cndc-Angers, CCNN de Nantes.  
First performed on 6 May 2022 at Angers Nantes Opéra.



Matija Ferlin, *Sad Sam Lucky* © Nada Zgank

**Schools Marathon**  
*24 art schools present their work*  
06.18  
2:00 > 7:00 pm  
**Parc de La Villette**  
Free access

With this fully-fledged marathon, imagined as an itinerary extending over three outdoor stages in the Parc de la Villette, the guest art schools of Camping and their 250 students will have the opportunity to present their work to the public. By bringing educational situations into the field of performance in this way, these presentations will showcase the identity of various schools from France, Europe, 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.

*Performance*  
**Matija Ferlin** <sup>Croatia</sup>  
***Sad Sam Lucky***  
06.20  
8:00 pm / 60 min.  
**06.21 & 22**  
7:00 pm / 60 min.  
**CN D Grand studio**  
€ 15 / € 10 / € 5

*Choreography and performance*  
**Matija Ferlin**  
*Dramaturgy*  
**Goran Ferčec**  
*Original texts*  
**Srečko Kosovel**  
*Other texts*  
**Matija Ferlin**  
*Music*  
**Luka Prinčič**  
*Set design*  
**Mauricio Ferlin**  
*Light design*  
**Saša Fistrič**  
*Costume design*  
**Matija Ferlin**  
*Graphic design*  
**Tina Ivezić**  
*Visuals*  
**Christophe Chemin**

A romantic and conceptual series: this is how Matija Ferlin describes “Sad Sam” a long-running autofictional quest that began in 2004. In Croatian, these two words mean “Now I am”. After *Sad Sam Revisited* and *Sad Sam Almost 6*, and before *Sad Sam Matthäus*, seen in 2021 at CN D, ten years ago the performer created *Sad Sam Lucky*, an imaginary encounter with the Slovenian poet Srečko Kosovel. Srečko Kosovel (whose first name evokes luck in Croatian) who died at the age of just twenty-two in 1926 and is now recognised as a major artist of literary modernity, notably for his poems inspired by impressionism, expressionism and then constructivism. In *Sad Sam Lucky*, Matija Ferlin takes his cue from the undisciplined nature of his work. Alone on stage, with a writing table and piles of paper as props, he proposes a physical and turbulent dance. An invisible conversation with sometimes mystical overtones, guided by verses that have lost none of their force. Matija Ferlin is a Croatian director, choreographer and performer. A graduate of the School for New Dance Development in Amsterdam, he lived in Berlin and Toronto before returning to his home town of Pula. There he works with artists from a variety of backgrounds, from theatre and dance to visual arts and film. His works, including the *Sad Sam* series, have been performed at numerous international festivals over the past twenty years.

terdam, he lived in Berlin and Toronto before returning to his home town of Pula. There he works with artists from a variety of backgrounds, from theatre and dance to visual arts and film. His works, including the *Sad Sam* series, have been performed at numerous international festivals over the past twenty years.

Production Emanat.  
Co-produced by Rencontres chorégraphiques internationales de Seine-Saint-Denis, CN D Centre national de la danse. Hosting venue and co-production Zagreb dance center. Partners Bunker / Old Power Station, -Elektro Ljubljana, Festival of Dance and Non-verbal Theater, San Vincenti. Financial support of Ministry of Education, Science, Culture and Sport of Republic Slovenia, Municipality of Ljubljana, Municipality of Pula.  
First performed on April at Bunker – The Old Power Station – Elektro Ljubljana, Slovenia.

Workshop Andy De Groat, *Rope dance translation*, Camping 2019, CN D © Nours





French premiere

Marina Otero Argentina

Love me

06.21 & 22

8:30 pm / 45 min.

Les Laboratoires d'Aubervilliers

€ 15 / € 10 / € 5

Text and direction

Marina Otero et Martín Flores Cárdenas

Performer

Marina Otero

Light design

Matías Sendón

Illustrations

Martín Flores Cárdenas

Photography

Cecilia Martínez Gandolfo

After *Fuck Me*, Marina Otero, who comes from the alternative scene in Buenos Aires, is changing tone with her new piece, *Love Me*. This show, conceived in collaboration with director and playwright Martín Flores Cárdenas, sees the Argentinean performer return to the stage as a performer. In *Fuck Me*, she practised auto-fiction through five male performers, at a time when her body – accustomed to taking risks since her debut in the 1990s – was struggling to recover from an operation. This time, to talk about love, Marina Otero has chosen a sober setting and a constantly evolving show, whose content is revised for each performance. Sitting facing the audience, she presents her “anxious intentions”. The need to dance, lovers, separations, the desire to leave Argentina: autobiography sheds light on this work on a body that Marina Otero says “sometimes feels like it is possessed by an evil spirit”. Marina Otero was born in Buenos Aires. As a performer, director, writer and teacher, she distinguished herself in international festivals with pieces such as *Se rappeler 30 années pour vivre 65 minutes* and *200 coups de jambon Serrano*, before presenting *Fuck Me* in Europe in 2021. As a performer, she has participated in productions by Pablo Rotemberg and Emilio García Wehbi, among others. She coordinates the creative workshop *El cuerpo como obra y destino* (The body as a work and end in itself).

Produced by Mariano de Mendonça & Casa Teatro Estudio  
Executive production Nicolas Roux & Lucila Piffer – OTTO Productions.

First performed in October 2021 at Casa Teatro Estudio (Madrid).

Conference

Elsa Dorlin

Qui-vive : manifeste d'autodéfense féministe

06.22

7:00 pm / 60 min.

In French

CN D Grand studio

Free admission with reservation

“On the *qui vive*: to be on the *qui vive*, what are our troubled lives? Who lives like this, how? Who is made to live on the *qui vive* and who is made to live in the comfort of inattention, comfort, rest, entitlement and denial? The sharpness of the body, the tension of the muscles, the belly, the breath, the heart that struggles; the gazes on the lookout for prey are like the first moments of politics – a politics that begins by sparing lives when others are still defending themselves.” *Elsa Dorlin*  
Elsa Dorlin is a professor of contemporary political philosophy at the University of Toulouse Jean Jaurès. For the past twenty years, she has been working on an alternative history of bodies through the genealogy of modern power relations. She was awarded the CNRS bronze medal in 2009 for her research in feminist philosophy and epistemology. She was a visiting professor at the University of California, Berkeley (2010-2011), a Fellow at the Columbia Institute for Ideas & Imagination in 2018-2019, and a resident at the Camargo Foundation (2020-2021). She is the author of *Matrice de la race. Généalogie sexuelle et coloniale de la Nation française*, Paris, La Découverte, 2006-2009, *Sexe, genre et sexualités. Introduction à la philosophie féministe*, Paris, Puf, 2008/2021. In 2017, she published *Se Défendre. Une philosophie de la violence*, Paris, Zones, translated into several languages, this book received the Frantz Fanon prize of the Caribbean Philosophical Association. She recently edited the collective work *Feu! Abécédaire des féminismes présents*, Paris, Libertalia, 2021. Pursuing her reflection on the complexity of the mechanics of domination, sexism, racism and capitalism, her thinking is as close as possible to acts of resistance grasped at the level of the flesh, the muscles and the senses.

Performance

Suzan Boogaerdt & Bianca van der Schoot Netherlands

Fremdkörper

06.22 & 23

7:00 & 9:00 pm / 60 min.

CN D Studio 3

€ 15 / € 10 / € 5

Concept & direction

Suzan Boogaerdt & Bianca van der Schoot

Design

Lotte Goos

Sound Design

Remco de Jong & Florentijn Boddendijk

Light Design

Theun Mosk

Performance

Klara Alexova, Niels Kuiters & Dennis Tiecken

Costumes & Dolls

Karin van der Leeuw, Erik Bosman

& Sara Hakkenberg

Props

Tamar Stalenhoeft

A dormitory. Motionless sleeping figures. What images pass through our subconscious in the depths of sleep, and what wisdom might we draw from them? This is the question that guided the Boogaerdt/VanderSchoot duo in *Fremdkörper* (literally: “foreign body”). For the two Dutch artists, this piece takes on the dimension of a ceremony, a rite of passage to the limits of consciousness. *Fremdkörper* was created in 2020, when Bianca van der Schoot began to dream at the time of the first lockdown. Her experience led to the duo’s interest in public hypnosis sessions on YouTube, Buddhist contemplations and research into sleep rituals in ancient Greek temples. With *Fremdkörper*, Boogaerdt/VanderSchoot extended a series entitled *Future Fossils*, which explores what artistic creation can mean if humans are no longer at the centre of the world. Combining elements of performance and visual installation, *Fremdkörper* places the audience at the bedside of sleeping characters, all the better to dream of a more liveable future.  
Suzan Boogaerdt and Bianca van der Schoot, who trained in Amsterdam, have been working together since 1999. Known as a duo under the name Boogaerdt/VanderSchoot, their pieces, at the intersection of performance and visual arts, look at the relationship between humans, nature and technology. After exploring visual culture in the series *Visual Statements* (2011-2014), they worked on digital creatures in *Future Fossils*, and are currently developing a series entitled *Rooms for Transformation*.

Executive producer Siemen van der Werf | Ruimtetijd.

Produced by Lene Grooten & Marc Meijer.

Co-produced by Holland Festival & Theater Rotterdam.

First performed on 4 June 2021 at HEMbrugterrein – Zaandam.



Mette Ingvarsen & Will Guthrie, *All Around* © Marc Domage

Performance

Mette Ingvarsen Denmark + France

& Will Guthrie Australia + France

All Around

06.22 & 23

9:30 pm / 25 min.

CN D Studio 3

€ 10 / € 5

Performance

Will Guthrie & Mette Ingvarsen

Lighting design and technical direction

Hans Meijer

Dramaturgy

Bojana Cvejić

With *All Around*, the dancer and choreographer Mette Ingvarsen stages her artistic encounter with an unclassifiable drummer: Will Guthrie, an Australian who has settled in France. Their interest in collaborating initially came about by following each other’s work from a distance, over several years. On stage, they now attempt to merge their disciplines in an intense performance. In the centre of a space surrounded by the audience, where the lighting (designed by Hans Meijer) is constantly in motion, Mette Ingvarsen deploys a minimalist vocabulary for the occasion, with a strong emphasis on repetition and speed. Rotations and gyrations maintain a dialogue with the edgy music of improviser and percussionist Will Guthrie. Created in 2019, this dance concert aims to produce a state of trance, the better to confront two bodies and two imaginations.  
Mette Ingvarsen is a Danish dancer and choreographer. She develops a hybrid practice, combining movement and inspiration from the visual arts, technology and theory. Since the creation of her company in 2003, her works have been performed all over the world.  
Will Guthrie, Australian-born and now based in Nantes, is a drummer and percussionist familiar with the experimental and improvisational scenes. Alongside his solo career, he leads the Nist-Nah Ensemble, which combines gamelan and contemporary percussion.

Produced by Mette Ingvarsen / Great Investment vzw  
With the support of Kustenverkplaats Pianofabriek  
Funded by The Flemish Authorities, The Flemish Community Commission (VGC) & The Danish Arts Council.  
First performed on 21 March 2019 at KANAL-Centre Pompidou, Brussels.



6 Suzan Boogaerdt & Bianca van der Schoot, *Fremdkörper* © Annaleen Louwes





© Nature Theater of Oklahoma États-Unis, *Life and Times* – episode 8

Film

**Nature Theater of Oklahoma** <sup>USA</sup>

*Life and Times* – episode 8

06.23

7:00 pm / 120 min.  
In English with English subtitles

**CN D Grand studio**  
€ 5

*Conceived and Directed by*  
**Kelly Copper** & **Pavol Liska**  
*Based on stories told by*  
**Kristin Worrall**  
*Featuring*  
**Ilan Bachrach, Asli Bulbul, Gabel Eiben, Daniel Gower, Robert M. Johanson, Elisabeth Conner Skjærvold, Kristin Worrall**  
*Composer and Music Director*  
**Daniel Gower**  
*Director of photography*  
**Peter Nigrini**  
*Editor and colorist*  
**Kelly Copper**  
*Camera*  
**Pavol Liska**  
*Art director and production manager*  
**Dany Naierman**

In 2009, the Nature Theater of Oklahoma - an unclassifiable company not from Oklahoma but New York - embarked on an epic Proustian project: to recount the life of a member of the troupe in ten episodes. Based on sixteen hours of telephone interviews with Kristin Worrall, *Life and Times* begins with four shows and a detour via a book, before episodes 7 and 8 switch mediums and become films. In episode 8, Kelly Copper and Pavol Liska abandon black and white for the colours of CinemaScope. Shot entirely on location during a residency at Bard College in upstate New York, the film is inspired by the vast landscapes painted by the Hudson River School, an art movement that was founded in the locality. Kristin Worrall entered adulthood there, a moment that coincided with the attacks of 11 September 2001. Loss and the desire to find her place in the world permeate this luminous film, sung and set to music by Daniel Gower. Nature Theater of Oklahoma is a New York-based company directed by Kelly Copper and Pavol Liska. Founded in 2003, it is known for its daring projects, “impossible challenges” that play with the codes of performance and take many different forms. The audience plays an essential role, especially as participants. Its repertoire includes *Pursuit of Happiness* (2016), *No President* (2018), the *Life and Times* series and the film *Die Kinder der Toten*, based on the novel of the same name by Elfriede Jelinek.

A production of Nature Theater of Oklahoma, made with the support of the Fondation d'entreprise Hermès / New Settings programme and developed partly in residence with Live Arts Bard at the Richard B. Fisher Center for the Performing Arts at Bard College. Episode 8 has also been made possible in part by the Doris Duke Performing Artist Awards program.

*French premiere*  
**Kim Itoh** <sup>Japan</sup>  
*La danseuse malade*  
06.23 & 24  
8:00 pm / 60 min.  
In Japanese with French and English surtitles

**Maison de la culture du Japon à Paris**  
€ 15 / € 10 / € 5

*Text*  
**Tatsumi Hijikata** (*The Sick Dancer*, 1983)  
*Direction, choreography, performance*  
**Kim Itoh**  
*Music*  
**Takashi Matsudaira, Kim Itoh**  
*Video*  
**Hanare**  
*Light design*  
**Asako Miura**  
*Sound design*  
**Norimasa Ushikawa**  
*Translations*  
**Patrick De Vos** (French), **Takao Kawaguchi** and **Jonathan M. Hall** (English)  
*Choreographer assistant*  
**Makiko Izu**

This piece, Kim Itoh’s first solo for eighteen years, is based on the *The Sick Dancer*, a book by Tatsumi Hijikata, one of the founders of butō, written in 1983. A man comes across a book in another person’s flat. He starts to browse it. While reading it out aloud, playing with the words, but also on his guitar, he changes into a kind of shaman. This process is identical to the discovery of butō, several decades ago, by Kim Itoh who, fascinated by this work by Hijikata, became a dancer. With this solo, he returns to this crucial moment in his youth and his career as an artist. Kim Itoh is a dancer, director, choreographer, head of the physical theater company GERO. He became a disciple of butoh dancer Anzu Furukawa in 1987, and founded “Kim Itoh & The Glorious Future” in 1995. He won the Bagnolet International Choreography Competition (France) in 1996, a Shuji Terayama Award at the 1st Asahi Performing Arts Awards in 2002, and the Yokohama Culture Award in 2008. In 2005, he spent half a year traveling around the world and produced *The Oyaji Cafe*. After taking a ten-year break from creative work, he returned with his new company GERO in 2015. Dance pieces performed to date include *A Game Called Family*, *What Are You to Me?*, *Dance and talk? or Talk and dance?* and *Voice! Voice! Voice!* He has been an artist-in-residence at Kanack Hall (Yokohama, Kanagawa).

Produced by Tamami Kanda.  
First performed on 28 July 2018 au d-Soko, Tokyo.



Kim Itoh, *La danseuse malade* © Bozzo

## Workshops for non-professionals

6:30 > 7:30 pm  
**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!

**Dimitri Chamblas**  
06.14

**Silvia Gribaudo**  
06.15

**Ayelen Parolin**  
06.16

**Dalila Khatir**  
06.21

**Linda Hayford**  
06.22

**Lisbeth Gruwez**  
06.23

## Workshop presentation

**CN D**  
Free admission upon prior reservation

**Kim Itoh**  
17.06  
6:00 > 7:00 pm

**Dimitri Chamblas**  
06.17  
7:00 > 8:00 pm

## Parties

**Middle party**  
06.18  
**La Station – Gare des mines, Paris**  
10:00 pm > 6:00 am  
Line-up and rates in May on [cnd.fr](http://cnd.fr) and [lastation.paris](http://lastation.paris)

**Closing party**  
06.24  
**CN D**  
20:00 > midnight  
Free admission upon prior reservation  
Line-up in May on [cnd.fr](http://cnd.fr)

**Study day**  
**Artistic and Cultural Education Unit**  
*Artistic and cultural education in Europe: comparative views*  
06.22  
10:30 am > 6:00 pm  
**CN D Salle de réception**  
Free admission upon prior reservation

European countries agree on the importance of an artistic and cultural experience for young people in order to develop their creativity, their critical spirit and their civic-mindedness. How do these values take form in different countries? During this study day, we will highlight some experiences in order to question the local or universal character of artistic and cultural education. The morning will be devoted to a reflection on the training of EAC actors and the afternoon to a sharing of projects with young audiences. A day of testimonies and of debates between professionals from different European countries to inspire and reflect on dance mediation practices.

**Media library**  
06.13 > 17 & 06.20 > 24  
1:00 > 7:00 pm

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

## Books on the Move au CN D

13.13 > 24  
06.13 / 6:00 > 9:00 pm  
06.14 > 06.16 / 11:00 am > 10:00 pm  
06.17, 20 & 21 / 11:00 am > 8:00 pm  
06.22 > 23 / 11:00 am > 10:00 pm  
06.24 / 11:00 am > 2:00 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.





Erwan Frichou & Théo Mercier, *Youth Hostel*, 2014 © Courtesy of the artists







# 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. Two workshops will end with a public presentation: Dimitri Chamblas and Kim Itoh.

## Simone Aughterlony

Switzerland + Germany

06.20 > 24

EN

aughterlony.com

Simone Aughterlony is an independent artist based in Zurich and Berlin, working predominantly in dance and performance art contexts. They have been devising queer-spirited choreographic works over the last sixteen years. Engaging with alternative forms of kinship inside their process, new constellations emerge as possibilities for reconfiguring a culture of togetherness. Their works playfully compose with representation and its saturation, seeping into and embracing the phenomenology of mis-recognition and the absurd. In recent years the works *Biofiction*, *Uni \* Form* (co-authored with filmmaker Jorge León) and the collaborative project, *Everything Fits In The Room* with artist Jen Rosenblit, a commission from HAU Hebbel am Ufer and Haus der Kulturen der Welt, have toured extensively. These works were presented at the 2018 Venice Biennale Teatro for an invited artist focus. In 2020 together with Marc Streit they founded Imbricated Real, an independent structure for contemporary art practice.

### Chimeric fantasies

“A Chimera is a mythological Greek figure, recognisable in its disparate parts but constituting an impossible whole. It’s formed by a minimum of two but inevitably more entities that form a functional organism. Today’s chimera defies amalgamation of dichotomies, it does not need to synthesise but can hold multiple positions at once. The impossible is not opposed to the real, the impossible composes with the real and promises a trans-futurism of the wildly imaginative. Drawing on a phenomenological movement practice that meets messy materials we will shape contemporary chimeric bodies and call them names that make them live.” *Simone Aughterlony*

## Suzan Boogaerdt & Bianca van der Schoot

Netherlands

06.13 > 17

EN

bvds.nl

See biography on page 6

### Motion in Stillness

Inspired by several (ancient and modern) shamanistic practices of dream-incubation, in the workshop we will research stillness in motion. Similar to the hummingbird when hovering over a flower, we give focus to our bodies in motion in the midst of stillness. What can we learn from the language of our body, the language of dreaming, and the mind-body connection? How can we awaken our senses, prepare our mind and be present in the inner and outer world simultaneously? And how are the contemporary virtual worlds and our migration to the metaverse resonating with the old practices of dream incubation?

*Suzan Boogaerdt & Bianca van der Schoot present Fremdkörper during this edition of Camping (see page 6)*

## Dimitri Chamblas

France

06.13 > 17

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 Opéra 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<sup>e</sup> 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 17 June at 6:30 pm (see page 7)*

## Volmir Cordeiro

France + Brazil

06.13 > 17

FR & EN

volmircordeiro.com

Volmir Cordeiro is a Brazilian choreographer, dancer and researcher. After theatre studies, he collaborated with Brazilian choreographers Alejandro Ahmed, Cristina Moura and Lia Rodrigues before joining the “Essais” training course in 2011 at the Centre national de danse contemporaine d’Angers, directed by Emmanuelle Huynh. He has participated in pieces by Xavier Le Roy, Emmanuelle Huynh, Vera Mantero, Nadia Lauro & Zenna Parkins, Latifa Laâbissi and Rodrigo García. After a first cycle of solos (*Ciel*, *Inês* and *Rue* with Washington Timbó), he created the duet *Époque* (2015) with Marcela Santander Corvalán, *L’œil la bouche et le reste* (2017), a show for four dancers that is presented as an exhibition, *Trottoir* (2019) presented at the CN D as part of the Festival d’Automne in Paris, and the duet *Métropole* (2021) with the percussionist Philippe Foch. He is the author of *Ex-Corpo*, published by Éditions du CN D, a work devoted to the figures of marginality in contemporary dance and the concept of the artist-researcher. In 2022, with *Erosion*, a new piece for the dancers of the CCN Ballet de Lorraine in Nancy, he will revisit the Ballets suédois, a Dadaist troupe that was based at the Théâtres de Champs-Élysées between 1920 and 1925.

### Making serious funny

“Shift, step past, twist, undo. Stumble. With joy and horror. Exaggerate. Make room for comedy. Come with props, make-up and costumes. Compose an act: a short scene that is worked on every day for a week – collectively – and which is addressed to all audiences. The aim is to make people laugh at the serious. To propose a troubling body-catastrophe. To do this, you need a certain practice of disorder, disobedience and the wisdom of the multiple. You have to choose a single function that runs through the whole scene. You also have to work on an emotion (joy, horror, fear, tenderness). Stay modest and never be satisfied with overly simple solutions. Play with a self-formed situation. Task: to create a scene-figure-sponge, thirsting for imagination and in whom a taste for questioning authority is welcome.” *Volmir Cordeiro*

## John Degois

France

06.20 > 24

FR & EN

johndegois.com

John Degois is a self-taught dancer and choreographer with a hip-hop background. He has worked with many French choreographers, while always carrying out his own artistic projects in parallel: creating shows for theatres or the street, making dance videos, organising educational workshops or artistic happenings. He likes to go where dance is not expected, to discover new audiences and collaborators, and thus continue to enrich his artistic universe. Fabrice “Pika” Taraud is a self-taught hip-hop dancer. He made his debut as a professional with Zaza Disdier, followed by various collaborations with Nathalie Pernette, Emanuel Gat, Fouad Boussof, Uriel Barthélémy and recently the Oposito company. This experience gave rise to a way for him in turn to accompany other dancers on their journey, through defined freestyles.

### Around freestyle

In hip-hop dance, freestyle is a discipline in its own right. Coming from a background in this dance, Fabrice “Pika” Taraud and John Degois wish to transpose the art of freestyle to other dances. To do so, they will share codes and know-how from their culture, which will provide a range of tools in order to confidently engage in improvisation and thus allow the campers to have a heightened awareness of their dance from start to finish.

*Prior dance experience is recommended*

### Repertoire

Andy De Groat

USA + France

with Dominique Brunet, Pierre Chauvin-Brunet and Lilou Magali Robert

06.20 > 24

FR & EN

andydegroat.org

Andy De Groat was born in 1947 in the United States. He met director Robert Wilson in 1967 in New York and worked with his company as a dancer and choreographer from *Deafman Glance* (1971) to *Einstein on the Beach* (1976). In 1982, he moved to Paris and founded the Red Notes company. From this period onwards, his writing became more complex, sometimes combining contemporary and classical vocabularies. In parallel to his own productions, he developed a project and a repertoire for Wah Loo Tin Tin co., a company of young dancers aged seven to seventeen in Montauban, France. His body of work comprises more than sixty productions, presented in twenty countries. The CCINP andy de groat is an association created by the choreographer’s former collaborators. Since 2019, it has conceived, defined and built the project of preserving, transmitting and showcasing the choreographer’s work. It strives to do so in the spirit of vivacity, curiosity, artistic hybridity and humour that characterise Andy De Groat’s world. *Red notes* is presented as part of this edition of Camping.

### An exploration of the freedom of the performer in Andy De Groat

The C.C.I.N.P. invites participants to appropriate various writing processes and instant composition tools that Andy De Groat regularly used with his dancers over the course of his forty years of choreographic creation. During this week-long workshop, Dominique Brunet, Pierre Chauvin-Brunet and Lilou Magali Robert, three members of the CCINP, will successively share and reveal the singular freedom enjoyed by the performer in Andy De Groat’s work, through this experimentation with materials from the repertoire.

*CCINP andy de groat presents Andy De Groat, une histoire post-moderne during this edition of Camping (see page 5)*

## Oona Doherty

United Kingdom

06.13 > 17

EN

oonadohertyweb.com

Oona Doherty was born in 1986 in London, in 1996 she moved to Belfast. She studied at The London School of Contemporary Dance and University of Ulster among other. She has been performing since 2010 with various companies, including: TRASH (NL), Abattoir Fermé (BE), Veronika Riz (IT), Emma Martin/United Fall (ROI), Enda Walsh & Landmark Productions (ROI). She creates intense, compelling works that appeal for societal change. She has forged artistic relationships with Jamie XX *I dont know* (2019), The Rubber Bandits (2017-2019). Her solo work *Hope Hunt and the Ascension into Lazarus* (2015) was the winner of the Total Theatre Dance Award at the Edinburgh Fringe in 2017. She was one of the Aerowaves 2017 selected artists. She created her first group piece *Hard to be Soft - A Belfast Prayer* in 2017, *Lady Magma: The Birth of a Cult* in 2019, her first collaboration with (LA)HORDE, collective at the helm for Ballet National de Marseille in 2021. She is now working on a new piece for 12 dancers, called *NAVY BLUE(working tittle)* to be premiered in August 2022. Oona Doherty has been awarded from the Venice Biennale Silver Lion in 2021.

### Strings

“A lead improvisation into submission. Re gaining love for your dancing. And finding characters and the literal in a sporadic Jackson Pollock cosmos.” *Oona Doherty*

## Matija Ferlin

Croatia

06.13 > 17

EN

matijaferlin.com

See biography on page 5

### Performative wakefulness

Through this workshop, Ferlin primarily wants to research the notions of working on the performer’s body by offering participants a reversal of established ideas about performer’s presence, stage movement those that prevail within the so-called classical theatrical or dance process. He will offer ways and methods that will help the participant to work on the state of complete performative wakefulness and to be able to listen to the overgrowth of the silence that’s springing out of a still/moving body once it has been placed in a performative context.

*Prior dance experience required*

*Matija Ferlin presents Sad Sam Lucky during this edition of Camping (see page 5)*







© Ochanomizu University, Tokyo

Silvia Gribaudi <sup>Italy</sup>

06.13 > 17

EN

silviagribaudi.com

Silvia Gribaudi is an Italian choreographer who also specialises in performing arts in general. Since 2004 she has focused her research on the social impact of bodies, having set at the centre of her choreographic language the comic element and the relationship between audience and performers. In 2009, she created *A corpo Libero*, a piece selected by Aerowaves Dance Across Europe, then presented at the Venice Biennale and during the festival Do Disturb at the Palais de Tokyo (Paris) among other. With her piece *Vergogna*, she participated in The Poetry of Shame event during Matera, European Capital of Culture 2019. She is the winner of the Premio DANZA&DANZA 2019 for best Italian production with the piece *GRACES*. Her shows are the result of a creative process that focuses on dialogue and on the poetic encounter with other artists, dance companies, and communities. *MONJOUR*, her latest creation, is currently on tour.

The workshop is an experience of the poetic dimension that Silvia Gribaudi researches between the vivacity and presence of the body, where the cathartic dimension of humour and play are embodied in the expression of the body and of the gesture in each person. Through a proposal mixing contemporary dance training and clown, with a focus on the value of the fall, imperfection and mistake are considered as an expressive opportunity.

Lisbeth Gruwez <sup>Belgium</sup>

06.20 > 24

FR & EN

voetvolk.be

Lisbeth Gruwez was born in 1977, she studied at the Royal Ballet School of Antwerp and at P.A.R.T.S. in Brussels, kicking off her professional career at Ultima Vez in *The Day of Heaven and Hell*. From 1999 onwards she worked with Jan Fabre on performances such as *As long as the world needs a warrior's soul*, *Je suis sang* and the famous solo *Quando l'uomo principale è una donna*. Apart from that, she worked with Jan Lauwers, Grace Ellen Barkey, Riina Saastamoinen, Sidi Larbi Cherkaoui and Peter Verhelst, amongst others. She also played the leading role in *Lost Persons Area*, Caroline Strubbe's film. In 2007 she founded the dance company Voetvolk together with the sound artist Maarten Van Cauwenberghe. They have already created ten productions together, including *It's going to get worse and worse and worse, my friend*, *AH/HA*, *Lisbeth Gruwez dances Bob Dylan*, *We're pretty fuckin' far from okay* and *The Sea Within*. Lisbeth Gruwez is one of the "KVS faces", the open ensemble of artists and thinkers associated with the Royal Flemish Theatre of Brussels.

In dialogue with the group that's in front of her, Lisbeth Gruwez offers a variety of tools to improve your improvisation skills in order to refine your own dance material and capacities to create movement in a very personal way, beyond the limits of imagination, and in an open and enthusiastic atmosphere.

Linda Hayford <sup>France</sup>

06.20 > 24

FR & EN

ccnrb.org

Linda Hayford is recognised as an ambassador of popping, however it is in the meeting of genres and postures that her dance evolves. Working from a combination of styles, the choreographer's aesthetic research focuses on metamorphosis. Her inaugural solo, *Shapeshifting* (2016), materialises the power of changing from one form to another, in an intimate saga where one chimera follows another. In *Alshe/Me* (2019), alongside her older brother Mike Hayford, she expresses her view of the transient nature of popping. In a journey through the senses and gestures, the choreographer uses transformation as a means of reflecting on identity, a process that finds its outcome in the complexity of movement. In 2021, she created *Recovering*. She is a member of the FAIR-E collective at the head of the Centre chorégraphique national de Rennes et de Bretagne.

*Shifting Pop Lab*  
Shifting pop has its roots in the technique of popping, a funk-style dance born in the United States. Created and developed by the choreographer and dancer through several productions, this physical language is expressed through the isolations and placements of the body. Designed to be embodied and delivered with an organic awareness, shifting pop is a sensory and emotional exploration of the popping technique that seeks to lead the dancer towards a different body awareness and a metamorphosis. With her Shifting Pop Lab, Linda Hayford invites campers to work on the anatomical awareness of their own practice in order to identify the tools of transmission from one body to another and to elaborate their own lexicon.

*Workshop presented with Iadu Initiative d'artistes en danses urbaine - la Villette*

Po-Ang Hsu <sup>Taiwan</sup>

06.20 > 24

FR & CH

Po-Ang Hsu started learning Jing-Ju at the age of 10 and began studying Western theatre at 18. He founded Po-You Set in 2007, creating unique Taiwanese theatre by combining elements of Jing-Ju (Peking Opera) and other forms of theatre. He has been nominated for the Taishin Arts Award and for the Golden Melody Awards for Traditional Arts and Music. In 2016, he represented Taiwan at the 5th Asian Theatre Directors' Festival in Toga, Japan. In his youth, he was nicknamed Sun Wukong (the Monkey King) for his unconventional artistic style.

*Jing-Ju (Peking Opera)*  
Jing-Ju (Peking Opera) is one of the major genres of traditional Chinese theatre and has been popular for almost 200 years because of its body movements. Jing-Ju has strict requirements for body movement and physical training. During this workshop, Po-Ang will teach participants how to train their bodies and how to imagine the stage with only one table and two chairs. At the end of the workshop, all the different elements will be combined to demonstrate the distinct performance style of Jing-Ju and show participants the beauty of this celebrated performance art.

*Workshop presented with TPAC Taipei Performing Arts Center*

*Po-Ang Hsu proposes a giant Chinese opera class on 06.21 at 10:30 am (see page 14)*

Yasmine Hugonnet <sup>Switzerland</sup>

06.13 > 17

FR & EN

yasminehugonnet.com

Yasmine Hugonnet is a Swiss dancer and choreographer. After graduating from the Conservatoire national supérieur de musique et de danse de Paris, she created her company Arts mouvementés in 2009 in Lausanne. Her work focuses on the relationship between form, image and sensation, on the de)construction of choreographic language, on processes of embodiment and appropriation. She has created several solos: *Le Rituel des fausses fleurs* (2013), *La Traversée des langues* (2015) and *Le Récital des postures* (2014), winner of the Swiss Dance Prize and of the Swiss selection in Avignon in 2017. In 2016, she created *La Ronde-quatuor*, followed by *Se sentir vivant*, in which she developed the ventriloquism work begun in *Le Récital des postures* (2017). Supported by the Théâtre de Vidy in Lausanne since 2017, she is presenting *Chro no lo qi cal* (2018), *Extensions* (2019), *Seven Winters* (2020), *La Peau de l'espace* (2021).

*Articulating what moves between the visible and the invisible*  
“Deciding not to move the body or any of its parts is a powerful act, which suspends the visible and provokes, through this act of physical resistance, a different dynamic activity, like a response from the body and the mind. It is in this dialogue between production and reception, between the visible and the invisible, that I wish to invite you to experience. The tools I use to do this are: immobile speech (a form of ventriloquism); posture (a formal, expressive, psychological situation, a legacy of the history and representations of the human body); movement (visible movement and invisible movement); duration; the heterogeneous body (the body questioned in the polarities of visible-invisible or passive-active, and the hierarchisation of its parts).” *Yasmine Hugonnet*

Kim Itoh <sup>Japan</sup>

06.13 > 17

EN

See biography on page 7

“The body is a tool which anyone has - something closer to us than a pen, computer, or a car. In this workshop you will use the body as a playing tool, and explore new possibilities. You will find new potentials of your body that you have never experienced. Through everyday movement activities of walking, stopping, falling, and standing, we will develop them into extraordinary experiences. To play with your body is to examine your own self. Come discover a new version of yourself.” *Kim Itoh*

*Workshop presentation on 17 June at 6:30 pm (see page 7)*

*Kim Itoh presents La danseuse malade during this edition of Camping (see page 7)*

Eisa Jocson <sup>Philippines</sup>

06.20 > 24

EN

eisajocson.wordpress.com

See biography on page 3

*Macho Dancing Workshop*  
A course on the physical principles of macho dancing based on a syllabus designed through a woman artist's macho dance ractice. Macho Dancing, with its specific movement vocabulary and physicality, is a unique phenomenon in the Philippines. Participants will learn the sensual yet physically demanding vocabulary of macho dance, breaking down its techniques and mannerisms.

*Eisa Jocson presents Macho Dancer during this edition of Camping (see page 3)*

Dalila Khatir <sup>France</sup>

06.20 > 24

FR & EN

Dalila Khatir is a singer and performer. She has been collaborating for several years as a vocal coach, assistant to the musical dramaturgy and external viewer in the productions of choreographers Boris Charmatz, Herman Diephuis, Betty Tchomanga, David Wampach, Michel Schweizer, Thierry Micoïn and more recently Fabrice Mazliah. She also works in the fields of opera singing, improvisation and musical theatre, encouraging a broader approach to the voice and singing.

*Voice workshop*  
The workshop will focus on vocal and sound exploration, always in relation to the body. Creating links between the body, breath, sound, rhythm, expression, listening, acting and improvisation. Finding how to be in harmony and at one with your voice. The workshop consists of classical warm-ups, playful vocal games, a *cappella* choral work to learn to sing together, and improvisations. Using all these materials, we will dare to write a singular, collective and physical vocal piece. The aim of the workshop is to give way to one's creativity, to surprise oneself, to listen, to connect with other people, with the group, to constitute an inventive, musical and sensitive sound body.



## Daniel Linehan & Michael Helland

USA + Belgium

06.20 > 24

EN

hia-tus.org

Daniel Linehan's choreographic work is intent on softly obscuring the line that separates dance from everything else. He approaches performance-making from the point of view of a curious amateur, testing various interactions between dance and non-dance forms, searching for unlikely conjunctions, juxtapositions, and parallels between texts, movements, images, songs, videos, and rhythms. Linehan first studied dance in Seattle and then moved to New York in 2004. He has been Associated Artist at deSingel International Arts Campus 2017-2021. Working at the crossroads of theatrical presentation, exhibition-based contexts, and public art modalities, Michael Helland makes creative interventions aimed to foster social connectivity and help communities face the dark uncertainty of the future. His research-in-action RECESS (Ritual Experience Concept Event Spa Show) was awarded a Flemish research grant, resulting in an immersive performance at Abrons Arts Center in New York, a pop-up urban sanctuary at ZSenne art lab in Brussels, and a series of workshops featured at Gropius Bau in Berlin. Helland has appeared in the works of Maria Hassabi, Isabel Lewis, Tino Sehgal, Daniel Linehan, Xavier Le Roy, Eleanor Bauer and Marina Abramović among others. He is a yoga teacher since 2019 and he holds degrees in Dance and in Community, Environment, and Planning from the University of Washington in Seattle.

### *Tending and Tuning*

"From theater to gallery and beyond, we explore performance as a hybrid medium to discover the edges of bodily consciousness, shared physical presence, and sense of place. We return to the fundamentals of the body in motion: breath, circularity, vibration, and waves of catharsis. With an eye on longevity and vitality, we work to embody radical resiliency through creative care-taking and otherworldly movement-based adventures." *Daniel Lineham & Micahel Helland*

## Lady MadSkillz

France

06.13 > 17

FR

Émilie Ouedraogo - aka Lady MadSkillz aka Wounded - was named French *krumpeuse* of 2018. It was in 2008 that she had a decisive encounter with krumpers: marked by the aesthetics and spirit of the dance, she rapidly made it part of her daily practice. A finalist and prize-winner in several international events, she joined the Heddy Maalem company in 2013 for the production of *Éloge du puissant royaume*. Since then, she has worked with Marcel Bozonnet on *Le Couloir des Exilés*, Malgven and David Brandstatter on *Krump Break N'Release*, Anne Nguyen on *À mon bel Amour*, Périne Faivre on *Héroïne*, and Grichka Caruge on *A Human Race*. She was also a performer in the short films *Buck* by Anne Cissé and *Muted* by Frank Ternier, and a choreographer for Denis Lebaton's *Séparation* and Caroline Obin's *Homo Sapiens*. Nourished by all these experiences, she began a new, more intimate phase of work based on her krump character name, Wounded.

"Throughout my career, which has been marked by a constant back-and-forth between the street and the stage, and thanks to encounters that are sometimes far removed from my practice, I have been able to develop different exercises and processes that allow me to work with krump and savour its spirit. The objective of this workshop is to let us have a krump experience, and through it to reconcile us with our differences, our inequalities, but also our common points and talents. Because krump is a dance of expression that allows us to communicate about all our states: what we feel, go through, live and share. We will be able to learn, discover and explore, thanks to this urban dance codified in Los Angeles in the 2000's." *Lady MadSkillz*

*Workshop presented with Iadu Initiative d'artistes en danses urbaines - la Villette*

## Phia Ménard

06.13 > 17

FR & EN

cienonnova.com

Phia Ménard is the artistic director and a performer of the Non Nova company, which she founded in 1998, out of a desire to offer a different perspective on juggling and how it is treated on stage and dramaturgically. "Non nova, sed nove" ("We don't invent anything, we just see it differently") is one of the company's founding principles. In 2008, she initiated a research process entitled I.C.E., standing for "Complementary Injugglability of the Elements", which consists of a creative, intellectual and imaginative approach to the idea of the transformation, erosion or sublimation of natural materials such as ice, water, wind and so on, and their interactions with human, physical or mental behaviour. Several cycles have been initiated since 2008: the "Ice" pieces: *P.P.P., ICE MAN* and *Black Monodie*; the "Wind" pieces: *L'après-midi d'un foehn version 1, L'après-midi d'un foehn, VORTEX, Les Os Noirs*; the "Water and Steam" pieces: *Belle d'Hier, Saison Sèche*; and the "Sublimation" pieces: *No Way* and *La Trilogie des Contes Immoraux (pour Europe)*.

"Since the beginning of the globalised epidemic of Covid, new injunctions have upset the order of relations between individuals. Spaces have been relegated to the notion of distance between individuals, gestures have become barriers, fluid and secretion have become contaminating agents. A new grammar has been born and with it a different way of understanding oneself. Am I a danger to others? Am I in danger?... I invite you to question the rituals of these emerging grammars, to make them both necessary and performative, that is to say intimate." *Phia Ménard*

## Théo Mercier

France

06.20 > 24

FR & EN

theomercier.com

Born in 1984, Théo Mercier is a French sculptor and director. Embracing formal freedom in his practice, he strives to deconstruct the mechanisms of history, objects and representations in which he finds harmonious contradictions. By turns explorer, collector and artist, he engages in a reflection at the intersection of anthropology, geopolitics and tourism. A resident of the Villa Médicis in 2013 and nominated for the Marcel-Duchamp prize in 2014, he has exhibited his work at the Musée de la chasse et de la nature (Paris), the [mac] Musée d'Art Contemporain (Marseille), the Centre Pompidou (Paris), the Hamburger Bahnhof (Berlin), and the Palacio de Bellas Artes (Mexico City). Moving from a "white cube" practice to a "black box" one, he has staged *Du futur faisons table rase* (2014), *Radio Vinci Park* (2016, co-written with François Chaignaud), *La Fille du collectionneur* (2017), *Affordable Solution for Better Living* (2018), (co-written with Steven Michel) for which he received the Silver Lion of the 2019 Venice Biennale, *BIG SISTERS* (2020, co-written with Steven Michel) and most recently *OUTREMONDE* (2021).

### *DIS / PLAY*

Working from the manipulation of objects, narratives and images in his artistic practice, Théo Mercier proposes to question the ambiguous links between the body and exhibition. From "exhibition" to "exposure", this week-long workshop will explore different technologies of showing and seeing. From museum space to commercial window displays, it will focus on making and unmaking the experience of the body-object or inanimate body, the sculpted, produced or manufactured body, the exposed, over-exposed or self-exposed body, through a game of "inverted design" where the body invents itself for the object, represents and exposes itself on the stage as if it were on a pedestal or a photographic image.



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## Marina Otero

Argentina

06.13 > 17

FR & EN

See biography on page 6

### *I is a body*

This workshop proposes to understand the body as a material, the body as an archive, using physical language, improvisation and writing, approaching practice from the idea of a split between a subjective "I" and an objective "I". The aim is to observe what is implemented, by generating technical tools that make it possible to become aware of the particularities of each individual. Moving pieces, moving voids, moving organs, moving the present. *I is a body* aims to explore the limits established between reality and fiction, creating a circulation between the unconscious and the conscious, from a personal poetics that merges the role of author, narrator and performer.

*Marina Otero presents Love Me during this edition of Camping (see page 6)*

## Ayelen Parolin

Argentina + Belgium

06.13 > 17

FR

ayelenparolin.be

The choreographer and dancer Ayelen Parolin lives and works in Brussels. Born in Argentina, she arrived in Europe in 2000 and trained at the CCN de Montpellier in the Exerce programme. As a performer, she has worked with Mathilde Monnier, Jean-Francois Peyret, Alexandra Bachzetsis and Louise Vanneste. In 2003, she started working on choreographic composition. From her autobiographical solo *25.06.76* to the group piece *WEG* (2019) and the trio *SIMPLE* (2021), she has created some twenty pieces, including *DAVID* (2011), *Hérétiques* (2014), *Nativos* (2016) and *Autoctonos* (2017). A choreographer with a protean oeuvre, she navigates between several universes and aesthetics, constantly seeking to explore different aspects of herself and to probe what connects us to others. She has created pieces for the KNCDC - Korea National Contemporary Dance Company (2016), the Ballet National de Marseille (2017), and Carte Blanche - Norwegian National Company of Contemporary Dance (2019). She has received the SACD prize for her body of work (2016), the Critics' Prize for *Nativos* (2017) and in 2017 became a fellow of the Pina Bausch Foundation. Since 2022, she has been an associate artist of the Théâtre national Wallonie-Bruxelles.

### *The absurd in choreographic writing*

How can one be serious without taking oneself seriously? The idea of this laboratory is to jointly create a score from pirated material. A game of structure and construction in which minimally modified repetition induces play as a driver of curiosity, enthusiasm and pleasure. A tiny shift can create multiple situations, inducing error, incompleteness and doubt as a disparate solution to any kind of firm and defined coherence.

## Julie Pellegrin

France

& Emily Mast

USA

06.20 > 24

FR & EN

emilymast.com

Julie Pellegrin is a curator and art critic interested in the extended notion of performativity. She explores how the connections between visual arts, choreography and theatricality affect the writing of exhibitions today. From 2007 to 2020, she directed the Contemporary art centre of La Ferme du Buisson. Currently in residency at Villa Medici-French Academy in Rome, she is preparing a book on the politics of performance in contemporary art, and is conducting research on the connections between artistic practices and anarchist theories. Emily Mast is a Los Angeles-based artist who combines visual art, theater and dance to produce multi-compositional projects that employ performance, installation and activism. She is particularly interested in investigating how artistic imagination can be used to reimagine the world at a time when value, equality and the concept of freedom demand radical reconsideration. She has staged "choreographed exhibitions" and presented performances at venues such as Picasso Museum, Barcelona; Fondation LUMA; Grazer Kunstverein; Irish Museum of Modern Art; Power Plant Toronto; LACMA, etc.

### *Performance as study and method*

How does one read, interpret and practice theory in their everyday life? How can we understand and explore theoretical concepts with our physical bodies, both individually and as a group? How can we create collective practices based on unique interpretations of various ideas? And finally, how can such practices take shape and produce form? This workshop combines Julie Pellegrin's theoretical research around the politics of performance with Emily Mast's artistic explorations around a new performance methodology in order to propose a collective study session. Physical movement, mark making, meditation, hypnotic techniques, tantra exercises and theater games to explore a series of theoretical texts that look at nonperformance, de-hierarchization, cooperation, anger and listening.

## Katia Petrowick

France

06.13 > 17

FR

Katia Petrowick was born in 1986. She trained in dance at the Conservatoire national supérieur musique et danse de Paris, in clowning at the Centre national des arts du cirque, and is a graduate of the Body-Mind Centering® somatic movement education programme. She has been a choreographer and performer since 2009 for the company L'Embellie musculaire, where she presents the young audience productions *CoNg COng coNG, PULL OVER* and *JOGGING*. Since 2007, she has collaborated as a performer with choreographers and directors including Stéphanie Chêne, Dominique Boivin and Dominique Rebaud, Luc Petton, Kataline Patkai, Stéphanie Constantin, Clémentine Vanlerberghe, Élodie Sicard, Gisèle Vienne and Louise Vanneste. In 2020, she joined the research group Danse et hypnose led by Catherine Contour for the *Danser brut* project, and was somatic coach for the creation of Clémentine Vanlerberghe's solo, *GRATIA LACRIMARUM*.

*Somatic practice as an emancipatory practice?*  
"At the threshold of each anatomical and physiological system lies an unlimited, elusive space that cannot be reduced to the smooth, compartmentalised images of anatomy books, which to a certain extent serve to objectify our bodies. We will draw on these images, vectors of the imagination, memories and sensations, to become more aware of them within ourselves, to appropriate them, to question them, to go beyond them, to overturn them. We will set our course according to a three-step process: feeling, sensing and acting, in order to validate each of our experiences, to bring out the nuance in the common and vice versa."



Arco Renz <sup>Belgium</sup>  
06.20 > 24

EN  
kobaltworks.be

Arco Renz is working as choreographer, director, dancer, curator, dramaturge or tutor. He studied dance and theatre in Berlin and Paris before joining in 1995 the first generation of P.A.R.T.S. in Brussels. As artistic director of Brussels based dance company Kobalt Works he creates since 2001 a profuse oeuvre of choreographies in Europe and Asia, as well as commissioned works for Opera Houses and institutional companies around the world. His body of work, choreographic and pedagogic, particularly cares about elaborating the intersection of research, exchange and knowledge through performance practice. His productions with Kobalt Works are conceived as ongoing processes that evolve around the core concept of “Abstract Dramaturgy” - a merging of choreography with dramaturgical thinking through the modulation of the fundamentally nonnarrative parameters of dance: time, space, energy. *Monsoon* is a series of research and performance platforms instigated by Arco Renz since 2006.

*Spiral [verb] Agency*  
Participants will experiment choreographic dialogues of the body-mind-unit with the time-space-whole. Such operations are at the core of “Abstract Dramaturgy”, a continuously evolving set of structural and choreographic processes in which the word ‘abstract’ is used here as a verb - in that dancing is underscored as a live negotiation between Self and Otherness, between Figure and Ground. Meaning, narrative and dramaturgy are rendered as outcomes or by-products that depend on the liveness of the dance and dancer.

Prior dance experience required

Alban Richard <sup>France</sup>  
06.13 > 17

FR & EN  
ccn.cn.eu

Alban Richard discovered contemporary dance while studying literature and music. From the end of the 1990s, he worked for various choreographers, including Odile Duboc, Olga de Soto and Rosalind Crisp. In 2000, he founded Ensemble l’Abrupt and created some thirty pieces, all of which developed a close relationship with a musical work whose writing and formal structure he reinterpreted; each production opened up into new research and a gestural language that differed from the previous one. The way in which he develops his shows, composing the choreography through constrained improvisations, encourages the performers to become creators of their own dance. He has collaborated with Ensemble Alla Francesca, Les Talens Lyriques, Ensemble Intercontemporain, L’Instant Donné, as well as with composers Arnaud Rebotini, Erwan Keravec, Paul Clift and Matthew Barnson. Since 2015, he has been artistic director of the Centre chorégraphique national de Caen en Normandie.

*The potential of the situation*  
“Observe, continue, modify, imagine. I want to share tools with the campers for producing movements based on the observation of the favourable conditions of each situation. The situation being the resource that we must know how to develop. How do we remain open? How do we not project but detect possibilities, not model (have a plan), but nurture to maturity (not to deprive oneself of any possibility). In the form of experimentation and improvisation workshops, working from the constraints of observing bodies in movement, the participants will work on trusting themselves and the effectiveness of their choices.”  
Alban Richard

Marlène Saldana  
& Jonathan Drillet <sup>France</sup>  
06.20 > 24

FR & EN

Marlène Saldana works with the Zerep company (Sophie Perez), Boris Charmatz, Christophe Honoré, Ashley Chen, and in the past has worked with Yves-Noël Genod, Jérôme Bel, Marcial Di Fonzo Bo, Théo Mercier or Jeanne Balibar. Jonathan Drillet, for his part, has worked with Raimund Hoghe, Hubert Colas, Sanja Mitrovic, Gerard & Kelly and Julien Prévieux. Today he works as a performer and artistic collaborator with Jonathan Capdevielle, Théo Mercier and Phia Ménard. Since, like Friedrich Nietzsche, they know that art exists to prevent us from dying of the truth, in 2008 they jointly founded The United Patriotic Squadrons of Blessed Diana and since then have created numerous shows including *Le Prix Kadhafi*, *DORMIR SOMMEIL PROFOND l’Aube d’une odyssée* and *Fuyons sous la spirale de l’escalier profond*. In 2021, they presented *22 castors front contre front*, a ballet for 22 young performers created in collaboration with choreographers Gaëlle Bourges and Mickael Phellipeau; and *Showgirl*, a solo. Their next show, *Utsu Mono To Utaruru Mono*, will premiere during the 2023-2024 season.

*PLAY (anything and everything)*  
“We do theatre and dance, so we need performers who can do both. All our pieces, which are very textual, have been performed by dancers. For Camping we are proposing a workshop on the performance-improvisation of text as a dancer, soberly entitled: *PLAY (anything and everything)*.”  
Marlène Saldana & Jonathan Drillet

Workshop for dancers only

Hsiao-Tzu Tien <sup>Taiwan</sup>  
06.13 > 17

EN  
projectzerotw.com

Freelance choreographer, dancer and performer. Born in 1984 in Tainan, Taiwan. She puts focus of her choreography research on human emotions shaped by time, history, culture and environment. Regarding choreography as the chisel of life, she attempts to cut away the contradictions and labels that hinder self-exploration, and uncover powerful emotions deposited in the body. While looking into the desire and fear in life, she also looks for the exits of life’s trajectories, as well as their various possibilities. She also develops the potentials of body and movements through international exchange and collaboration with theater or performance arts, keeping connected with foreign cultures and other disciplines. Among her creations: *Drifting Dust*, a dance video she created with the artist Cheuk-lam Chih ; the performances *The Hole*, *Stem* and *Masses* co-created with Shih-Wei Wang, Tzi-Mei Li, Helmi Fita for which they were the winners of Performing Arts Award of the 18th Taishin Arts Award in 2020.

The work of Hsiao-Tzu Tien focuses on digging out the connection and relationship between emotions and movements. For the past few years, she tries to find ways of transforming one’s memories of life into physical movement. She will share this experience with the participants - her concepts of body language - during the workshop through exercises like “Silent Movement”, “Spine Talk” by developing movements from one’s personal grammar.

Workshop presented with TPAC Taipei  
Performing Arts Center

Loïc Touzé  
& Mathieu Bouvier <sup>France</sup>  
06.13 > 17

FR  
pourunatlasdesfigures.net  
oro.fr

Mathieu Bouvier is an art researcher and holds a doctorate in aesthetics from the University of Paris 8. He has frequently worked in the field of contemporary dance as a video artist, scenographer and dramaturge, notably with Loïc Touzé, Yasmine Hugonnet, Catherine Contour, Mylène Benoit, Vincent Dupont, Sorour Darabi and DD Dorvillier. For ten years now, along with Loïc Touzé, he has been developing a programme of theoretical and practical research into work on the figure in dance. Supported by La Manufacture in Lausanne and the CN D, this project has led to the publication of the website pourunatlasdesfigures.net. He teaches art theory at universities and art schools (Paris 8, La Manufacture, Exerce Master in Montpellier). Loïc Touzé is a dancer, choreographer and teacher. He creates choreographic pieces, makes films, and is involved in projects with other artists from the fields of music, theatre, circus and visual arts. Loïc Touzé teaches at La Manufacture (Lausanne), the TNS (Strasbourg), Brussels, Nantes and Paris. From 2001 to 2006 he was co-director of Les Laboratoires d’Aubervilliers with Yvane Chapuis and François Piron. Since 2011, he has been the artistic director of Honolulu, a place of creation, residency and transmission in Nantes. His activity is supported by the association oro.

*Traps to see, traps to dance*  
“We invite you to play games, such as: how do you do a *mantic dance*? What is it? Divinatory dance, telepathic dance? These are games to intrigue in the making of the gesture and in the experience of the gaze, serious fictions to bring forth dance. For a dance to appear, it is sometimes necessary to set traps for it: traps for seeing, traps for dancing. It’s magic, if you like, but above all it’s very pragmatic.”  
Loïc Touzé & Mathieu Bouvier



Parsons Paris, Fashion Design Senior Jury © Julien Mouffron-Gardner







Exerce Montpellier © Siam Coudrais

## Invited schools

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

### Les Beaux-Arts de Paris

beauxartsparis.fr

### California Institute of the Arts – CalArts, Los Angeles

calarts.edu

### Centre de formation danse – Visages du monde, Cergy

cfcd.cergy.fr

### Coline, formation professionnelle du danseur interprète, Istres

coline-istres.org

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

conservatoiredeparis.fr

### Dançando com a Diferença, Madère

en.danca-inclusiva.com

### L'école du Cndc-Angers

cndc.fr

### École européenne supérieure de l'image (EESI), Poitiers

eesi.eu

### Extensions, La Place de la Danse CDCN Toulouse/ Occitanie

laplacedeladanse.com

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

ensapc.fr

### École nationale supérieure de paysage (ENSP), Versailles

ecole-paysage.fr

### KASK – School of Arts, Gand

schoolofartsgent.be

### 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

ici-ccn.com

### Ochanomizu University, Tokyo

ocha.ac.jp

### Parsons Paris – The New School, Paris

newschool.edu/parsons-paris

### PSPBB Pôle supérieur d'enseignement artistique Paris Boulogne-Billancourt

psppb.fr

### Stockholm University of the Arts – SKH

uniarts.se

### University of the Arts – UArts, Philadelphie

uarts.edu

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

univ-paris8.fr

### Université Paris-8 Vincennes-Saint-Denis Master Danse

univ-paris8.fr

### University of California – UCSC, Santa Cruz

ucsc.edu

### University of Wisconsin-Milwaukee

uwm.edu

## Giant classes

### Giant class of classic in sneakers

*By Muriel Zuspereguy and Josua Hoffalt, Première danseuse and Danseur étoile of the Ballet de l'Opéra de Paris*

06.14

10:30 > 12:30 am

#### CN D Atrium

Free admission

Première danseuse and Danseur étoile of the Ballet de l'Opéra de Paris, Muriel Zuspereguy and Josua Hoffalt host a giant ballet class in sneakers! A unique opportunity to rub shoulders with two of the most talented dancers of their generation. All levels are welcome!

### Giant Chinese opera class

*By Po-Ang Hsu*

06.21

10:30 > 12:30 am

#### CN D Atrium

Free admission

Taiwanese artist Po-Ang Hsu is a true master of Beijing opera, *Jingju*. Known as “Sun Wukong” (“great wise one”) and renowned for his unconventional style, for Camping he is offering a giant class open to all those who wish to learn about this art form that combines acrobatics, vocal skills and theatre.

## Morning classes

06.15 > 17 & 06.22 > 24

10:30 > 12:30 am

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

## Meetings for school staff

06.14 > 17 & 06.20 > 23

06.14– 10:30 > 12:00 am & 2:00 > 4:00 pm

06.15– 10:30 > 12:00 am & 2:00 > 6:00 pm

06.16– 10:30 > 12:00 am & 2:00 > 4:00 pm

06.17– 10:30 > 12:00 am

06.20– 2:00-4:00 pm

06.21– 10:30 > 12:00 am & 2:00 > 4:00 pm

06.22– 10:30 > 12:00 am & 2:00 > 6:00 pm

06.23– 10:30 > 12:00 am & 2:00 > 6:00 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.

## 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

06.14 > 16 & 06.21 > 23

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.

06.14 & 21

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.

06.16 & 23

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

06.14 > 17 & 06.20 > 23

10:00 am > 2:00 pm

Consultation, by appointment  
30 min.

€ 5

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

## Mingway CN D restaurant

1, rue Victor-Hugo  
93500 Pantin  
mingwaycnd@gmail.com  
+ 33 (0)1 41 83 98 61  
*Camping opening hours*  
06.13 > 24 (except on 06.19)  
10:00 am > 12:00 pm

## Les Laboratoires d’Aubervilliers

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

## Maison de la culture du Japon à Paris

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

## MC93 – maison de la culture de Seine-Saint- Denis, Bobigny

9, boulevard Lénine  
93000 Bobigny  
Métro 5 Bobigny Pablo Picasso  
T1 Hôtel-de-ville de Bobigny, Maison de la culture  
Bus 146, 148, 303, 615, 620 Bobigny, Pablo Picasso  
Bus 134, 234, 251, 322, 301 Hôtel-de-ville  
+33 (0)1 41 60 72 72  
mc93.com

## 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

## Parc de la Villette

211, avenue Jean-Jaurès  
75019 Paris  
Métro 5 Porte de Pantin  
Métro 7 Porte de la Villette  
Bus 75, 151 Porte de Pantin  
139, 150, 152 Porte de la Villette  
Tram T3b Porte de Pantin, Ella Fitzgerald,  
Porte de la Villette  
+ 33 (0)1 40 03 75 75  
lavillette.com

## La Station – Gare des Mines

29, avenue de la porte d'Aubervilliers  
75018 Paris  
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RER E Rosa Parks  
Métro 12 Porte de la Chapelle  
+33 (0)9 73 26 11 47  
lastation.paris

# 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

**Nature Theater of Oklahoma, *Life and Times – episode 7 & episode 8***

Single rate € 5

### Except

***Andy De Groat, une histoire post-moderne***

### With the carte CN D

Fulle price € 10 – Reduced price € 5\*

### Without the carte CN D

Reservation with MC93 ou des Rencontres chorégraphiques

mc93.com

rencontreschoregraphiques.com

### Except

### Giant classes

Free admission

### Except

### Workshops for non-professionals

### Conference Elsa Dorlin

### Conference Sandra Lucbert

### Closing party

### Study day reserved to professionals

### Public presentation of workshop

Free admission upon prior reservation limited places available

\*  
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)

## Physiotherapy consultations

Reserved to campers

€ 5

## Morning classes

Reserved to campers

## CN D card

€ 10

### Spectators, artists, researchers and amateurs alike

### can take advantage of the carte CN D

Valid for one season from September to July

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.  
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 – France

### 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

Centre national de la danse

Licences L-R-21-7749 / 7473 / 7747  
SIRET 417 822 632 000 10

Chairman of the Board of Directors  
**Rémi Babinet**

Executive director  
**Catherine Tsekenis**

# 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 *gr oo ve*, *Mourn Baby Mourn*, *Andy De Groat*, *Une histoire post-moderne* are presented with les Rencontres chorégraphique internationales de Seine-Saint-Denis.  
The performance *Andy De Groat*, *Une histoire post-moderne* is presented in corealisation with the MC93 - maison de la culture de Seine-Saint-Denis à Bobigny.  
The performance *Love Me* is presented with and at Laboratoires d’Aubervilliers.  
The performance *en son lieu* is presented with and at Théâtre du Fil de l’eau, Pantin.  
The performance *La danseuse malade* is presented with and at la Maison de la culture du Japon à Paris.



The Schools Marathon is presented with l’Établissement public du Parc et de la Grande halle de La Villette.



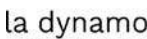
The Middle party is organized with and at La Station - Gare des mines, Paris.



The presence of some of the campers has been made possible through the support of the Consulat général de France à Chicago, the Dac Martinique, the El Graner centre de creació de dansa i arts vives, the Fondation Cartier pour l’art contemporain, the Fonds de dotation Porosus, the Institut français du Chili, the Institut français du Sénégal, the Institut français de Serbie, the Odia Normandie, the Onda Office national de diffusion artistique, the Mercat de les Flors: Casa de la Dansa, the Pro Helvetia, the ONASSIS STEGI - Outward Turn Programme, the Teatro Municipal do Porto, the Théâtre Sevelin 36, the Trois C-L. Centre de création chorégraphique luxembourgeois, the agence WBT/D.



Workshops are organized with le Conservatoire de Pantin (CRD), l’Établissement public du Parc et de la Grande halle de la Villette, La Dynamo - Banlieues bleues, Les Grandes serres, Le Studio bleu, Les Tréteaux de France - centre dramatique national.



The workshops of Linda Hayford and Lady MadSkillz are presented with the Iadu Initiative d’artistes en danses urbaines - La Villette.



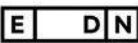
The workshops of Po-Ang Hsu, Hsiao-Tzu Tien and the giant Chinese opera class are presented with TPAC Taipei Performing Arts Center.



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



CN D is a membership of European Dancehouse Network.



Libération and Les Inrockuptibles are CN D media partners.



### Colophon

Publishing director **Catherine Tsekenis**

Publishing manager **Christophe Susset**

Coordination **Valentine Jejcic**

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Paper **Arena White Smooth 90 gr/m² – Fedrigoni**

Printed by **Graphius**



# calendrier

## camping summer 2022

### For everybody

### For campers

#### 06.13

10:30 > 12:30 am	Reception of campers and visits of CN D
2:00 > 6:00 pm	Workshops
6:00 > 7:00 pm	Opening cocktail
7:30 > 8:15 pm	Performance / <i>gr oo ve</i> , Soa Ratsifandrihana
	<b>CN D Studio 3</b>
9:00 > 10:00 pm	Performance / <i>Mourn Baby Mourn</i> , Katerina Andreou
	<b>CN D Grand studio</b>

#### 06.14

10:30 > 12:30 am	Giant Classic class in sneakers by Muriel Zusperreguy and Josua Hoffalt
	<b>CN D Atrium</b>
10:30 > 12:00 am	Workshops for school staff
12:00 am > 2:00 pm	Professional informations
	<i>Working or touring in France</i>
	<i>Information point: welcome desk for foreign artists</i>
	<b>CN D Palier Est</b>
2:00-4:00 pm	Workshops for school staff
2:00-6:00 pm	Workshops
6:30 > 7:30 pm	Workshop for non-professional by Dimitri Chamblas
	<b>CN D Studio 12</b>
7:30 > 8:15 pm	Performance / <i>gr oo ve</i> , Soa Ratsifandrihana
	<b>CN D Studio 3</b>
9:00 > 10:00 pm	Performance / <i>Mourn Baby Mourn</i> , Katerina Andreou
	<b>CN D Grand studio</b>
10:00 > 10:45 pm	Performance / <i>Macho Dancer</i> , Eisa Jocson
	<b>CN D Studio 8</b>

#### 06.15

10:30 > 12:30 am	Morning classes
10:30 > 12:00 am	Workshops for school staff
12:00 am > 2:00 pm	Professional informations / <i>Welcome desk for foreign artists</i>
	<b>CN D Palier Est</b>
14:00-18:00	Workshops for school staff
14:00 > 18:00	Workshops
6:30 > 7:30 pm	Workshop for non-professional by Silvia Gribaudi
	<b>Studio 12 du CN D</b>
7:00 > 8:00 pm	Conference / <i>Plat de résistance</i> , Sandra Lucbert
	<b>CN D Grand studio</b>
8:30 > 9:20 pm	Performance / <i>en son lieu</i> , Christian Rizzo
	<b>Théâtre du Fil de l'eau, Pantin</b>
10:00 > 10:45 pm	Performance / <i>Macho Dancer</i> , Eisa Jocson
	<b>CN D Studio 8</b>

#### 06.16

10:30 > 12:00 am	Workshops for school staff
10:30 > 12:30 am	Morning classes
12:00 am > 2:00 pm	Professional informations
	<i>Working or touring in France</i>
	<i>Information point: welcome desk for foreign artists</i>
	<b>CN D Palier Est</b>
2:00-4:00 pm	Workshops for school staff
2:00 > 6:00 pm	Workshops
6:30 > 7:30 pm	Workshop for non-professional by Ayelen Parolin
	<b>CN D Studio 12</b>
7:00 > 9:00 pm	Film / <i>Life and Times</i> - episode 7, Nature Theater of Oklahoma
	<b>CN D Grand studio</b>
8:30 > 9:20 pm	Performance / <i>en son lieu</i> , Christian Rizzo
	<b>Théâtre du Fil de l'eau, Pantin</b>
10:00 > 10:45 pm	Performance / <i>Macho Dancer</i> , Eisa Jocson
	<b>CN D Studio 8</b>

#### 06.17

10:30 > 12:30 am	Morning classes
2:00 > 4:00 pm	Workshops for school staff
2:00 > 6:00 pm	Workshops
6:00 > 7:00 pm	Workshop presentation Kim Itoh
7:00 > 8:00 pm	Workshop presentation Dimitri Chamblas
7:00 > 7:50 pm	Performance / <i>en son lieu</i> , Christian Rizzo
	<b>Théâtre du Fil de l'eau, Pantin</b>
8:30 > 9:40 pm	Performance / <i>Andy De Groat, une histoire post-moderne</i> , CCINP andy de groat
	<b>MC93 maison de la culture de Bobigny en Seine-Saint-Denis</b>

#### 06.18

2:00 > 7:00 pm	Schools Marathon
	<b>Parc de La Villette, Paris</b>
8:30 > 9:40 pm	Performance / <i>Andy De Groat, une histoire post-moderne</i> , CCINP andy de groat
	<b>MC93 maison de la culture de Bobigny en Seine-Saint-Denis</b>
10:00 pm > 6:00 am	Middle Party
	<b>La Station – Gare des mines, Paris</b>

#### 06.20

10:30 > 12:30 am	Reception of campers and visits of CN D
2:00 > 4:00 pm	Workshops for school staff
2:00 > 6:00 pm	Workshops
7:30 > 8:30 pm	Performance / <i>Sad Sam Lucky</i> , Matija Ferlin
	<b>CN D Grand studio</b>

#### 06.21

10:30 > 12:00 am	Workshops for school staff
10:30 > 12:30 am	Giant Chinese opera class by Po-Ang Hsu
	<b>CN D Atrium</b>
12:00 am > 2:00 pm	Professional informations
	<i>Working or touring in France</i>
	<i>Information point: welcome desk for foreign artists</i>
	<b>CN D Palier Est</b>
2:00-4:00 pm	Workshops for school staff
2:00 > 6:00 pm	Workshops
6:30 > 7:30 pm	Workshop for non-professional by Dalila Khatir
	<b>CN D Studio 12</b>
7:00 > 8:05 pm	Performance / <i>Sad Sam Lucky</i> , Matija Ferlin
	<b>CN D Grand studio</b>
8:30 > 9:15 pm	Performance / <i>Love Me</i> , Marina Otero
	<b>Les Laboratoires d'Aubervilliers</b>

#### 06.22

10:30 > 12:30 am	Morning classes
10:30 am > 6:00 pm	Study day / <i>Artistic and cultural education in Europe: comparative views</i>
	<b>CN D Salle de réception</b>
12:00 am > 2:00 pm	Professional informations / <i>Welcome desk for foreign artists</i>
	<b>CN D Palier Est</b>
2:00 > 6:00 pm	Workshops
6:30 > 7:30 pm	Workshop for non-professional by Linda Hayford
	<b>CN D Studio 12</b>
7:00 > 8:00 pm	Conference / <i>Qui-vive: manifesto of feminist self-defence</i> , Elsa Dorlin
	<b>CN D Grand studio</b>
7:00 > 8:00 pm	Performance / <i>Fremdkörper</i> , Suzan Boogaerdt & Bianca van der Schoot
	<b>CN D Studio 3</b>
8:30 > 9:15 pm	Performance / <i>Love Me</i> , Marina Otero
	<b>Les Laboratoires d'Aubervilliers</b>
9:00 > 10:00 pm	Performance / <i>Fremdkörper</i> , Suzan Boogaerdt & Bianca van der Schoot
	<b>CN D Studio 3</b>
9:30 > 9:55 pm	Performance / <i>All Around</i> , Mette Ingvarsten & Will Guthrie
	<b>CN D Studio 8</b>

#### 06.23

10:30 > 12:00 am	Workshops for school staff
10:30 > 12:30 am	Morning classes
12:00 am > 2:00 pm	Professional informations
	<i>Working or touring in France</i>
	<i>Information point: welcome desk for foreign artists</i>
	<b>CN D Palier Est</b>
2:00-6:00 pm	Workshops for school staff
2:00 > 6:00 pm	Workshops
6:30 > 7:30 pm	Workshop for non-professional by Lisbeth Gruwez
	<b>CN D Studio 12</b>
7:00 > 8:00 pm	Performance / <i>Fremdkörper</i> , Suzan Boogaerdt & Bianca van der Schoot
	<b>CN D Studio 3</b>
7:00 > 9:00 pm	Film / <i>Life and Times</i> - episode 8, Nature Theater of Oklahoma
	<b>CN D Grand studio</b>
8:00 > 9:00 pm	Performance / <i>La danseuse malade</i> , Kim Itoh
	<b>Maison de la culture du Japon à Paris</b>
9:00 > 10:00 pm	Performance / <i>Fremdkörper</i> , Suzan Boogaerdt & Bianca van der Schoot
	<b>CN D Studio 3</b>
8:30 > 8:55 pm	Performance / <i>All Around</i> , Mette Ingvarsten & Will Guthrie
	<b>CN D Studio 8</b>

#### 06.24

10:30 > 12:30 am	Morning classes
2:00 > 6:00 pm	Workshops
8:00 > 9:00 pm	Performance / <i>La danseuse malade</i> , Kim Itoh
	<b>Maison de la culture du Japon à Paris</b>
8:00 > 12:00 pm	Closing party
	<b>CN D</b>

### Continously

From 10:00 am	Mingway, le restaurant du CN D
10:00 am > 2:00 pm	Physiotherapy session (except on 06.18, 19 & 24)
1:00 > 7:00 pm	Media library and Schools library

In 2022 Camping is also being held in Lyon from June 13 to 17!