

compagnienatachapaquignon

# CABINES

a utopian and shared creative laboratory



## **Production**

Association CAB - Corps Au Bord / Compagnie Natacha Paquignon

## **Co-production**

La Métive

Association NA / Compagnie Pernelle

Fées d'Hiver

Association Les Initi'Arts

Toï Toï Le Zinc

## **Financial partners**

Région Rhône-Alpes, Ville de Lyon, Ville de Villeurbanne



**To say that a border is a sieve is to give it back its due : it is here to filter.**

**Régis Debray, *Éloge des frontières***

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Dance & digital art performance

*Cabines* is a choreographic and digital art creative work that speaks about borders : what divides us ? What unites us ? How can we make connections beyond boundaries ?

The creative work is based on a device consisting of 3 cabins, 3 small worlds with different borders. Each cabin is inhabited by a dancer. The device interacts with their movements to produce or modulate sound, video or light.

An immersive device, a space for dialogue around which the audience is free to move.

The creative work is based on stories of many persons who come from different places and cultures. Their voices are part of the sound material of *Cabines*.

Duration of the performance : about 55 minutes

Choreographer Natacha Paquignon, with the complicity of the dancers  
 Dancers Lise Bois, Ludovic Lézin, Anita Mauro  
 Visual programming Raphaël Dupont  
 Music composition & programming Valentin Durif  
 Poems Emanuel Campo  
 Creation of the cabins Némó  
 Technical design Raphaël Dupont, Valentin Durif, Éric Lombral, Némó  
 Costumes & sets Nadine Chabannier  
 Technical coordinator Éric Lombral

## natacha paquignon's note of intent // // // // // //



What divides us ? What unites us ? How can relationship get through borders ?  
I have always been interested in the concept of boundary and in its ambivalence.

Today I feel the necessity to speak about borders literally. If boundaries between flows and objects are disappearing, human beings seem to have abilities for erecting new borders between them, that look like the former ones.

To conduct this research, I naturally turned towards people who come from various places, with different cultural backgrounds - in particular different from my own background and experience. These meetings feed my imagination and the creative process. They make me move constantly from one place to another, both literally and figuratively. My artistic aim doesn't change, but the journey is always put at risk. The journey is part of the boundary concept, and this friction, sharing and confrontation point is the origin of this creative work.

These people's voices, distributed into the 3 cabins, dialogue among each other. According to the subject, a same voice can navigate from one cabin to another. The boundaries between people are not always found at the same place. Each of us has multiple identities, various backgrounds. I look for the similarities, the friction points where dialogue is possible, be it soft or conflicting.

*Cabines* is an invitation to share, to (ac)know(ledge) the others.

## // // // // // // // // the cabins the digital device



***Cabines*** is based on a digital device composed of three cabins. Three small worlds, three territories. Each one has a visual, choreographic and sound signature, unique and ambivalent borders. They are open, which enables the relationship to others.

The skin cabin : It is the discovery cabin. It has elastic, soft Lycra walls. The dancer pushes the skin as he would push out the limits of the unknown. It invites to experiment, at risk of getting lost sometimes. This cabin is also the one in which the technological boundaries are most extended, with the use of real-time video images. Its capture system is composed of two cameras : a Kinect and an infrared camera.

The plexi cabin : its Plexiglass walls form a rigid, enclosing but transparent framework. It blocks the movements but its surface can be a stable, reassuring support. It is a sound, percussive cabin. Sensors capture all the material vibrations. The dancer's movements can create sound or light.

The dress cabin : it has no wall, but a dress is attached to its base. The dancer is held to the cabin by her costume which always brings her back to the center. This cabin conveys the idea of an attachment to the land, to traditions, culture, mother tongue... It is both a cocoon and a prison. Its capture system is a ring with accelerometer motion sensor, which enables the dancer's movements to match with sounds.

Each cabin shelters a dancer. The three cabins create a space for dialogue.

The audience is immersed in the scenography. It can move freely around the cabins in order to create a particular relationship to one cabin, or move away to see and hear the whole device.

«To act is to answer the invitations of the world», says Ezequiel Di Paolo, a neuroscience researcher, in the movie *The Embodied Mind* (Univ. of Zaragoza). The world of *Cabines* invites the audience to act, ie to move around and make choices.

## the writing process a choreographic, digital & sound writing



Choreographic, digital and sound writing influence each other.

The choreographer's work with digital art is related to the neuroscience research about the permanent interconnection between the body, the mind and the environment. She develops a writing that answers a double question : How does the space and digital environment influence the dancers' perception, and thus the choreographic writing ? How do the dancers modify the device by their movements, and thus influence the digital writing ? How does the dance create its own environment ?

These questions are directly related to the writing process. The play's development is precisely written, and forms a framework in which the dancers improvise their score. They always need to be aware of their environment, the situation, the other dancers, the audience.

The choreographic research about the skin is common to the three dancers. The skin is our bodily boundary, where exchanges between what is inside and outside the body take place.

A few choreographic scenes are precisely written, in particular the dances in unison.

The musical and sound composition is also mixed. Some scenes are triggered or modulated by the dance, and follow the dancers' improvisation.

The dialogue between the recorded persons is written. It is composed of intimate words that open up imagination to larger issues related to borders.

Musical compositions of Valentin Durif complement the soundtrack of the performance.

The dancer in the plexi cabin composes the percussive score.

## creation & distribution videos of cabines



First step of the creative work in 2013 and 2014 :

// Halle Patrimoniale du Creusot (Heritage Hall in Le Creusot), residency organised by the Association Les Initi'arts (71)

// Fées d'Hiver, Crévoux, center for digital creative work in the Hautes-Alpes (05)

// La Métive, Moutier d'Ahun, center for contemporary creative work in Creuse (23)

// Toï Toï Le Zinc, theater and bar-restaurant in Rhône (69)

Completion of *Cabines*

// November 2015 : creation residency in the Friche Artistique de Besançon offered by the Association NA/ Compagnie Pernette : completion of *Cabines* and public presentation at the end of the residency.

Performances in 2014 (1st step of the creative work)

// 13 sept. 14 : Biennale off de la Danse (programmed by Le Croiseur) - Parvis René Descartes, ENS Lyon 7e (69)

// 4 & 5 oct. 14 : Festive of La Métive, Moutier d'Ahun (23)

// 8 oct. 14 : Toï Toï Le Zinc, Villeurbanne (69)

Performances of the completed play

// 26 nov. 15 : Friche Artistique in Besançon (25)

// 7 & 8 dec. 15 : Espace Tonkin, Villeurbanne (69)

// 21 april 2016 : Scène2, Senones (88)

// 28 april 2016 : presentation for professionals / Maison du Peuple de Pierre-Bénite (69)

// 29 may 2016 : Performance inspired of Cabines, Bains de Rue Festival, Clichy (92).

Images of cabines

Video excerpts (creation nov. 2015) : <https://vimeo.com/147631286>

Video excerpts + interview with the choreographer : <https://vimeo.com/108892373>

## participatory journey // // // // // //



The company has developed a flexible participatory protocol so that *Cabines* can be adapted to each new territory. It offers the structures which program the project to meet their neighbours before the public performance.

It is a multiple gateways journey :

// **Meeting** : collective meetings between the artistic team, the inhabitants and the distribution partners.

// **Testifying** : one-on-one meetings to record the inhabitants' voices when they speak about their understanding of the border concept.

Some of their words are included to the soundtrack of *Cabines* (a new scene is added to the play). Others can be disseminated into a sound installation in a space next to the performance place.

// **Experimenting** : workshop to experiment with the digital device.

// **Dancing** : the new scene specially created for the place can be performed by the 3 dancers of *Cabines* and/or by amateur dancers. In that case, a two-days rehearsal period must be set up.

## // // // // // // // // the company



Natacha Paquignon is interested in the border issue. Her work is about making the boundaries between art and society more porous, creating in relation to our sensitive and social environment.

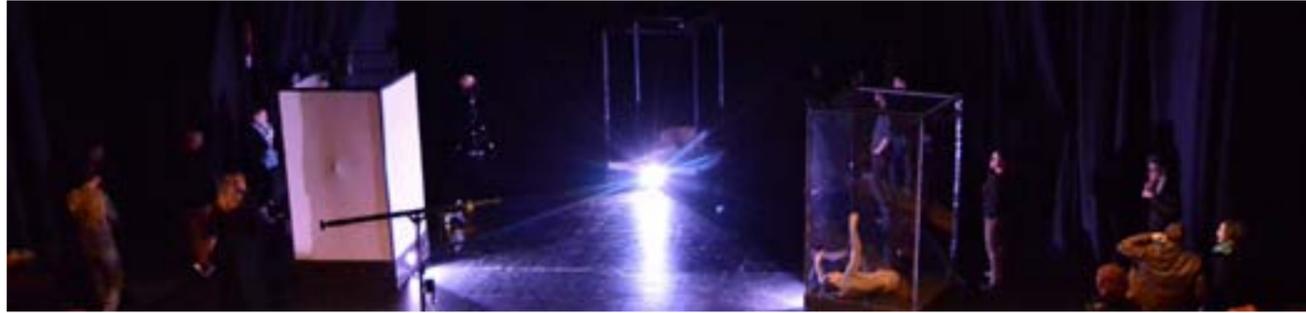
This approach leads her to create more and more pieces of work for public spaces, and to look for writing processes in which the public can take part. Her work is nourished by cooperations with people who work in different fields : digital artists, researchers, users of a common space, citizens...

For a few years, her research about the links between the dancing body and its environment has been driving her to develop a digital and choreographic language based on interactive devices designed for dance.

Some of these devices are designed for performances.

Others are intended to be interactive, visual and sound installations to make the public dance in unexpected places.

Creation work becomes a place for a relationship experiment, both during the writing process and the performances. Whereas they move around or not, the audience can choose their point of view, their physical involvement in their spectators' experience.



Natacha Paquignon begins movement practise in a diverted way : her music school offers a pedagogy based on body movements. Her interest in the links between sound and movement probably came from these times.

As she trained to be a dancer in Toulouse and in Lyon, her university studies led her to make a research about American dance and litterature in the XXth century.

While she started as a dancer with the companies De Visu In Situ / Marc Neff, La Marelle / Nicole Topin, Zigrolling Cie / Tony Vighetto, she expressed her desire for collective artistic research and created the Kat'chaça association in 1998 with Cathy Pose.

In 2007, she becomes the Kat'chaça company's choreographer. She develops a research about the relationship between body, brain and environment.

In september 2013, she develops a partnership with Toï Toï Le Zinc, a hybrid place in Villeurbanne : a same space shelters a bar, a restaurant, a theater... This space becomes a place where she can experiment new forms of writing processes that include the public. She has been the dance programmer at Toï Toï Le Zinc since then.

In 2017, she becomes the choreographer of the association CAB - Corps Au Bord / Natacha Paquignon Company.



## raphaël dupont

scenographer - video maker - programmer

After getting a National Degree of Visual Arts (DNAP) and a Higher National Degree of Plastic Expression (DNSEP) at the EESI in Poitiers, Raphaël Dupont explores new media in visual and sound interactive installations. He also works with different theater and dance companies or music bands as a scenographer. He offers sensory, poetic and bodily experiences to the audience. He creates installations which enhance the relationship between the audience and images, sound and objects.

He creates performances and video interactive installations for various events. In 2014 he creates the CT4C performance for the A'Vaulx Jazz Festival. He also creates generative videos for dance plays, for example in 2011 for *Mysuperlover.com* (Matthieu Furgé's i2a company - Image du corps). He begins working with Natacha Paquignon in 2014.

<http://raphaeldpn.com/>

## valentin durif

musician - sound technician - programmer

Valentin Durif comes from the field of electronic and electroacoustic music. His projects are mainly related to digital instrument-making. He invents, manufactures and plays his own instruments or develops mechanical and digital devices that are able to play his scores. His creations combine timeless aesthetics and sophisticated technologies. They mostly materialise in the form of concerts-performances (*Emincé d'oreilles*) or installations (*Cliquetis*). His music is close to electronica, noise-rock or industrial music, together with a more experimental sound research.

Valentin Durif writes under the sizzling nickname GzzzT for a part of his work, and he often cooperates with the AADN association in Lyon (digital arts and cultures). For AADN, he creates interactive systems, as in the project *Les Hommes Debout (the Standing Men)*. He has been working with Natacha Paquignon since 2014.

<http://vdurif.free.fr/>

the dancers // // // // // //



### lise bois

Lise Bois trained as a dancer at the Conservatoire National de Région in Lyon and with Kilina Cremona. Since 2003 she has been developing a choreographic work for public spaces. She lived a few years in Paris where she studied the music-dance relationship while practising african and tap dance, and got a bachelor's degree in sociology.

She comes back to Lyon in 2008, and joins Maguy Marin's and Lyon 2 University's «from performer to author» training in Rillieux-la-Pape CCN.

In 2010 she creates the Rose Piment Company with Anne Azéma, which specialises in dancing in public spaces.

In 2010, she works for the first time with Natacha Paquignon as the choreographer's assistant for *Trio trio*. Since 2011 she has worked as a dancer for the company. She has the Contemporary Dance Teacher Degree and regularly teaches dance.

### ludovic lézin

Ludovic Lézin has been trained to be a dancer in the Conservatoire National de Région in Bordeaux and in the E.P.S.E. dance training in Montpellier from 1991 to 1998. From 2002 to 2004 he has been joining the Superior National Music and Dance Conservatoire in Lyon.

Since 2002 he has been a dancer in different companies: Norbert Senou (2002), Ballet Preljocaj (2004), Gianni Joseph (from 2004 to 2007), Caryatides (2007), A.C.P.S. / Matthieu Hocquemiller (from 2007 to 2015), Ballett Mainz (2010), Almanonym (2011), Alias (2012-13), 2 minimum / Mélanie Perrier (2016). He joins Natacha Paquignon's team in 2015 to dance in *Cabines*.

Today, to deepen his relationship to dance and to different forms of performances, he develops performative projects which question the links between the body and its physical, social or intimate environment.

Besides his work as a dancer, he regularly gives workshops or training courses to students of professional dance trainings or amateur dancers.

// // // // // // // // the dancers



### anita mauro

Anita Mauro has been trained in the Conservatoire National de Région in Rouen, then in the Superior National Music and Dance Conservatoire in Lyon from 2002 to 2005.

In 2006, after a pedagogy training in the National Center for Dance in Lyon, she gets the Contemporary Dance Teacher Degree, and has been teaching dance in several structures since then.

In 2008, she joins Maguy Marin's «from performer to author» training in Rillieux-la-Pape CCN, and gets a bachelor's degree in anthropology («art and culture professions»).

She starts a collaboration with Natacha Paquignon in 2009. She also dances for the companies the Mac Guffin Collective, Matthieu Furgé's i2a company, Pic la Poule.

She is currently a dancer for the companies of Nathalie Pernet in Besançon, Natacha Paquignon and Marcelo Sepulveda (Tramaluna) in Lyon.

Her first experience as a choreographer for the Lyon Opéra's Amphitheatre made her eager to create pieces of dance work. In 2009, she created a solo about spousal abuse for the «Break the Silence» festival. In 2014 she created the solo *Skjaldmös* for the Off festival of the Dance Biennale in Lyon.



## contacts

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