

Dance of the city warriors

A path of interactive installations | 2016

All audiences, from 8 years old

COMPAGNIE
PAR TERRE
ANNE NGUYEN



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Dance of the city warriors

Dance of the city warriors is an immersive, participatory course of interactive installations centered on hip-hop dance. Guided from within the urban arena by a frieze of dancing figures, the spectator enters an intimate space and explores a series of interactive installations exploiting various video techniques such as live image capturing and animation, interactive editing, and virtual reality with – among other things – a 360-degree film, a virtual staging and devices to transform the spectator's image... Tuts, bounce, flow, freestyle, jam, each installation is named after elements of hip-hop dance, which the audience is invited to experiment with, either by interacting with the video images and sounds they see and hear, or by playing around with their own image. The spectator is placed at the centre of this sensory experience. He can thus fully identify with the array of sensations impacting upon the hip-hop dancer and is prompted to adopt strange positions and improvise with his own dance movements. His image is captured, reworked and a link is forged with the human frieze guiding the audience, a process that allows him to enter into the virtual human network of city warriors.

Inspired by poems from the *Manual of the City Warrior* by Anne Nguyen, *Dance of the city warriors* conjures up the powerful concepts and aspirations of hip-hop dance: the desire to appropriate the forms and energies that surround the contemporary body, the need to reconnect with animal instincts and develop one's physical exuberance, the search for balance between technical constraint and freedom... For Anne Nguyen, hip-hop dance is "a spontaneous resistance movement on the part of the living, a contemporary form of martial arts, created as a means of coping with a hostile urban environment, one that transforms the body through the violence of its shapes and constraints". The path of interactive installations, *Dance of the city warriors* allows each and every one of us to develop a more personal understanding of the concepts that transform hip-hop dance, a dance that challenges the limits imposed by the human body and its surrounding environment, into a contemporary and universal art.

The path of interactive installations, *Dance of the city warriors* is mobile and can perfectly adapt to various places. Performances danced in situ can also be included on demand. The expected duration of the journey is 30-45 minutes, depending on the reception capacities.

Teaser

Dance of the city warriors – Anne Nguyen – par Terre Dance Company

Teaser of *Dance of the city warriors*, filmed in October 2016 at Chaillot, Théâtre National de la Danse.

> **Watch** (Length of the video: 3 min)



Installations

Below, a description of the installations included in the course:

Tuts

Sit on the cube and try to fit in the silhouette on the screen. Adjust your position, then press the foot pedal. In few minutes, your photo will come to life and you will be changed into a hip-hop dancer. Will you be a locker, a popper or a breakdancer? Costumes and accessories are at your disposal. Go ahead and have fun!

Tuts are shape sequences used by hip-hop dancers when building tetrises in a dance style called tutting. The movements are practiced by poppers. The term tutting is a reference to the pharaoh Tutankhamun. It mimics the angular, geometric poses assumed with the arms and hands commonly found in antique Egyptian art.

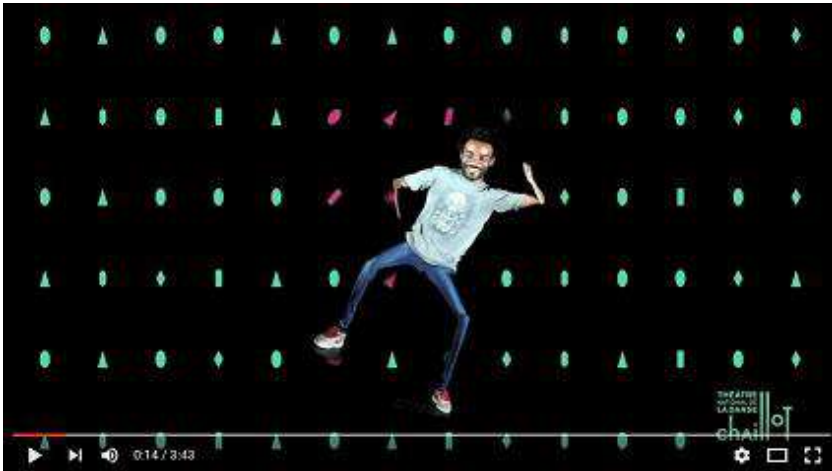
The common theme running throughout the choreographic journey *Dance of the city warriors* is a human frieze created from pictures of dancers photographed in movement and seen in profile, thus recalling scenes of ancient Egyptian figures. Incorporating chronophotography, broken down movements, and allusions to the different stages in the evolutionary process from animals crawling on the ground to today's upright stature, the advancing figures embody a large number of metaphorical allusions. The characters in the frieze are represented at different sizes, from miniature figures to adult-human scale.



At the start of the journey, audience members are guided by signs to take up a tetris position against a black backdrop. The image is captured, mapped and projected in textural form onto a pre-prepared animation sequence, thereby creating a mini tetris choreography. The video is then projected in conjunction with the existing figures, thereby incorporating the audience into the overall movement of the frieze.



> Watch teaser of the *Tuts* installation



Bounce

Step into the dancer's steps. In a moment, you will become a virtuoso in hip-hop dance.

The bounce, also known as rock or jack, according to hip-hop aesthetics, is a rhythmical bouncing movement, which provides the specific style and basis of all hip-hop dance movements. It also differs for each of these dance aesthetics in terms of energy, rhythm, shapes and style.

In the installation *Bounce*, the spectator enters a freestanding, corridor-shaped structure. One side of the corridor is lined with a mirror in which the spectator can see itself reflected. Hanging in front of the mirror is a fine mesh fabric onto which video sequences of parts of the dancers' bodies are projected as they execute various hip-hop dance styles (breakdance, popping, locking, house dance, hip-hop new style, hype, etc...). If the spectator stands behind these images, it is possible to hear the sound of the music coming from one direction. The image seen by the spectator in the mirror thus combines the reflection of its own body and the different parts of the dancers' bodies in the videos. They will therefore see their own torso on top of a breakdancer's legs, for example, or their own legs beneath the torso of a house dancer and the arms of a waacking dancer. The varied projections give way to a succession of different combinations superposed onto the spectator's body. At three different points, the spectator therefore has the chance to participate in the experiment and be swept away by the dance to a combination of different image sequences and music.



> Watch the teaser of *Bounce* installation



Flow

It's your turn to be the choreographer! Choose your team of dancers and stage them on your table. Have fun!

A dancer's flow, in the same way as a rapper's flow, is defined by their rhythm, way of constructing, and relationship to music.

Dance of the city warriors explores and develops the possibilities of the Mashup table (<http://www.mashuptable.fr/>), a glass editing table used for live mixing of video excerpts, music and sound recordings combined with sets of cards.

Two tables are placed face-to-face on separate platforms, each is equipped with a screen enabling users to view the choreography during live editing. Each table has a set of cards representing the different hip-hop dance families: breakdance, top rocks, popping, locking, house dance, new style hip-hop, hype, and waacking. When a card is placed on the table, the corresponding dancer depicted on the card appears on the screen and performs a brief improvised dance that continues to be shown on a loop. The users can then choose their dancers and create a choreographic scenario by adjusting the order of the cards. They can see the dancers' moves live on the screen and can add any number of special effects to the choreography with the aid of special effects cards: visual effects, mirroring, duplication, etc... They can therefore direct their very own unique virtual dance choreography!



> Watch the teaser of *Flow* installation



Freestyle

Enter the circle and let the dance carry you away!

Freestyle, or improvisation, is the basis of hip-hop dance. Many environments are appropriate: practice, battles, shows, street demos, etc.



Two specially demarcated zones, one inside *Dance of the city warriors* and the other outside (on the forecourt or in the theatre foyer, for instance), are connected by a video conference system composed of two cameras and two screens. The people situated inside the interior zone of *Dance of the city warriors* are visible from the external zone, and vice-versa. In the external zone, a dancer from the par Terre Dance Company proposes short interactive performances, attracting the attention of the spectators around him/her in the public space, as well as that of those inside *Dance of the city warriors*. The dancer thus invites those inside to enter the perimeter of the interior zone where they can communicate together, exchange and improvise with gestures and dance steps. The virtual dimension of these live exchanges makes the spectators feel at ease and bold enough to try out more experiments than if they were facing the dancer in person. The arrangement also helps to

create interactions between the audience on the outside and the audience on the inside. It is also possible to introduce amateur dancers into the external zone.

This arrangement requires a private wifi connection between the two zones and a videoconference program. It connects an Ipad (in the dancer's zone) and a mobile phone and its camera. The two zones will be determined by the connection possibilities. If the dancer is performing outside, an area of relocation has to be prepared in case of bad weather.

For each staging of *Dance of the city warriors*, the dance company proposes two performances/dancers at specific times as part of the *Freestyle* installation. Additional performances may also be added, depending on the specificities of the programme (proposals and booking fees on demand). Performances may be devised with local dancers or amateur dancers and integrated into the piece. Contact us for more information.



Jam

Put on your headset for a 360° immersion among hip-hop dancers! Be ready to live an incredible experience!

A jam is a meet-up between hip-hop dancers: parties, informal battles, or even training sessions where circles are formed...

The *Jam* installation is a 360-degree film which enables the spectator to be immersed in a group of hip-hop dancers. This 3 minute film carry them into a very festive and energising universe. It is shown via VR headsets as part of *Dance of the city warriors*. Tablets are available for children under 13 years old.



In addition to *Dance of the city warriors*, a series of 360-degree films is being created by Anne Nguyen and Claudio Cavallari. Please contact us for more information (currently seeking for partners).

Production: par Terre Dance Company

Concept and artistic direction: Anne Nguyen and Claudio Cavallari

Choreography: Anne Nguyen

Realisation: Claudio Cavallari

Music: Sébastien Lété

Lighting design: Ydir Acef

Dancers: Sonia Bel Hadj Brahim alias SonYa, Santiago Codon-Gras, William Delahaye alias Will, Magali Duclos, Mahamadou Gassama alias Gassama, Cintia Golitin, Pascal Luce alias Scalp, Masangila Lumengo alias Yugson Hawks, Fabrice Mahicka alias Faboo, Blondy Mota-Kisoka, Antonio Mvuani-Gaston alias Tonio, Valentine Nagata-Ramos, Sacha Négrevergne, Jessica Noita, Rebecca Rheny alias Poca, Konh-Ming Xiong alias Killa.

Additional performances

For each staging of *Dance of the city warriors*, the dance company proposes two performances/dancers at specific times as part of the *Freestyle* installation. Additional performances may also be added, depending on the specificities of the programme (proposals and booking fees on demand).

Sessions for all audiences

Occupation of space: 2h at a time with the same dancer. Possibility to do a series of performances with different dancers. Type of performance: performance as part of the *Freestyle* installation with interactions with spectators.

Sessions for young audiences

Occupation of space and type of performance are to be defined depending on specificities of the programme.

NB: It's possible to invite school groups to participate to *Freestyle*, for example by allowing them to join the dancer performing after the visit and dance with him to communicate with the audience inside.



Within the theatre or urban space, other in-situ performances may be devised with one or many dancers. Those performances can highlight the urban space, be incorporated within the frieze or create an interaction with the audience. In the same way, those performances can be devised with local dancers or amateur dancers. Contact us for more information.

© Thomas Bohl

Manual of the City Warrior

[> Read and download the Manual of the City Warrior](#)

Manual of the City Warrior

Break

My dance transgresses movement. My feet are sucked up by the concrete. The cement blocks around me try to mould me in their image. I'm submerged by the crowd, it engulfs and steers me along the streets.

Drifting with the linear tide, I take control of my center of gravity. I dive to the tarmac, beneath the surface where other people move around. My freedom awaits me in the space built for legs and feet. I fold myself up and climb inside, to finally shake off the laws that govern the surface.

Close to the asphalt, where I live, my body's my own at last. My energy is channeled into a tighter spot, and the power of my moves is magnified. My body becomes a compact ball, which I bounce against the concrete. Now, with no bottom or top, no hands or feet, I cannot fall any more. Falling becomes a controllable mode of locomotion.

I tap my energy from under the surface; I can re-emerge in the current without being swept away.

Halo

The flows of concrete embracing the earth sever the ties between me and my original Element. Having trod the tracks traveled by fast vehicles, I feel excluded, ill-equipped. Each extra layer between my body and the ground pushes me up and away from my Mother Earth.

To fight the enforced separation between the only two earthly things that stay always within my reach, I try to dance my way into the floor. Hitting on beat, each top rock and each down rock sends ripples deep down. Surrendering my full weight to the ground, I now have the whole support of the earth behind me, and draw the strength to execute some regal moves.

Top rocking ready to commune with the ground, I then descend into my kingdom to perform the ritual. For the final act, I bow down to the floor, tracing the circumference of my head and creating my halo.

Now that I have won my ground, no promised reward can ever rule me, for my crown always lies at my feet.

Choreographer: Anne Nguyen

Chevalier de l'Ordre des Arts et des Lettres, Anne Nguyen was awarded the Nouveau Talent Chorégraphie SACD prize in 2013. She was an associate artist to Chaillot – Théâtre national de la Danse from 2015 to 2018.

Square Root, Yonder Woman, PROMENADE OBLIGATOIRE, bal.exe, Autarcie (...), Kata, À mon bel amour... The titles Anne Nguyen gives to her pieces reveal her many influences: from mathematics to the martial arts, myths to utopian



concepts. Intending to go into the field of physics, she finally abandons that particular path when she discovers the world of breakdance and battles. She first expresses her desire to set the mind free through the body in written form with her collection of poems *Manual of the City Warrior*. She choreographs her first solo, *Square Root*, around these poems. Her choreographed pieces are dedicated to sublimating the essence of the different hip-hop dance styles: breakdance with *Yonder Woman* and *Kata*, popping with *PROMENADE OBLIGATOIRE* and *bal.exe*. They explore the idea of the collective, through such pieces as the female quartet *Autarcie (...)*, the group piece *À mon bel amour* or the trio *Underdogs*.

Anne Nguyen combines a raw, virtuoso gestural vocabulary with a geometrical, pure, destructured choreographic expression that exalts the power of abstraction. Parallel to her choreographic works, Anne Nguyen writes, directs and choreographies theatre-dance pieces where hip-hop dance becomes the opportunity to reflect more broadly on our society: the duet *Goku's Trial*, performed in classrooms, which explores the idea of creative freedom, *Hip-Hop Nakupenda*, a danced conference, and quartet *Heracles on his head*, which questions the relationships between breakdance, sports and art, echoing breakdance's entry as an official discipline of the international sporting scene.

Anne Nguyen is regularly called upon for her expertise in hip-hop dance. From 2012 to 2018, she has been teaching an artistic workshop on hip-hop dance at Sciences Po Paris University. Convinced that dance is a positive good for society, she creates *Dance of the city warriors*, a path of interactive installations offering the audience a chance to become immersed, digitally and physically, in the world of hip-hop dance, as well as *SKILLZ*, a free-access online video game designed to expand the public's knowledge of the different hip-hop dance styles.

Cast

Artistic direction: Anne Nguyen

Installation conception: Anne Nguyen and Claudio Cavallari

Videos: Claudio Cavallari

Pictures: Thomas Bohl

Technical director and adviser: Franck Lacourt

Dancers: Bouzid Aït-Atmane alias Zid, Sonia Bel Hadj Brahim alias SonYa, Santiago Codon-Gras, William Delahaye, Magali Duclos, Farrah Elmaskini, Mahamadou Gassama alias Gassama, Cintia Golitin, François Kaleka, Karl Libanus alias Kane Wung, Pascal Luce alias Scalp, Masangila Lumengo alias Yugson, Fabrice Mahicka alias Faboo, Jean-Baptiste Matondo alias John Smith, Claire Moineau, Blondy Mota-Kisoka, Antonio Mvuani-Gaston alias Tonio, Valentine Nagata-Ramos, Sacha Négrevergne, Jessica Noita, Yanka Pédrón, Rebecca Rheny alias Poca, Goyi Tangale alias Tip, Alex Tuy alias Rotha, Hugo de Vathaire, Lorenzo Vayssiere alias Sweet, Konh-Ming Xiong alias Killa



Camera operator and video maker, Claudio Cavallari has directed several experimental shorts (*L'odeur du poison* - 1999, *Il corpo* – 2000, *Le complexe de la viande* – 2012) and fiction films (*Panopticon* - 2003, *Le voyage dans le futur* - 2003), which have won prizes in festivals. In 2003, after graduating with a degree in film from Turin University, he directed *Couples* in a workshop with Abbas Kiarostami. In 2004, he worked on Greenaway's *The Tulse Luper Suitcases*. For fifteen years or so, he has worked with avant-garde theatre and dance companies in Italy, France and Switzerland. In this connection, he has produced dance clips for several international choreographers and directors (Jan Fabre, Mourad Merzouki, Pascal Giordano, etc.) and video installations for stage performances (*Exodus in case of panic* - 2006, *Don't worry* - 2006, *5 sacrifices to appear* – 2007, *MMO* – 2015). Since 2010, he has worked as a camera operator for ARTE LIVE WEB broadcasts. Claudio used a variety of production techniques and is equally at home with video clips and documentaries alike (*Tori Seduti* – 2007), as well as fiction, artistic video projects and animation (*Plage horaire à marée montante* – 2012). His work is currently focused on pictorial research and he specialises in particular in creating "living frescoes". In this connection, he entered a collaboration with Eve Rambosz to produce images for Bianca Li's staged performance of *Le Jardin des délices*. He has also worked with the Les Petits Français production company, creating frescoes for several monumental projection projects in Mexico and Chile, and even retraced the history of Russian painting for the Moscow Festival of lights in 2012. He currently lives and works in Paris, where he is art director at Lumina, working with Fabrizio Scapin.

Some examples of Claudio Cavallari's work:



Videodance

(Video created for par Terre Dance Company)

[>Watch video](#)



Le complexe de la viande (2012)

[> Watch video](#)



Plage horaire à marée montante (2009)

[> Watch video](#)



Thomas Bohl began learning photography at a very early age by his father's side. He studied sociology and ethnology at the Universities of Lille and Toulouse. During his studies, he specialised in Ethiopia, where he made two extensive trips. He started out as a facilitator and continued as a teacher. For a long time, he entertained the desire to combine photography with his career and knowledge of sociology. In 2011 he therefore founded the Laboratoire de Photographie Sociale et Populaire and became a keen observer of people and of his own town, Avignon. He has also conducted several personal projects focusing on the people and the town of Avignon, including *Portraits de quartiers*, which has been an ongoing project since 2011, the *Les portes*

d'Avignon exhibition in 2013 and a web documentary on the Rue Belle de Jour in Avignon. Thomas Bohl also receives commissions from cultural facilities, such as *Printemps de la Petite Enfance*, the CCAS (communal social welfare centre) Avignon and more recently the *Déclenche!* project together with CDC Les Hivernales choreographic development centre, which aims to introduce young people into stage photography. His specific approach is to exhibit freely, especially in the street. In summer 2013, he exhibited a series of large-format photographic posters collaged directly to the wall of the CDC des Hivernales. The project, which he called, *La Chaise Tournante...* proposes a specific approach to movement in a space dedicated to dance, where the arrival of successive audiences sometimes resembles a balletic performance. In 2014, he worked once again with the CDC des Hivernales on a street exhibition entitled *Hivernales 2014 – Hip Hop and Urban Dance*. Thomas Bohl also photographed *PROMENADE OBLIGATOIRE* and *bal.exe* by the par Terre Dance Company.

Booking information

- ▶ Audience: for all ages, from 8 years old.
- ▶ Period of exhibition: one week to one month. Exhibition longer than one month: please contact us.
- ▶ Length of the path of installations: estimated at between 30-45 minutes, adapted to public-reception capacities, the specific characteristics of the venue.
- ▶ Darkness is not required
- ▶ Audience within the exhibition area: ushers are required to look after the installations. Please contact us for more information.
- ▶ Equipment: some equipment will be provided by the venue (video equipment, sound, light, etc.). Please contact us for more information.
- ▶ Performances by par Terre Dance Company's dancers: 2 performances/dancers (base option) within the installation *Freestyle*. Please contact us for more performances/dancers.
- ▶ Touring staff and travels:
First sighting: one day well before the set up a technician of the dance company will come to check out the place/identify the needs.
Set up: arrival of the dance company's technician and start of the set up 3 days before the show or earlier according to the specificities of the venue.
Exhibition days: a technician will be there for the whole time of exhibition (the company's lighting director or possibility to plan a handover to the theatre's technicians).
- ▶ Equipment transportation:
The equipment is transported from Paris by van.
Transportation of the equipment in case of flight: please contact us.
- ▶ Booking fees: available on request.

Partners

Coproduction: Chaillot, Théâtre National de la Danse; Espace 1789, scène conventionnée pour la danse; Le Prisme – Centre de développement artistique de Saint-Quentin-en-Yvelines; Mashup Studio SAS.

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The par Terre / Anne Nguyen Dance Company is an associate artist to Centre culturel l'Imprévu de Saint-Ouen-l'Aumône in 2021/2022, to L'Auditorium Seynod (74) and to the Centre d'Art et de Culture de Meudon (92) for 2021/2022 and 2022/2023.

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