

COMPAGNIE
PAR TERRE
ANNE NGUYEN



KATA

Production 2017 | Duration 60 min
Show for all ages, from 6 years old



© Homard Payette

≡ A word from the choreographer.....	2
≡ Additional information.....	2
≡ Choreographer: Anne Nguyen.....	3
≡ Cast.....	4
≡ Partners.....	5



ile de France

VAL de MARNE
Le département

seine saint DENIS
Le département



THÉÂTRE NATIONAL DE LA DANSE
chail|ot

CN D
Centre national de la danse

LE PR/SME St-Quentin-en-Yvelines
Maison de la Culture - Robert Schuman

Saint-Quentin
espace
1789



SCÈNES
de GOLFE

par Terre / Anne Nguyen Dance Company

Correspondence: 113 rue Saint-Maur – 75011 PARIS

Registered office: 145 bis rue Chéret - 94000 CRETEIL

SIRET: 484 553 391 00034 - APE: 9001Z - Licence entrepreneur de spectacles: 2-1066967

Tel: + 33 (0)6 15 59 82 28 – production@compagnieparterre.com - www.compagnieparterre.com

≡ A word from the choreographer

Anne Nguyen presents the eight breakdancers in *Kata* as the last remaining representatives of a warrior ideal, a code of honour that appears absurd in the present-day world. Bodies, engaged in martial arts type sequences, reach out towards fictitious opponents, who materialise only to give rise to fights played out in dance steps. Each breakdance movement takes on a new meaning, transforming the dancers into modern-day samurai warriors. As seen in the kata of martial arts, the shapes they create and repeat appear to conceal hidden concepts. Gestures metamorphose into genuine battle reflexes adaptable to many situations. Beyond the search for martial efficiency, the sheer determination firing the dancer's steps embody a kind of spirituality and moral attitude. By practicing their art, they hope to improve the self, develop their vital energy and reach a harmony with their environment. However, the world in which they move is suffused with a latent, mundane violence, building many barriers in the way of physical interaction between individuals and encouraging passivity. Although they step back from the paradox of their situation, the last remaining representatives of a bygone way disengage themselves from battles that are perceived as increasingly illusory.

* *Breakdance: a hip-hop dance specialty mainly performed on the floor, based on centrifugal, acrobatic movements.*



Teaser of *Kata* – par Terre / Anne Nguyen Dance Company
Production 2017 | Teaser by Chaillot – Théâtre national de la Danse

> [Watch the teaser](#) (Duration: 1:50 min)

© Chaillot – Théâtre national de la Danse

≡ Additional information

For her tenth production, Anne Nguyen continues her deconstruction of hip-hop body language, focusing on her preferred discipline of breakdance. In *Kata*, a show for eight breakdancers, Anne Nguyen decomposes the movements of breakdance, that she apprehends as "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". She dismantles the centrifugal components of breakdance into sequences of isolated moves, and allocates a "usefulness" to each one in terms of the fight context and the partner relationship. The eight breakdancers, either individually or in neatly ordered dance formations, execute a series of dance moves directed at imaginary opponents, as they move through the space in a systematic, linear manner. The meaning behind these choreographic phrases gradually becomes apparent as the dancers confront and move closer to another to the point where those very gestures develop into tessellated forms. Amid attacks, blocking, ducking and diving, complex, intricate fight scenes map themselves out according to the ebb and flow of the "fighters" on stage, lending form to the warrior-like energy of breakdance. "We are not necessarily confronted with combative situations every day, but the fighting spirit that is expressed through breakdance can apply to our oppressive environment and decadent modern lifestyle, which cut us off from our relationship with this Earth and the animal world. Hip-hop dance and breakdance are a form of discipline and ritual, they allow us to reconnect with some of our deepest instincts, such as those rooted in the conquest for physical strength and territory."

"I am long practiced in the martial arts, especially capoeira and Brazilian jiu jitsu, as well as Viet Vo Dao and Wing Chun. One of the features of these practices is the relationship to the partner, which is one that involves physical contact. However, while contact with the floor is one of the basic principles in breakdance, personal contact with others is very under-exploited by hip hop dancers in general, the latter creating an empty space around them in which to dance within their "vital circle". The contact with the floor, the relationship with the Earth, is one of the factors that prompted me to practice breakdance rather than any other dance style. Nevertheless, I greatly missed that contact with, and relationship to, a partner when I decided to stop martial arts to concentrate on dance. That's why I now make it one of my main research goals as a choreographer. I developed a series of technical exercises aimed at introducing contact into the dance moves, that are inspired by martial arts and mechanical principles. I try to bring together, confront arms, legs and bodies in a dynamic, circular fashion within a reduced space. It's by means of this process that I create combinations of moves for several dancers. My capoeira teacher one day asked me to choose between capoeira and breakdance: I was improvising by adding weak or pointless moves to my fights. In *Kata*, I'm seeking to do just the opposite: to take a dance made up of apparently "pointless" moves, breakdance, and to give each movement a usefulness, as if each breakdance sequence were simply a "kata" used in fight training."

Anne Nguyen

≡ Choreographer: Anne Nguyen



As a dancer specialized in breakdance and familiar with the world of hip-hop battles, Anne Nguyen founded the par Terre Dance Company in 2005. The scientific thought as well as her practice of several martial arts inspire her to conceive choreographic universes that sublimate the hip-hop dance and its essence. By setting precise gestures, geometrical constraints, energy and density contrasts, intertwining of bodies and dance mechanisms, and unexpected occupations of space, she combines a raw, accomplished hip-hop dance with a graphic, pure, deconstructed choreographic writing. Her choreographic pieces display a complex, precise architecture and alternate between controlled spaces prompting personal interpretations and spaces left to chance, or calling for improvisation, which can be fraught with risks. With architectural geometric declinations in *Square Root*, uninterrupted flow of dance particles in continual transformation in *PROMENADE OBLIGATOIRE*, robotic partition of revisited couple dances in *bal.exe*, games of strategy in pursuit of territory in *Autarcie (...)*, variant of the breakdance in the form of martial arts in *Kata*, her creations reflect the forms and energies that surround human beings in the contemporary world. They combine poetry and mathematics, sensuality and explosiveness. They explore the links between music and

dance, through original musical creations and a reflection on the dancer's relationship to music and time. Through her choreographic creations, Anne Nguyen questions the value given to the observer and the connection between individuals. She likes to create new relationships between the audience and dance, which she implements through hybrid projects like *Dance of the city warriors*, a course of participative and immersive installations crossing hip-hop dance with the world of video and virtual reality, or with *Graphic Cyphers*, an immersive choreographic concept for the public space.

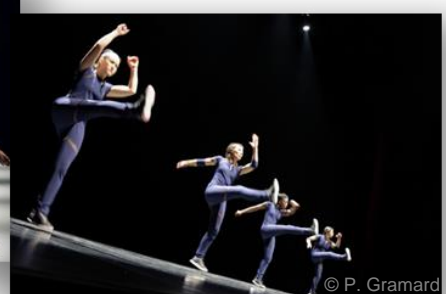
Anne Nguyen is currently working with more than twenty hip-hop dancers (breakdancers and poppers) on her different touring productions, and she herself performs in several of them. Anne Nguyen's first production, the solo *Square Root* (2007) relates the geometry found in breakdance movements to the contemporary urban environment. It combines mathematical dance compositions with some of Anne's poems. The solo won second prize in the Masdanza contemporary choreography competition in 2009. Anne Nguyen also choreographed *Keep it Funky!* (2007), a celebratory piece devised for six lockers, and *Spirit of the Underground* (2008), a performance for five dancers and one actress, on the themes of contact and dreams. Her duet *Yonder Woman* (2010), an "experiment for two superhero women", analyses the notion of performance through a game-play based on linear progress and relationship behaviours. Her 2012 production *PROMENADE OBLIGATOIRE* is a one-hour walk for eight poppers, who undertake an uninterrupted crossing along the timeline, in an exploration of the different possible states of "being together". In Anne's 2013 production for female quartet *Autarcie (...)*, she explores the inner workings of a restless "tribe", with all the power struggles that ensue. In her 2014 production *bal.exe*, a "mechanical ball set to chamber music" for eight poppers and five classical musicians, robotic dancers engage into a new "mechanical" dance style performed in pairs, called "looping pop". Anne Nguyen staged the duet *Lettres à Zerty* in 2015 as part of a commission for young audiences by CDC Le Gymnase and CDC Le Cuvier. In October 2016, Anne Nguyen created *Dance of the city warriors*, an immersive, participatory course of installations centered on hip-hop dance, implementing live video capture and editing interactive video processes and performances danced in situ. In October 2017, Anne Nguyen staged *Kata*, a show for eight breakdancers that lends form to the warrior-like energy of breakdance. The movements are decomposed into sequences of linear moves and evolve into genuine fights played. She is planning to stage a new production in 2019.



© T. Bohl



© P. Ricci



© P. Gramard

Dancer and choreographer of the par Terre Dance Company, Anne Nguyen is first and foremost a B-girl, specialising in hip-hop floorworks. She has performed with many hip-hop and contemporary dance companies such as Black Blanc Beur, Faustin Linyekula and Salia Ni Seydou. She formed part of the breakdance crews RedMask in Montreal, as well as Phase T, Def Dogz and Créteil Style in Paris, and has taken part in hundreds of battles, either solo or in groups, winning several high-profile competitions, such as IBE 2004 or BOTY 2005. She has served as judge on many others, including BOTY 2006 and Redbull BC One 2007. She makes an appearance in the documentary film *Planet B-Boy* (2007).

Anne Nguyen also writes poetry, short prose items and articles on dance (*Danser* magazine, *Repères*, *cahier de danse*). Excerpts from her collection of poems, the *Manual of the City Warrior*, have been published in *Graff It!* magazine, on which she was chief editor of the dance section. Several pieces performed by the Dance Company incorporate Anne Nguyen's texts, recorded or spoken (*Square Root*, *Spirit of the Underground*). Anne teaches hip-hop dance using a method based on postures, on the deconstruction of dance moves and on their subsequent deployment within the performance space. Since 2012, she has taught a technical and theoretical workshop on hip-hop dance at the University of Sciences Po Paris, called *Hip-hop, a contemporary culture*.

Keen on collaborating and cross-referencing within artistic milieux, Anne Nguyen created in 2014 the piece *i* as part of the trilogy for six dancers and three choreographers *La preuve par l'autre* commissioned by the Malka Dance Company. She has also worked as choreographic consultant to Australian choreographer Nick Power, in Sydney, for his 2014 production *Cypher*.

Anne Nguyen was awarded the 2013 SACD Nouveau Talent Chorégraphie prize and appointed Chevalier de l'Ordre des Arts et des Lettres in 2015.

“ It's a sort of b-boying performance in the style of Anne Teresa de Keersmaecker. Or rather a kind of breakdance crossed with the concepts of William Forsythe. Choreographer Anne Nguyen is used to these kinds of comments about her work. She understands the comparison as she is keen to deconstruct hip-hop vocabulary in order to reconstruct it, like a puzzle, to create her increasingly acclaimed choreographies.

Libération – Eve Beauvallet (May 5th, 2015) ”

≡ Cast

Choreography: Anne Nguyen

Dancers: Yanis Bouregba, Santiago Codon Gras, Fabrice Mahicka, Jean-Baptiste Matondo, Antonio Mvuani Gaston, Valentine Nagata-Ramos, Hugo de Vathaire, Konh-Ming Xiong

Original soundtrack (Composer and Percussionist): Sébastien Lété

Lighting design: Ydir Acef

► Ydir Acef – Lighting design

Ydir Acef has worked as a lighting and sound technician since 1991. He collaborated with le Théâtre du Lucernaire, le Théâtre du Tourtour and le Forum du Blanc-Mesnil. Since 1997, he has designed lighting for several Theater and Dance Companies (*Groupe Le Chiendent*, *Cie ACTA / Agnès Desfosses*, *Théâtre Carpe Diem*, *6TD Company*...). Ydir Acef has worked as a lighting technician for the par Terre Dance Company since 2008. He created the lighting designs for the pieces *Yonder Woman* in 2010, *PROMENADE OBLIGATOIRE* in 2012, *Autarcie (...)* in 2013 and *bal.exe* in 2014. In 2017 he will create the lighting design of the production *Kata*.

► Sébastien Lété – Original soundtrack



Born in Paris in 1974, Sébastien Lété, a drummer and percussionist, decided after completing his studies in sociology to devote himself entirely to music. In 1995, he founded the Latin Jazz group “Daahoud” with whom he performed for 6 years, playing his first concerts and undertaking his first projects. In 1997, he graduated from the Conservatoire du Montreuil with Guy-Joel Cipriani, as well as the improvised music classes given by Jean-Louis Méchali at Bagnolet ENM. In 2003, he leaves France to study for one year at the Berklee College of Music (Boston, USA). On his return, he starts enthusiastically working the concert halls and festivals in France and around the world together with artists such as Aloe Blacc, Melissa Laveaux, YOM, & the Wonder Rabbis and Chassol. His varied projects bring him into contact with Louis Scavis, Claude Barthelemy, Cheick Tidiane Seck and Rachel des Bois, with whom he swaps experiences. Sébastien has also taught Drumming and Modern Music at Pantin CRD (93) since 2005. He has just opened his own music and recording studio “H2S” in the centre of Paris. He loves variety both in his career choices and in his music and strives to set an acoustic or electronic intention in his music, be it organic, urban or contemporary.

≡ Partners

With the support of l’ADAMI.

Coproduction: Chaillot - Théâtre national de la Danse; CND Centre national de la danse; Le Prisme – Centre de développement artistique de Saint-Quentin-en-Yvelines; Espace 1789, scène conventionnée pour la danse; Théâtre de Choisy-le-Roi – Scène conventionnée pour la diversité linguistique; Scènes du Golfe, Théâtres Arradon - Vannes.

Thanks to AOI Clothing and Jean-Baptiste Matondo for the costumes.

The par Terre Dance Company is funded by l’aide pluriannuelle du Ministère de la Culture et de la Communication / DRAC Ile-de-France, la Région Ile-de-France, l’aide au fonctionnement du Département du Val-de-Marne and le soutien du Département de Seine-Saint-Denis.

Anne Nguyen is an associated artist to Chaillot - Théâtre national de la Danse from 2015 to 2018.

The par Terre Dance Company has been invited to take part in artist-in-residence programmes at l’Espace 1789 de Saint-Ouen (93) for the 2015/16, 2016/17 and 2017/18 seasons.



113 rue Saint-Maur - 75011 PARIS
 +33 (0)6 15 59 82 28 | production@compagnieparterre.com
www.compagnieparterre.com

Follow us

