

COMPAGNIE
PAR TERRE
ANNE NGUYEN



KATA

Production 2017 | 60 mins

Press Review



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Institutfrancais.de – Website of the german French Institut - Juli 2019

Art news portal – art news website — October 2019

Global travel media – tourism news website – October 2019

Lola – berlin cultural magazine – August 2019

Forum Magazine – Berlin online cultural magazine – August 2019

Süddeutsche Zeitung – german daily paper – August 2019

Theaterscoutings Berlin – Berlin online cultural magazine – August 2019

Institutfrançais.nl – Website of the French Institut of the Netherlands – Juli 2018

Het Parool – Dutch daily paper – June 2018

Nrc.nl – Dutch daily paper – February 2018

De Volkskrant – Dutch daily paper – February 2018

Stuff – tourism news website – June 2017

- * Website of “Dance Australia magazine”
- * Review about *Kata* at Ozasia
- * Online version : <http://www.danceaustralia.com.au/yafevent/Kata>

OzAsia: *Kata* and *What the Day Owes to the Night*

This year’s OzAsia Festival continues the strong dance programming that has been a welcome feature of Joseph Mitchell’s directorship. Damien Jalet’s *Vessel*, which was given ecstatic reviews at the 2018 Perth Festival, was an astonishing fusion of dance and art installation ([see here](#)). The two works reviewed here, Anne Nguyen’s *Kata* and Compagnie Hervé Koubi’s *What the Day Owes to the Night*, are notable for both drawing on various forms of street dance.

French-Vietnamese choreographer Anne Nguyen studied gymnastics and martial arts before discovering breakdance, and her work references and blends these forms with hip hop. *Kata*, which premiered in 2017, features six male and two female dancers, who are clothed in stylized jackets and pants.

The work opens to a bare stage illuminated by a single down light, as the percussive score by Sébastien Lété starts. A single male dancer performs a sequence of virtuosic breakdance spins, precariously balanced on head and hands. Other dancers enter and a series of ‘battles’ ensues in which dancers run at each other as if to make contact and fight, but stop short. Using martial arts moves they engage in imaginary combat, ducking and weaving around each other with alternating attacking and defensive movements. Various group formations follow, in some of which bodily contact is made.

Much use is made of the glance, with long periods of immobility in which the dancers eyeball each other, sometimes combatively and sometimes in a more seductive vein, whilst at other times the glance is projected into the wings as if to an adversary waiting there. Towards the end of the hourlong piece there is an extended sequence in which the dancers side step across the stage from left to right, assuming stances borrowed from boxing and bull fighting. To my mind this sequence went on too long, and the work could have been shortened by a third: however, the audience reception was very enthusiastic.

[...]

- * Aggregate website dedicated to independent international news and local arts
- * Review about *Kata* at OzAsia Festival
- * Online version : <https://www.globalmediapost.com/2019/10/18/60744>

OzAsia Festival: *Kata*, Par Terre, the Anne Nguyen Dance Company

Par Terre, the Anne Nguyen Dance Company, gave a brilliant performance of her choreographic work *Kata*. It possessed light, shade, strength, and mastery. Alive and vibrant though at times very still. There are reminiscences of the great Butoh masters in the beautiful stillness juxtaposed against the frenetic movement. The choreography plays with the meaning of KATA, which in Japanese means the form in martial arts.

Here we have the form in the choreographer's words: to start out with a dance form made of seemingly "useless" dance movements, i.e. breakdance, and discover the usefulness in every move, as if every breakdance sequence were merely a series of KATA in training for combat.

Mock battles between groups or individuals merge into battles between the sexes. Valentine Nagata Ramos is a particularly inviting temptress gyrating seductively only to prove fatal to the mere males. It is high energy, yet full of control, as displayed by Hugo de Vathaire and most of the cast. Santiago Codon Gras made wonderful use of useless movements and Fabrice Mahicka also added martial type vocalisations to his moves.

The soundtrack was a perfect match for all the moves, strong syncopated rhythm giving a totally rounded sense. Simple, effective lighting completed the scene.

Let's hope we will see more work from this company/choreographer.

Par Terre has an excellent website for those interested in their work. It details various shows being performed worldwide, comments and videos.

- * Dance magazine online, Australian edition
- * Interview of Anne Nguyen for the *Kata* premiere at OzAsia Festival
- * Online version : <https://dancemagazine.com.au/2019/10/anne-nguyens-kata-premieres-at-ozasia-festival/>

Anne Nguyen's *Kata* premieres at OzAsia Festival

Kata's Australian premiere gives Australian audiences a chance to engage with the work of leading French dance creator Anne Nguyen. Nguyen's background is based on a wide variety of hip hop styles along with the martial arts, especially Brazilian Capoeira. She has been at the forefront of integrating hip hop street aesthetics with contemporary dance experimentation with her Paris-based Compagnie par Terre (Company on the ground). Nguyen brings a genre busting ethos with a highly cerebral approach to the creative process. Dance Informa had the opportunity to discuss the underlying ideas that formed *Kata*.

We notice that your biography combines a dedication to both martial arts and dance. Are they equally important to you, or does one inform and shape your artistic sensibility more than the other?

"Before I began breakdancing in 1999, I danced very little. I felt that dancing was too much about seduction or showing off. I assiduously practised gymnastics and martial arts. The idea of being able to execute difficult movements appealed to me more.

But the freedom of creation and the idea of playing with conventions also drew me toward hip hop dance and culture. One day, my capoeira teacher asked me to choose between capoeira and breakdance. I was naturally drawn to dance by the need to break rules and explore human movement beyond its efficiency and usefulness.

It was the warlike essence of breakdance that drew me, and I saw breakdance as a contemporary form of martial arts, a means of coping with a hostile urban environment that transforms the body through violence. Even when there are no enemies to face, no physical feats to accomplish, the fighting spirit that drives the world of the living finds its expression through breakdance."

What was the original spark of inspiration for *Kata*?

"*Kata* is my 10th dance production, and I've always seen my choreography as similar to the 'Katas' of martial arts. The dancers undertake sequences of movements and dance principles that enable the dancers performing them to feel enriched and stimulates them to exceed themselves physically and mentally. They must achieve this by 'being', and not by thinking.

With *Kata*, I started with a dance made of seemingly useless movements and tried to discover the usefulness in every gesture. I present the eight breakdancers in the show as representatives of a warrior ideal that appears absurd in the present-day world.

Kata is divided into three parts: ideal fighting, everyday fighting and absurd fighting. In the piece, I break down the centrifugal movements of breakdance into sequences of isolated gestures, and combine them with 'useful' concepts to develop intricate battle scenarios with the ebb and flow of the 'fighters' on stage."

Was *Kata* an opportunity for you to combine two things you love, or did something else drive it?

"After spending a long time as a breakdancer taking part in battles and performing for other choreographers, I founded par Terre Dance Company in 2005, to argue my vision of hip hop dance within the choreographic arts. I felt the need to change the image associated with hip hop dance and promote the virtuosity of its performers. I am focused on excellence in execution, but I reject any kind of academic approach and prefer to develop the individuality of each dancer through the exploration of technical constraints and game-playing.

Through choreography, I want to build symbolic spaces where it is powerful, liberating and frenzied, where dance becomes a magical ritual designed to make us take a renewed interest in the present moment of our own lives."

How did you workshop and flesh out this original spark into a fully fledged work – from choosing dancers to the choreography to music and costumes?

“Except for Valentine Nagata-Ramos, who’s been dancing in my company since 2009, the seven other breakdancers were chosen through an audition. I knew most of them from the world of hip hop battles, though, as most of them are quite famous in that area (B-Boy Schlag and B-Boy Tonio, for instance, have both won Redbull BC-One Championships).

My choreographic methods are reflected in the breakdance lessons I’m developing at the Science Po Paris University. I start by instilling into my students an ‘animal-like’, ‘useful’ relationship to the movement, how to optimise each posture to create maximum room for manoeuvre. I then incorporate certain form limitations into the dance to refocus energy around the centrifugal force. Then the choreographic construction work starts by transposing a basic movement in different directions, ranges, heights, trajectories or energies, while integrating certain ‘obstacles’ to the movement, or composing logical progressions combining basic movements and personal ‘variants’.

Also, 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. However, I greatly missed the contact and relationship to a partner that is intrinsic to martial arts practice. That’s why I now make it one of my main research goals as a choreographer. I have developed a series of technical exercises aimed at introducing contact into dance moves that are inspired by martial arts principles.

I created the original soundtrack in collaboration with composer and percussionist Sebastien L’été, whom I’d also worked with on the score for Autarcie (...). The music encourages the dancers to pulsate, whereas the choreography imposes a game of cues and struggles, requiring them to make jerky moves or movements at odds with the rich score. The performance is about alternating between identifying with the music and building inner rhythms in order to succumb to new influences.”

What was the most difficult aspect of creating this work?

“I suppose it was gauging how much risk-taking and freedom I would allow for in the show. I use the term ‘constraint’ a lot. I am not juxtaposing the notion of constraint against that of freedom. By setting additional constraints for my dancers, I am interacting with the workings of their dance. I bring about a change in the place of creativity: new impediments give rise to new solutions for freedom. These workings are very familiar to hip hop dancers, whose dance is based on a desire to extend themselves. They seek constantly to transcend the laws of gravity and the human body, and deceive the visual and sound perceptions of their audience.

Another fundamental principle of hip hop dance is negotiating risk; dancers always attempt to execute movements that are more difficult than the ones they have already mastered, they like to show their ‘power moves’, as if filing a patent before an expert audience. Overcoming constraints and taking risks are at the heart of the show’s construction.”

What are some of the challenges you face bringing street dance culture into the modern dance spotlight?

“I dream of being able to bridge the gap between the hip hop battle audience and audiences in the traditional choreographic fields. It’s a quest to express the feeling of freedom and pleasure that many performers are attracted to in hip hop dance, especially the ‘battle’ as a kind of ceremony during which one abandons oneself to the music and shares the dance with a group of novices.

The traditional stage setting does not always offer these sensations, and many dancers simply prefer to channel that strength into short ‘shows’ that reflect a jubilant, demonstrative vision of dance. I am seeking to reconcile the notions of freedom, pleasure, technical progression and self-transcendence peculiar to hip hop with advanced, demanding theatrical performances that question the place of human beings in the modern world. I am not setting the stage environment against the battle environment, as I believe they stand apart from, and complement each other, using the same energy but in a different context.”

What are the key things street dance culture should embrace about modern/contemporary dance culture in general,

and vice versa?

“Hip hop is a sharing culture, based on cultural mix and the mixing of cultures. It came about with urbanisation being the site of mass migration and where people from very different cultures were forced to share confined social spaces. They therefore invented new customs, new distractions and new modes of expression. The essence of hip-hop culture consists in creating new forms by acquiring and experimenting with existing forms.

My choreographic work consists of redefining and pushing the technical limits of hip-hop dance and its choreographic possibilities. Hopefully narrowing the divide with the ethos of contemporary dance, which questions the meaning of dance and art. While the ethos of hip hop is a contemporary, unifying, global culture; contemporary dance ethos focuses more on pragmatism, specialisation and abstraction.”

Are you pleased with Kata’s reception so far?

“The Australian premiere at OzAsia will be our 50th representation since the show premiered in Théâtre National de Chaillot (Paris) in 2016. Since then, we’ve toured in France and many European countries, and the reception has always been very warm. I am very happy and proud that it reaches out to everyone with different audiences ranging from younger audiences, families, contemporary dance aficionados and dancers from the hip hop nation. That’s what art should be able to do.”

What is on the horizon for par Terre/Anne Nguyen?

“I just premiered a new dance piece, *À mon bel amour*, in autumn 2019, where I decided to engage charismatic dancers who employ raw, explosive dance moves, not only from the hip-hop scene, but also from other horizons. *À mon bel amour* questions our perception of the individual, the couple and the collective by exploring different conceits about identity and beauty. Eight dancers, four men and four women, using moves from classical ballet, voguing, krumping, popping, wacking and contemporary dance strike poses on a runway, challenging the limits of our gaze.

Also, a few months ago, I created a piece that would be performed in seventh to 10th grade classrooms. I wrote a theatre piece about dance called *Goku’s Trial*; it will premiere in January 2020, to a series of about 40 classroom performances. It’s a sort of a cross between hip hop and courtroom drama. We are doing rehearsals right now!

I’m also touring several different dance pieces this year, including *Axis Mundi*, a duet I created at Avignon Festival in July 2019, with French puppeteer and visual artist Élise Vigneron.

I really hope to be able to join the cast next time we come to Australia!”

- * Website of the largest street press group in Australia, specialised in entertainment, arts and pop culture from around Australia and beyond.
- * Review of *Kata* at OzAsia Festival
- * Online version : <http://scenestr.com.au/arts/kata-adelaide-review-ozasia-festival-2019-20192018>

The age of the samurai ended a few years after the demise of the Japanese feudal era in 1868.

Kata, French choreographer Anne Nguyen's fusion of hip-hop dancing and martial arts, examines whether the way of the warrior, the Bushido code, and our primal combat instincts died with the samurai, or simply manifested in a new form.

Anne Nguyen arrived at the world of breakdancing via a circuitous route; she began as a competitive gymnast, then trained in an array of martial arts, including the Vietnamese Viet Vo Dao and the Afro-Brazilian amalgam of dance, acrobatics and combat, capoeira. Only after a brief foray as a physicist did she land upon contemporary urban dance. There is a commonality to all her seemingly divergent explorations, though; the fluidity and functionality of motion.

In *Kata*, eight dancers seamlessly synthesised modern hip hop moves with ancient martial arts techniques; they squatted in horse stance, gave Bruce Lee come-hithers, then popped and locked like b-boys and b-girls. There was more popping and breaking in *Kata* than in a Tony Jaa movie, and more locks than a Royce Gracie fight.

Driven on by Sebastien Lete's relentless percussion, the performers battled with the ferocity of a Hong Kong action film for 60 minutes, save for brief interlude while seated cross-legged on the floor in meditation posture. Aside from being a mode of self-defence, the show asks, were martial arts designed as a way of summoning vital energy? Chi, ki, kundalini, whatever you'd like to call it. Was it an attempt to hold on to primal, evolutionary movements that are etched in our DNA but that we no longer have a use for?

Does dance serve a similar function, and is the reason that rates of depression are so high that most of us now spend our days rigidly seated behind a desk, perhaps engaged in passive aggressive social media battles where, as keyboard warriors, we no longer need to look our opponent in the eye? Are we no longer truly engaging with each other?

Kata is a union of worlds, a social commentary and a demonstration that all is connected.

- * Regional newspaper from South Australia
- * Advertisement of *Kata* at OzAsia Festival



Breakin' it to the streets

HIGH BREAKS. Dancers from In *Kata*, from left, Valentine Nagata Ramos, Anabella Pirovano, Fabrice Mahicka (jumping), Santiago Codon Gras and Yanis Bouregba warm up on the streets of Adelaide. Picture: MATT TURNER

PATRICK McDONALD
CHIEF ARTS WRITER

FROM the streets of Paris to the stage in Adelaide, the B-boys and B-girls of *Kata* will put a multicultural spin on breakdancing at this year's OzAsia Festival.

"It's intense, really – it's about how the choreographer imagines breakdance in a martial arts way," said dancer Valentine Nagata-Ramos. "Breakdance is like a reaction against the city, and how this dance came from the ghettos."

Kata was choreographed by acclaimed French-Vietnamese artist Anne Nguyen, who has spent years studying hip-hop and fusing it with elements of the Afro-Brazilian martial art Capoeira, gymnastics and contemporary dance.

Set to an original percussion score, in *Kata* the dancers approach imaginary adversaries and confront one another in complex battle scenarios.

OzAsia opens today and runs until November 3 with more than 30 international theatre, dance and music shows at the Festival Centre, as well as visual art exhibitions at city galleries and a film program at the Mercury Cinema.

Highlights include the UK-based Akram Khan Company's return with dance work *Outbitting the Devil*, Japanese group SIRO-A's *Techno Circus* and Friday's concert by Malaysian pop superstar Siti Nurhaliza.

Kata is the Space Theatre today and tomorrow.

FULL PROGRAM AND TICKETS AT
OZASIAFESTIVAL.COM.AU

- * Specialised website about the best of Australia’s professional and independent performing and visual arts.
- * OzAsia Festival program including *Kata*
- * Online version : <https://artsreview.com.au/international-artists-take-to-the-stage-for-the-2019-ozasia-festival>

International Artists take to the stage for the 2019 OzAsia Festival

World-class contemporary music, theatre, dance, film, literature and visual art from across Asia and beyond will be showcased at Adelaide Festival Centre’s OzAsia Festival 2019 from today until Sunday 3 November.

[...]

Tonight’s performances include award-winning musician Nitin Sawhney with the Australian premiere of *Beyond Skin – Revisited* in the Festival Theatre for one night only. World-leading choreographer Anne Nguyen’s unique blend of street dance and martial arts will be set against an original percussive backdrop when *Kata* is presented in the Space Theatre today and tomorrow.

[...]

- * Website of “Dance Australia magazine”
- * Review about *Kata* at Ozasia
- * Online version : <http://www.danceaustralia.com.au/yafevent/Kata>

Kata: Australian premiere | Dance | France

Edgy hip-hop and high-octane breakdance meet contemporary dance under the sure-handed expertise of Anne Nguyen, a world leading choreographer known for bringing street dance culture into the spotlight of the modern dance world. After years studying b-boy style, capoeira, gymnastics and Brazilian jiu jitsu, Anne Nguyen seeks to promote the virtuosity of street dance. In *Kata*, the French-Vietnamese artist has assembled eight charismatic dancers who employ explosive dance moves, not only from the hip-hop scene, but also from other horizons. Against an original percussive backdrop, the dancers approach imaginary adversaries, and confront one another in complex battle scenarios, channelling the warlike energy of breakdance. Following acclaimed seasons at Holland Festival, Tanz im August in Berlin and Théâtre National de Chaillot in Paris, *Kata* finally makes it to Australia for this OzAsia Festival exclusive event.

“A powerful, visceral, implacable piece of choreography, mid-way between martial arts and breakdance”

- * Website about south Australian news
- * Review about *Kata* at OzAsia Festival
- * Online version : <https://glamadelaide.com.au/ozasia-festival-review-kata/>

World famous choreographer Anne Nguyen is highly revered in France for her ability to transform the recalcitrant reputation of hip-hop dance into something mysterious, raw and pure.

World famous choreographer Anne Nguyen is highly revered in France for her ability to transform the recalcitrant reputation of hip-hop dance into something mysterious, raw and pure. The loss of essence that many hip hop dancers feel when performing on stage is the disconnect she seeks to conquer and she does this by drawing on many disciplines including physics, maths, linguistics, martial arts, break dance, acrobatics and hip hop.

In watching *Kata* there is no doubt that martial arts have strongly influenced Nguyen's style. Nguyen's martial arts influences include capoeira, Brazilian jiu jitsu, Viet Vo dao and Wing Chun.

In Japanese, the word *Kata* means 'form' and a *Kata* is a sequence of specific movements practised solo or with a partner. *Katas* were designed to pass on the principles of Karate in an era when martial arts were highly discouraged or in some places completely banned and as such appear to be dance drills. Using mnemonic techniques, physical repetitions including stances, footwork, dodges, holds, throws, punches, attacks, kicks, blocks – all skills required in combat – become automatic sequences.

The dancers express themselves with discipline and ritual, they stand as the last remaining combatants in an urban environment that they instinctively desire to dominate. One notable scene that succinctly depicts this is a sole warrior standing still with people continually gliding past, ignorant of their surroundings. It reminded me of the morning commute.

In each scene the dancers as warriors face their imaginary opponents and what starts as small movements rapidly becomes fierce high energy battles as choreographer Anne Nguyen strongly pursues the depiction of the human desire to reconnect with our animal instincts in the contemporary urban setting.

Praise must be given to the composition of Sébastien Lété's percussion for creating such ambience and with it the skill of the dancers' synchrony. It is truly a show that merges break dance and martial arts into a theatrical combative form of dance, in her words this type of dance is a contemporary martial art.

Kata features many of Anne's key dancers such as Valentine Nagata-Ramos who is one of Anne's long time colleagues. Having originally been breakdance rivals in the early 2000s, both felt the need to change the image of hip hop dance into something virtuous. The par Terre Dance Company was founded in 2005 and *Kata* was first produced in 2017.



Matilda Marseillaise – 4 Oct. 2019

- * Australian blog about french and francophone culture and news
- * Interview of Anne Nguyen about *Kata* at OzAsia festival
- * Online version : <http://matildamarseillaise.com/fr/valentine-nagata-ramos-nous-parle-detre-breakeur-choreographeuse-et-la-danse/>

Martial arts and break come together in Anne Nguyen's *Kata* at OzAsia Festival

French choreographer Anne Nguyen's *Kata* will be performed at the OzAsia Festival in October. It is a show which merges break and martial arts in danced combats. We had a chat to Anne Nguyen about the show and about break and martial arts influences.



You're coming to Australia with your show *Kata*. Tell us about the show.

In *Kata*, 8 breakers execute martial arts sequences which transform into danced combats. Each break movement takes on a new sense, transforming dancers into true modern samurais, who embody a form of spirituality.

Paradoxically, the battles in which they engage reveal themselves as more and more illusory, making them the last representatives of the absurd warrior ideal in our world.

***Kata* is a Japanese word that means form and "sequences of movements". Tell us about this concept has guided the show.**

One day, my capoeira master asked me to choose between capoeira and break: I improvised in adding useless or weak forms during combats in my practice.

The need to break the rules and to go beyond efficient and useful movement naturally pushed me towards dance. With *Kata*, I wanted to trace the reverse path: go from dance made up of apparently useless movements, break, and to find utility in each move, as if each break movement was only a "*Kata*" of combat training.

In *Kata*, I take apart the centrifugal movements of break and turn them into sequences of isolated moves and associate them with useful principles in the combat sense, and information to each other.

The eight breakers, both individually or at the heart of perfectly ordinate formations, execute suites of danced movements addressed to imaginary adversaries, or face each other in danced combats. Attacks, blocks, dodges, intriguing and complex combat scenes are designed with the discretion of flux and reflux of the "combattants" on stage, shaping the warrior energy of break.

Where did your interest in b-boy, capoeira, gymnastics and jiu jitsu come from? And since when?

When I was a child, I was quite a tomboy. I preferred playing football with the boys to dancing. I was always attracted to the martial arts, acrobatics... Dance came later for me, and it's because of break that I discovered the pleasure of clubbing, of sharing with other dancers, the exchange with others in training or in battle, which are condiciito this culture and are so enriching.

You said that you've found break is like martial arts. Describe this idea for us.

I have practiced martial arts a lot, Capoeira and Brazilian jiu-jitsu in particular, as well as Viet Vo Dao and Wing Chun.

One of the characteristics of these practices is the rapport with your partner, which involves physical contact. Yet if the contact with the ground is one of the essential principles of break, contact with others is barely harnessed by hip hop dancers, who start by making space around them before dancing in their "vital circle". Contact with the ground, the relationship with the Earth, is one of the elements that motivated my break practice.

Nevertheless, I missed the contact and rapport with a partner, so I decided to stop martial arts and dedicate myself to dance. It's why I've made it one of my principal research areas as well as choreography. I've developed technical exercises looking to bring contact into dance movements, inspired by martial arts and mechanical principles. I bring arms, legs and body to bring closer and to know each dynamic and circular manner in a confined space. It's in going through this process that I created combinations of movement for several dancers.

You have a troupe of multicultural dancers. Where do they come from and where did you find them?

I knew some of the dancers, like Valentine Nagata-Ramos for example, who has already danced in many of my shows. Valentine and I were each the feminine element in two rival break groups in the 2000s, Phase T for me and Fantastik Armada for her. Since then, we have danced and worked together a lot. I recruited 7 other dancers by audition, but I already knew most of them, as we go to the same break battles. All of them live near Paris, which is where the head office of the company is. Some of them are in the same break groups: Total Feeling for Tonio, Jean-Baptiste and Yanis, Chasseurs de Primes for Hugo and

In the show, dancers battle against imaginary adversaries as well as against each other in complex battle scenes. Is this a show about war, battles or is it more general than that?

In *Kata*, I was looking to sublimate the martial spirit of break. For me, this dance is a real contemporary martial art, it was created by humans to deal with a hostile urban environment which takes it from the animal world and from its relationship with the Earth and transforms bodies by violence of its forms and its constraints.

Fault of enemies to confront, fault of physical accomplishments to live in the framework of daily life, the spirit of combativity which animates the living world finds a fulfilment though break, in response to the oppression that our environment makes us suffer. It's a spontaneous movement of resistance of the living, a form of discipline and ritual, which permits the dancer to reconnect with profound instincts, such as those of the conquest of physical strength and of territory.

Who is the show *Kata* for?

Kata is for everyone. Young and old can project themselves into the show's universe. I see dance as an extraordinary universal art form. It brings us all together and transcends cultures to speak about our profound humanity. It's an ancestral method of representation of the abstract, of the conscience.

Before being a choreographer, you were a dancer. Do you still dance often in your own shows?

Before creating my own company, I danced with legendary break groups like RedMask in Montréal as well as Phase T, Def Dogz and Créteil Style in France. With them but also solo, I participated in hundreds of battles, won IBE 2004, BOTY 2005, I judged BOTY 2006 and the Red Bull BC One in 2007. The documentary film Planet B-Boy (2007) shows the

period during which I conciliated numerous battles with the development of my own company and my career as an interpreter for contemporary and hip-hop companies, like the famous Black Blanc Beur.

I dance in some of my own shows: *Racine Carrée*, *Yonder Woman*, *Autarcie* (...), and more recently in *Axis Mundi*, commissioned by the Festival d'Avignon and the SACD (SACD, Société des Auteurs et Compositeurs Dramatiques (Society of Actors and Dramatic Composers)): it's a duo that I co-created in July 2019 with the puppeteer and plastician Elise Vigneron.

Have you always wanted to work in dance?

When I was very young, I competed in gymnastics competitions and then I started various martial arts like Viet Vo Dao, capoeira and Brazilian jiu-jitsu. Fascinated by science, I was destined to have a career in physics, but I abandoned that idea when I discovered the world of break and of dance in general, the values of which reflect my desire for emancipation.

Where do you find inspiration for your shows?

Racine Carrée, *Yonder Woman*, *PROMENADE OBLIGATOIRE*, *bal.exe*, *Autarcie* (...), *Kata*... The titles of my shows evoke multiple influences: maths and martial arts but also utopias and myths. I also studied in the fields of physics, linguistics and literature. I'm interested in gestures as symbols, as the body as an object of advocacy, as movement as a primal need, of the stage as a space of privileged sharing. I construct symbolic spaces where strong, liberating and frenetic dance becomes a magical ritual destined to make us reinvest in the present.

In my shows, dance itself is the subject. I don't dissociate the technical excellence of corporal expression, of the intention which is conveyed by the dancer. As long as the body otherwise exists, new openings offer themselves to movement: new directions, new rhythms, new ways of constructing them, new ways to project the energy... The parameters which interest me for the creation of a rich sensual situation are very concrete.

For me, everything emanates from the gesture, the posture of the body, its position in space and in relation to others. And hip-hop dance is a true sea of postures, of principles and of energies which overflow the senses. While being very attached to the excellence of execution, I refuse all forms of dance "academism": I like to develop and showcase the individualities and specificities of each dancer. My research consists of knitting the bonds between movements and the spaces inhabited by the bodies, through technical constraints or through acting.

You're Franco-Vietnamien. Have you spent time in both countries?

I was born in France and I have always lived here. I studied for a year at McGill University, in Montréal. I went to Vietnam for the first time for the South-East Asian tour of the show *Autarcie* (...) in 2016. I will have the pleasure of going back there in Novembre 2019 for *Danse des guerriers de la ville*, my journey of interactive, participatory and immersive installations around hip-hop dance. I will then stay on for a while to enjoy the country.

When you come to Australia for the OzAsia Festival, will it be your first time in Australia?

I've already been to Australia twice in 2014, to advise my choreographer friend Nick Power on his creation *Cypher*. At this time, I was also able to give masterclasses, notably at the Dancehouse in Melbourne and to get to know Australian dancers. It was a very enriching experience and I have kept in contact with some of them.

Unfortunately, I cannot accompany the dancers from *Kata* to the OzAsia Festival as the performances fall at the same time as the premieres of my new show *À mon bel amour* in France. I'm very sad as I really like Australia, its multiculturalism and its abundant and monumental nature. I hope to come back soon!

Anything else you'd like to add?

I am very happy that *Kata* is going to be performed in Australia, and honored by the confidence of OzAsia Festival and of Joseph Mitchell with whom we have a very good feeling. I hope that we will have another chance to perform a show in Adelaide so that I can come and discover the festival and meet the audience!



- * Australian blog about french and francophone culture and news
- * Interview of Valentine Nagata Ramos about *Kata* at OzAsia Festival
- * Online version : <https://matildamarseillaise.com/valentine-nagata-ramos-talks-about-breakdance-choreography-dance/>

Valentine Nagata-Ramos talks about breakdance, choreography and dance

Valentine Nagata-Ramos, is coming to Australia for the OzAsia festival, at which she will breakdance in the show *Kata* and also lead a masterclass “Hip Hop from Paris”. We spoke to her about the roles dance and break in particular play in her life.

Tell us about the show *Kata* that’s coming to the OzAsia Festival in Adelaide and your role in it.

Kata is an hour long show for 8 breakers. I am the only feminine character in the show (unless there’s a replacement). It’s a show which questions the similarities between breakdance and martial arts. Breakdance like martial arts evolved in the cities, as a defence to all the urban agressions. I play a valiant and sensitive character, scrambling both good and evil face to face with these men through the image of the world of breakdance.

Tell us also about your masterclass “Hip Hop from Paris”, also happening at the OzAsia Festival, in which you will share your unique style of breakdance, as well as that which we see in the show *Kata*. How is your dance style different to that choreographed by Anna Nguyen?

During the masterclass, I plan to introduce the fundamentals of breakdance to the general grand public in a fun way (Toprocks, Footworks, Freezes...), so that the participants can then use these movements to construct something (phrases and connections) more personal. There will of course also be a work of musicality because listening to music and the execution of the basic movements of breakdance are in correlation. It will finish with a workshop for everyone to work on their creativity in little groups (to find katas, to find avatars of yourself) in a nod to the show *Kata*. Normally, each dancer, regardless of his/her common vocabulary, will have their own dance, their own way of moving. It’s typical of breakdance. If we look alike, we are less credible. Everyone is quite different to each other, physically, psychologically. Anne Nguyen and I have been compared to each other for a long time, but working together we have understood that we don’t have the same energy. Anne is supple and fluid, whereas I am the opposite in my movements. And even if we have similarities in our dance, I find that Anne is more aerial than me. We each have our own training, influences and Anne knows how to use the qualities of each dancer without asking us to dance like her in her shows, and for me, she has well understood the spirit of hip-hop.

You founded the dance company Uzumaki. Tell us about this company and why you started it. Also, what does the name Uzumaki mean? Being a Japanese word, do you have a strong link with Japanese culture?

I created my company in 2011, in order to be able to create by myself with my own ideas. Having worked for a lot of other companies, I wanted to open the window to my choreographic world. Being a dancer for other choreographers taught me a lot about me, my dance, the interpretation but choreographing, defending my ideas, pushing myself to places I hadn’t yet been able to go, seemed obvious. So I was able to create my first solo in 2011 : SADAKO (inspired by the Japanese true story of Sadako Sasaki who lived through the Hiroshima bombing. I adapted it with a giant origami dancing Breakdance and Butoh), then into a duo performance in 2014: JE suis TOI (break duo treating the theme of shadow and into a quartet in 2018: #MMIBTY (My Mom Is Better Than Yours) in which I wanted to showcase Voguing and Bboying on the theme of the mother. For the moment, I still like creating with the base of Breakdance (my dance of preference) that I try to put into another energy (slowed or to ternenary music... I like to break the rules of this dance, which amuses and surprises me). Little by little, I have started to work with other disciplines such as live musicians/composers or Voguing like I did in my last piece...

It opens me up to another perspective and it's a real challenge to be able to properly adapt it to Breakdance. Uzumaki means whirlwind in Japanese. Whirlwind like when you spin on your head when you do headspins, but also the whirlwind is the circle in which we develop breakdance, it's an universal planetary movement, it's even a vital movement. It's within the framework of the whirlwind that we find focus. So that's why I aspire to in the end like in interbreeding Hispano-Japanese.

Going towards the focus, while taking inspiration and knowledge from everywhere around us... In effect, I am inspired by Japanese culture and I think that it can be found in my shows. Having said that, it's not necessarily conscious or wanted, I think it's just a part of me that is expressed in that way.

You've danced with some of the big names, including in the MTV dance group, Black Blanc Beur, Montalvo/Hervieu, 6° Dimension, Fantastik Armada. What's been your career highlight so far?

I have lived many beautiful things with these companies and crews.

Experiencing national or international battles at the beginning of my Bgirl career, was paramount in my technical training, I was able to assert myself thanks to that.

To do TV shows with the MTV dance crew allowed me to see and to experience in a more commercial space.

Dancing the creations of Black Blanc Beur, 6eme dimension, Montavo/Hervieu and others really allowed me to know all sorts of contexts and to learn the scenic game. I am still learning and in audition today I find it really cool to feel your evolution.

If we speak about the physical highlight, I would say that it was when I was between 26 and 32. I could perform battles, shows, tours without breaks. But today the body is more tired, but the head works harder. Which is surely better for the body...

Similarly, is there someone with whom you dream of collaborating?

I would like to collaborate with musicians, dancers from other horizons, comedians, directors... All of them! I like passionate and real people, that inspires me and I find that if I find a common middle ground and inspirations and aspirations in common, I can do and create beautiful things.

It's all a question of time, of meetings and of means as well...

You've already worked with Anne Nguyen in Square Root and Yonder Woman. How did you both meet?

Anne and I used to meet in battles back from 2000-2005, we were in rival groups. We were also the 2 girls that people liked to compare as our physiques were similar and we didn't like that. We were able to work together in Black Blanc Beur. But our real meeting was when Anne called me to replace her in Square Root. I was really able to discover a side of her that I didn't know.

In battle, we show a facette, we show-off... In creation, we cannot hide, we are obliged to be serious and honest in front of the audience, otherwise it doesn't work. Anne, in engaging me in her company, opened up her heart and her spirit to me. I am really happy, she taught me a lot.

Do you see dance differently having now worked as both a dancer and a choreographer?

Of course! You don't look at dance in the same way as a dancer or a choreographer. Being a dancer is in the feeling, the sensation, even the execution sometimes. We let the body speak with movements, we are in the physicality. We also obey...

Being a choreographer is a much more global feeling. We take into account the technique of the movement but we also analyse what it can say in the ensemble. We look for meanings. We direct. It's also about taking things into account a lot more, the dancers, the ideas, the out of scope as well. The eye is sharper when we are in this position. For example, I love the creation period, to see how my team understands my ideas. The challenge is to bring them into

my universe and to make them understand my world so that they can also tell me their reflections. It's a give and take of thoughts which are as enriching for me as for the dancers I think...

When and how did you know that you wanted to be a dancer? Did you take dance classes as a child?

I think that dancing for a living first came to mind when I was about 20 or 21, given I was spending an enormous amount of time in training. I wanted to train more than I wanted to attend my classes at the Psychology Faculty, so I plucked up the courage to leave my region in the South-East (of France) and to go up to Paris to progress and attend auditions. Once I was accepted in Black Blanc beur, with the contract in hand but doubt in my head about putting my studies aside, I decided that I didn't want to get to 30 years of age and have regrets and be frustrated having not tried.

Since then, I dance... Without frustration. Completely... Not really knowing what my future would be. Tomorrow everything could go up in the air and that's why I always take advantage of the present.

Ever since I was little, I tried many types of dance but without pushing: 1 year of classical, 1 year of contemporary, 1 year of jazz, 1 year of couples dance, African dance... But love at first sight happened at the end of 1998 when I discovered hip hop.

What is dance for you?

Dance is an introspection of yourself: in me, in you. Thanks to my body, my spirit speaks. It's a form of language. I express myself thanks to my danced vocabulary. I shout, cry and laugh through it.

My body moves to this music, instinctively. In it, you see some of me, of you, of us.

Everyone knows how to dance. Not everyone accepts their inner-selves so a lot of people are scared to dance because of that.... It's a rapport with love. To love oneself it to accept oneself, to accept oneself it to be able to dance. Dancing is also a letting go.

My dance is like a therapy. It makes me sweat, expel my toxins, my malaise. It hurts me, it also makes me feel alive. It also makes me reflect, it allows me to know, to know my limits, my weaknesses, my strengths.

Dancing is freedom.



- * International daily magazin: Film, stage and music reviews, interviews and more
- * OzAsia Festival 2019 program

Artistic Supervisor Joseph Mitchell discusses this year's OzAsia line-up with Murray Bramwell.

[...]

Amongst the other solid choices Mitchell has actually produced the dance program include the French Algerian Compagnie Herve Koubi with *What the Day Owes to the Night*, featuring twelve male professional dancers integrating Sufi swirling, ballet and gymnastics, the hyperkinetic *Kata* from the par Terre/Anne Nguyen Dance Company, and the visually amazing *Vessel*, integrating the choreography of Belgian artist Damien Jalet, with Japanese visual developer Kohei Nawa and a musical arrangement by Marihiko Hara, with the famous Ryuichi Sakamoto.

[...]

- * German cultural paper
- * Review of the Tanz im August festival

A dance legend awakes to life

[...]

Without any pressure to interpret one can enjoy the powerful performance *Kata*, with which Anne Nguyen's par Terre Dance Company performs in Radialsystem. Her group, consisting of a woman and seven men, imagines a street gang in which the relationships between each other are examined. There is an outsider, Hugo de Vathaire, who opens the piece with an impressive solo, and a single female member - Valentine Nagata-Ramos - whose attention the boys fight for. They are watching each other, allying, fighting against each other and against the outside world. The tension finds its outlet in a choreography of breakdance and martial arts elements, which the ensemble performs with a virtuosity that is smooth and energetic at the same time.

[...]

Article original

Eine Tanzlegende erwacht zum Leben

[...]

Ganz ohne Interpretationsdruck kann man sich an der kraftstrotzen den Performance *Kata* erfreuen, mit der die Compagnie par Terre von Anne Nguyen im Radialsystem gastiert. Ihre Gruppe, bestehend aus einer Frau und Sieben Männern, imaginiert eine Straßengang, in der die Beziehungen untereinander ausgelotet werden. Es gibt einen Außenseiter, Hugo de Vathaire, der das Stück mit einem eindrucksvollen Solo eröffnet, und ein einziges weibliches Mitglied – Valentine Nagata-Ramos – um deren Aufmerksamkeit die Jungs buhlen. Sie belauern sich gegenseitig, verbünden sich, kämpfen gegeneinander und gegen die Außenwelt. Die Anspannung findet ihr Ventil in einer Choreografie aus Breakdance und Kampfsportelementen, die das Ensemble mit einer Virtuosität, die geschmeidig und energetisch zugleich ist, ausführt.

[...]

- * German daily press
- * Review of the Tanz im August festival
- * Online version : <https://www.tagesspiegel.de/kultur/zwischenbilanz-tanz-im-august-armee-aus-zucker/24916612.html>

An Army of Sugar

[...]

Another pioneer is the French Anne Nguyen. The choreographer, who was world champion in breakdance, has developed hip-hop into stage art. The eight performers have lots of power moves, they show breathtaking spins and arm balances, always new variations of the B-Boys vocabulary. The fabulous dancers easily integrate the techniques of martial arts and make energy lines visible. The duels are choreographed in a graceful and varied way. Nguyen is not attached to any outdated Samurai ideal. Her dances seem like urban warriors who have to assert themselves in a hostile environment. Anne Nguyen doesn't bring a young clique on stage. The dancer Valentine Nagata-Ramos is an elegant warrior who embodies the Asian martial arts philosophy particularly well - she can take on the boys and even fights with a woman's weapons.

[...]

Article original

Armee aus Zucker

[...]

Eine Pionierin ist auch die Französin Anne Nguyen. Die Choreografin, die Weltmeisterin in Breakdance war, hat den Hip-Hop zur Bühnenkunst weiterentwickelt. Wie sie in dem Gruppenstück "Kata", das sie für ihre Compagnie par Terre kreiert hat, Breakdance und Martial Arts, ist aufregend. Die acht Performer haben jede Menge Powermoves drauf, sie zeigen atemberaubende Spins und Arm-Balancen, immer neue Varianten des B-Boying-Vokabulars. Den fabelhaften Tänzern gelingt es spielend, die Techniken der Kampfkunst zu integrieren und Energielinien sichtbar zu machen. Die Zweikämpfe sind anmutig und abwechslungsreich choreografiert. Dabei hängt Nguyen keinem überholten Samurai-Ideal an. Ihre Tänze muten wie urbane Krieger an, die sich in einer feindlichen Umwelt behaupten müssen. Anne Nguyen holt keine reine Jungsclique auf die Bühne. Die Tänzerin Valentine Nagata-Ramos ist eine elegante Kriegerin, die die asiatische Kampfkunst-Philosophie besonders gut verkörpert - sie kann es durchaus mit den Jungs aufnehmen und kämpft auch schon mal mit den Waffen einer Frau.

[...]

- * Review of the Tanz Im August festival
- * Interview of Anne Nguyen about *Kata* at festival Tanz Im August in Berlin
- * Online version : <https://www.tanzimaugust.de/en/magazin/anne-nguyen-seeking-into-the-unknown/>

Seeking into the unknown

The choreographer Anne Nguyen about her career in between hip-hop and contemporary dance, and about breakdance as a *contemporary form of martial arts*.



©Philippe Gramard

Virve Sutinen: How would you describe your relationship to hip hop?

Anne Nuyen: I didn't make a conscious decision to become a choreographer. I simply felt the need to change the image associated with hip-hop dance and promote the virtuosity of its performance after spending a long time as a breakdancer taking part in battles and performing for other choreographers. I challenge the dance form and the intended purpose of on-stage performances. I take an interest in the geometric transposition of hip-hop moves, which are mostly circular and have to be performed within the stage, a square space. I examine the relationship between the performer and the audience, the relationship to the partner and the sense of togetherness on stage. For me the essence of hip hop lies in a desire to reconnect with our animal instincts, a need for physical exuberance, a desire to transcend the forms and energies that surround us. By combining freedom of movement and technique, hip-hop dance speaks to everyone. By choreographing its moves, I am seeking to amplify its implicit meaning.

VS: Where did you find support as a young artist with an urban-dance background?

AN: The first thing I produced was in written form, my "Manual of the City Warrior", a collection of poems in which I express the feeling of freedom one can experience when dancing, and relate urban dance to architecture. The choreographer Faustin Linyekula, for whom I danced at the time, urged me to choreograph a solo around these poems: "Square Root" thus came into being in 2005. It was an instant hit within the profession, and I performed the solo around the world for many years, while continuing to nurture my passion for breakdancing in battles and cyphers. At the same time I was developing my own dance company and building my career as a performer for contemporary and hip-hop dance companies, such as the famous "Black Blanc Beur". I am very thankful in that many people who had seen my solo helped me on with my following productions. I also found real support on an institutional level. For instance, since 2012 I have been giving an artistic workshop on hip-hop dance at Sciences Po Paris.

VS: What is your role as an artist in society?

AN: The artist is meant to seek into the unknown, to try and derive meaning from it. I concentrate on gesture as a symbol, the body as the object of ownership, movement as a primary need, the stage as a priority platform for sharing. I want to question the limits of our freedom, our image of freedom, our desire for freedom. Through choreography I want to build symbolic spaces where powerful, liberating, frenzied dance becomes a magical ritual designed to make us take a renewed interest in the present, in the potential of our own lives. When I produce a show, I try to engage the dancers and those who observe in a transformative experience. To choreograph is to show representatives of humanity projected in an image of a codified world. The bonds between these individuals, the bonds between them and their world, and the bonds between them and the 'otherwhere' represented by the audience, represent the path that each individual must follow, either as a performer or as an onlooker.

VS: What helps you with creativity?

AN: "*Yonder Woman*", "PROMENADE OBLIGATOIRE", "Autarcie (...)", "*Kata*": the titles of my pieces reveal my many influences: from mathematics to the martial arts, as well as myths and utopia. I practiced gymnastics and martial arts, including Viet Vo Dao, capoeira and Brazilian jiu-jitsu. I also studied in the fields of physics, linguistics and literature. In my shows, dance is the purpose. I don't distinguish between the technical excellence of body language and the intention conveyed by the dancer. It all begins with the essence of the gesture, the posture of the body, its position in space and its relationship to the 'other'. Hip hop is a genuine breeding ground for postures, principles and energies packed with meaning. I am very focused on excellence in execution, but I reject any kind of academic approach: I develop the individualities of each dancer. I forge bonds between the movements and space inhabited by the bodies, through an exploration of technical constraints and game-playing.

VS: What is the idea behind "*Kata*"? Or What should the spectator know coming to see "*Kata*"?

AN: I was naturally propelled towards dance by a strong urge to seek beyond efficient, effective movement. With "*Kata*" I wanted to do the reverse: to start out with a dance made of seemingly useless movements and discover the usefulness in every gesture. For me, breakdance is a contemporary form of martial arts, a means of coping with a hostile urban environment that transforms the body through the violence of its shapes and constraints. Even where there are no enemies to face, no physical feats to accomplish in our everyday lives, the fighting spirit that drives the world of the living finds its expression through breakdance. It's a form of discipline and ritual that connects with some of our deepest instincts, such as the conquest for physical strength and territory. I present the eight breakdancers in "*Kata*" as representatives of a warrior ideal that appears absurd in the present-day world. The piece is divided into three: ideal fighting, everyday fighting and absurd fighting.

- * Dutch website dedicated to living art
- * Review of *Kata* at Holland Festival
- * Online version : <https://www.theaterkrant.nl/recensie/Kata/compagnie-par-terre-anne-nguyen/>

Virtuosic combination between martial art and breakdance

[...]

“Eight hip-hop dancers are transformed into spiritual warriors on the ballet floor. A fact that often escapes our attention is that, in a combat situation, the practitioner attempts to reduce the distance between him/herself and the adversary, whereas breakdancers will seek to create more space around themselves [...]. French dancer, choreographer and poetess, Anne Nguyen [...] has succeeded in reconciling this apparent contradiction in a crystal-clear piece of pure dance performance. In *Kata*, eight experienced hip-hop dancers are transformed into spiritual warriors as they emerge from the dark side wings and make their way across the white ballet floor. The piece premiered at the Holland Festival at the weekend to an audience spanning all ages.”

[...]

Article original

Combinaison virtuose d'art martial et de breakdance

[...]

« **Huit danseurs de hip-hop se transforment en guerriers spirituels sur un plancher de ballet.**

On y prête rarement attention : un combattant essaie de réduire l'espace entre lui et son adversaire, alors qu'un danseur de breakdance augmente l'espace autour de lui en tournant rapidement (sur les mains, les coudes et la tête). La danseuse, chorégraphe et poétesse française Anne Nguyen (à l'aise dans le hip-hop, la capoeira et le jiu-jitsu brésilien) a réussi à mélanger de belle manière cette contradiction dans *Kata*, un spectacle de danse pur et clair. Elle transforme huit danseurs de hip-hop expérimentés en guerriers spirituels qui « traversent » le plancher blanc de ballet en émergeant des coulisses noires. Ce week-end, le Holland Festival a présenté la première néerlandaise dans une salle remplie de spectateurs de tous âges. »

[...]

- * Monthly french fashion magazine
- * Advertisement for *Kata* at Chaillot – National theatre of dance.

The performance : *Kata*

[...]

"An improbable, highly acrobatic encounter between some highly creative hip-hop and the ultra-codified kata of the martial arts scene, in a performance choreographed by an ardent follower of both genres, Anne Nguyen. Out on stage, eight performers are buoyed aloft by a balletic dance informed by seemingly ritual-like, powerful, controlled, compelling gestures and surprisingly sensual combative moves in a spectacle that is as technically impressive as it is over-flowing with energy."

[...]

Article original

Le spectacle : *Kata*

« C'est la rencontre improbable et hautement acrobatique du hip-hop le plus inspiré et de katas d'arts martiaux ultra codifiés, chorégraphie orchestrée par une passionnée des deux genres, l'artiste Anne Nguyen, associée à Chaillot. Sur scène : huit interprètes emportés par un ballet aux airs de rituel, gestes puissants, maîtrisés, étreintes et combats étonnamment sensuels dont le spectacle est aussi impressionnant de technique qu'enthousiasmant d'énergie. »

- * French website about classical music and dance
- * Review of *Kata* at Chaillot – Théâtre national de la danse
- * Online version : <http://www.resmusica.com/2017/10/17/avec-Kata-anne-nguyen-fait-le-break/>

With *Kata*, Anne Nguyen leads with the break

[...]

“Anne Nguyen's *Kata* is confirmation that breakdance, capoeira and martial arts can indeed be melded in contemporary dance. **The pathways and patterns traced in *Kata* demonstrate Anne Nguyen's choreographic determination to introduce the gestural vocabulary of breakdance, capoeira and the martial arts into a contemporary framework.** While the face-to-face, or battle remains very much present beneath the figure of the circle, other geometric forms are introduced, such as the parallel diagonals governing the travelling movements of the dancers. **Ydir Acef's shifting lighting effects and Sébastien Lété's percussive score create a changing climate in which the performance is no longer an end, but a means.**”

[...]

Article original

Avec *Kata*, Anne Nguyen fait le break

[...]

« Premier spectacle programmé dans la salle Gémier rénovée, *Kata* d'Anne Nguyen confirme que le break, la capoeira et les arts martiaux sont solubles dans la danse contemporaine. Les dessins et les parcours de *Kata* témoignent de la volonté résolument chorégraphique d'Anne Nguyen de faire entrer le vocabulaire gestuel du break, de la capoeira ou des arts martiaux dans une écriture contemporaine. Si le face-à-face du combat ou de la lutte reste présent en sous-jacent dans la figure du cercle, d'autres formes géométriques sont introduites, telles les diagonales parallèles qui régissent les déplacements des danseurs. En réglant les entrées et les croisements à cour et à jardin, Anne Nguyen tire habilement parti de Gémier, dont le rapport scène-salle se révèle idéal pour ce type de format hyper-concentré. Lumières changeantes signées Ydir Acef et musique percussive de Sébastien Lété créent des climats où la performance n'est plus une fin, mais un moyen. »

[...]

- * French website dedicated to dance
- * Review of *Kata* première at Chaillot – Théâtre national de la danse
- * Online version : <http://dansercanalhistorique.fr/?q=content/Kata-d-anne-n-guyen>

« *Kata* » from Anne Nguyen

[...]

"The joy gives way to the pleasure of reacquainting oneself with the talented choreography of Anne Nguyen in a brand new adventure, an elegant, rigorous journey from start to finish. The culminating point is the satisfaction of discovering such luminaries, and other members of this troupe of extraordinary dancers, as we accompany them on their hour-long exploration of the many variants of dance from hip-hop to the martial arts.

The title of the piece is full of promise. The Japanese term *kata*, which refers to detailed patterns and forms of attack, applies perfectly to the precise, energetic movements in the piece. The choreographer, herself, practised capoeira and jiu-jitsu for a long time, as well as viet vo dao and wing chun. Hence her fervent desire to introduce the kind of physical contact provided by a partner, said contact being sadly lacking in the solitary tradition of breakdance. Beyond the mere interplay of forms, this special fusion illustrates one of the cornerstones of hip-hop dance. For Anne Nguyen, hip-hop dancers, especially breakdancers, are contemporary dance warriors. Born forty years ago as a reaction against a hostile urban jungle, their embodied dance is rooted in the ground, at odds with the vertical architecture of our environment at a point in time when we are greatly distanced from nature and the living world.

There is no gratuitous violence in these confrontations. Against an obsessive percussive backdrop provided by Sébastien Lété, these face-to-face encounters are not so much a hand-to-hand combat tactic as a bizarre duet, given ample ballast by the dancers' expressive gestures. The performers' collective moves trace out on the stage a series of tremendously stylized, poetical diagonals. Feet glide effortlessly across the floor, arms are outstretched in the gesture of an archer poised with invisible bow, the eight dancers build a landscape of resistance. Virtuosos without being overly demonstrative, their gestural vocabulary is based on cleverly dissected breakdance moves that ultimately define a framework of *kata* sequences. Their simple presence exudes a force, a highly thoughtful, accomplished driving rhythm to mirror the choreography."

[...]

Article original

« *Kata* » d'Anne Nguyen

[...]

Bonheur, tout d'abord, de prendre place sur les confortables fauteuils d'une salle Gémier entièrement transformée, et de savourer l'agrément d'une boîte noire ouverte à toutes les innovations chorégraphiques. Plaisir, ensuite, de retrouver le talent de la chorégraphe Anne Nguyen, dans une nouvelle aventure menée de bout en bout avec rigueur et élégance. Satisfaction, enfin, de découvrir - aux côtés de Valentine Nagata-Ramos déjà vue à Suresnes Cités Danse et dans les précédents spectacles d'Anne Nguyen - une troupe de danseurs épatants pour filer une heure durant les multiples variations entre hip hop et arts martiaux.

Le titre du spectacle annonce la couleur. Le mot japonais *Kata*, qui désigne un type d'enchaînements et de figures d'attaque, s'applique parfaitement aux mouvements précis et énergiques à l'œuvre dans la pièce. La chorégraphe a elle-même longtemps pratiqué la capoeira, le jiu-jitsu mais aussi le viet vo dao et le wing chun. D'où l'envie d'apporter à sa danse, à l'inverse des traditions solitaires du break, le bénéfice - hérité de cet apprentissage - d'un contact physique avec un partenaire. Au-delà d'un simple jeu sur les formes, cette fusion illustre l'un des fondamentaux du

hip hop. Pour Anne Nguyen, les hip hopeurs et en particulier les breakers sont les guerriers du monde contemporain. Leur danse, née il y a quarante ans en réaction à une jungle urbaine hostile, s'ancre au sol à rebours d'un environnement architectural vertical et est physiquement incarnée, là où tout nous éloigne de la nature et du vivant.

Dans ces affrontements, nulle violence gratuite. Sur les percussions obsédantes de Sébastien Lété, les face à face sont moins des corps-à-corps que d'étranges pas de deux, lestés de toute la puissance des gestes retenus. Quant aux déplacements collectifs, ils tracent sur le plateau une série de diagonales incroyablement stylisées et poétiques. Les pieds glissant souplement au sol, les bras tendus en l'air comme des archers de l'invisible, les huit danseurs dessinent une géographie de la résistance. Virtuose sans être démonstrative, leur gestuelle s'appuie sur un break savamment décomposé jusqu'à devenir la trame d'une suite de '*Katas*'. Leur simple présence dégage une force tranquille, pour reprendre un slogan célèbre, c'est à dire pleinement pensée et accomplie, à l'image de la chorégraphie.

[...]

- * French blog with dance reviews and analysis
- * Review about *Kata* at Chaillot – National theatre of dance.
- * Online version : <http://critiphotodanse.e-monsite.com/blog/critiques-spectacles/anne-nguyen-Kata-la-breakdance-a-sa-juste-valeur.html>

The true value of breakdance

[...]

"Anne Nguyen has intentionally distanced herself from narrative dance to explore the mechanisms, structure, complexity and technical skills at work: *Kata* is, in effect, a work of mesmerising beauty with an interplay of forms and shadows amplified by clever lighting effects, combined with the control, commitment and rich, virtuoso vocabulary of the dancers. [...] a pure dance piece that allows the onlookers to invent their own story, enter into the performers' trance, and absorb the ritual-like energy they exude.

Kata is strongly reminiscent of the martial arts that inspired its choreography. The title is an allusion to the kata, or codified, co-ordinated moves used in drilling between ancient martial artists, whose names are now forgotten. In martial arts, the kata takes the form of a genuine attack on an opponent, who may or may not be imaginary. In this, Anne Nguyen's tenth piece, the drilling is executed in perfect harmony and close contact with the partner, and is sometimes tinged with emotions that reflect the state of mind of the dancers during its execution [...]. This was particularly the case with the only girl in the troupe of eight dancers, Valentine Nagata-Ramos, whose gestures were sometimes evocative of the poses struck by the praying mantis or some such insects. At other times, the kata made me think of games such as Pokemon GO, or even some of the more violent arena games and battles in Antiquity..."

[...]

Article original

Le breakdance à sa juste valeur

[...]

« C'est délibérément qu'Anne Nguyen, artiste associée au Théâtre de Chaillot, s'est écartée d'une danse narrative pour en présenter les mécanismes, la structure, la richesse et la technicité : *Kata* est en effet une œuvre de break qui laisse médusé devant la beauté et la variété des formes démultipliées par les ombres que génèrent les éclairages, ainsi que par la virtuosité et la richesse du vocabulaire de ses exécutants, leur maîtrise et leur engagement. [...] cette pièce de danse pure laisse le spectateur inventer sa propre histoire, entrer dans la transe des interprètes, s'approprier l'énergie qu'elle dégage, très proche de celle d'un rituel. L'œuvre est en fait une succession de courtes séquences (des battles) juxtaposées ou imbriquées pour un ou plusieurs interprètes dans lesquelles la chorégraphe "cherche à réconcilier les notions de liberté, de plaisir, de progression technique et de dépassement de soi propres au hip-hop avec une écriture scénique poussée, exigeante, qui questionne la place de l'être humain dans le monde actuel".

Kata est une pièce très proche des arts martiaux dont la chorégraphe s'est nourrie, la capoeira entre autres, mais aussi le Jiu-jitsu brésilien, le Viet Vo Dao et le Wing Chun. Son nom fait référence aux katas, mouvements coordonnés et codifiés à partir des joutes d'anciens combattants dont les noms sont aujourd'hui tombés dans l'oubli. On retrouve cette gestuelle dans différents arts japonais comme le judo, le karaté, le karatéou encore l'aïkido (lequel, d'ailleurs, ne s'enseigne quasiment que sous la forme de katas, que ce soit à mains nues ou aux armes), ainsi qu'au théâtre dans le nô, le kabuki ou, encore, le bunraku. Dans les arts martiaux, le kata représente un combat réel contre un adversaire

qui, éventuellement, peut être imaginaire. Dans cette dixième création que nous offre Anne Nguyen, ces joutes exécutées en parfaite harmonie et en étroit contact avec le partenaire étaient parfois nimbées d'une émotion traduisant l'état d'esprit dans lequel se trouvaient les danseurs lors de leur exécution [...]. Ce fut le cas notamment pour la seule fille de ce groupe de huit danseurs, Valentine Nagata-Ramos, dont certaines attitudes évoquaient celles de mantes religieuses, voire d'autres insectes. A d'autres moments, ces katas me faisaient songer à certains jeux, entre autres celui de Pokemon GO, ou aux combats et luttes d'autrefois dans les arènes, lesquels n'étaient cependant pas toujours pacifiques... »

[...]

- * French cultural online magazin
- * Review of *Kata* at Chaillot – Théâtre national de la danse
- * Online version : <http://www.artistikrezo.com/spectacle/critiques/danse/avec-Kata-anne-nguyen-reinvente-le-hip-hop.html>

With Kata, Anne Nguyen re-invents hip-hop

[...]

"In its world premiere at Théâtre National de la Danse, Chaillot, *Kata* is a piece in which seven male dancers and one female dancer create an atmosphere of permanent suspense with a fusion of breakdance and martial arts. Their urban dance sets off in search of a unique society, filled with an unfathomable richness of gestural invention. *Kata* is an hour-long piece of near-exploding tension, in which the hip-hop is feline and incisive, while being evocative of war, battle and hunt situations. We are kept on the edges of our seat from start to finish! There is always someone or something waiting around the corner to surprise us. We're just not sure "who" or "what". The onlooker's imagination is therefore constantly at work and, like the dancers' bodies, not allowed to rest for one minute. Moreover, *Kata* is a term frequently associated in Japanese with the universal basics of Japanese movement and body arts, from judo to kabuki, in other words these are choreographic-type phrases which *Kata* sets out to appropriate, reinvent and repurpose. Combat training thus meets battle, where the battle in question is a challenge, an elementary form of breakdance, played out in a circle. Each participating breakdancer takes it in turn to perform within the circle, the circle being the space in which breakdance truly comes into its own. The B-Boys are like mighty oaks, who break into dance. In *Kata*, they are transformed into slender reeds. Torsos are held parallel to the ground, animal-like, entwined limbs held aloft, legs poised in a stance reminiscent of the calligrapher's brush. Anne Nguyen's hip-hop defies gravity with all the agility of an upturned quill dipped in Chinese ink. Anne Nguyen has distilled a fusion between breakdance and her second favourite obsession, martial arts. She borrows from these art forms their fluidity, suppleness, finesse and physical contact. Anne Nguyen analyses the movements at work in dance and martial arts.

She thus distinguishes between the "useless" gestures of dance and the necessarily "useful" movements in combat sports. It all depends on the end purpose. Breakdance has legitimately placed the battle concept in the choreographic arena. In *Kata*, the fusion between the two is at once poetry and perfection. Anne Nguyen takes "useful" movements and renders them "useless". The results are extraordinarily rich. All the dancers appropriate the gestures from martial arts and reinvent them freely, each in their own way. They confuse, dodge or confront the adversary in a playful way. In some *tableaux*, the scene borders on the grotesque in a way that is somewhat reminiscent of the work of Buster Keaton. Hands fuse together, gestures are broken. They may touch before moving into combat. But this is merely the preliminary stage, where bodies and minds are preparing to make contact. Thus, the idea of the battle is never far away. And the suspense is tangible. The big winner here is the element of surprise. While breakdance and the martial arts clearly define their own respective languages, no-one can predict the next gesture. Anne Nguyen and her dancers are thus embarked on a quest to discover a wealth of seemingly inexhaustible variations. *Kata* shows that there can be all kinds of surprises in hip-hop. Especially the best kinds."

[...]

Article original

Avec Kata, Anne Nguyen réinvente le hip-hop

[...]

« Première mondiale au Théâtre National de la Danse, à Chaillot : **dans *Kata*, sept danseurs et une danseuse créent une ambiance de suspense permanent, en fusionnant la danse break et les arts martiaux. La danse urbaine part sur les chemins d'une société originelle, portée par une richesse inouïe de l'invention gestuelle. *Kata*, c'est une heure sous haute tension, où le hip-hop devient félin et ciselé, alors qu'il évoque moult situations de guerre, de lutte ou de chasse.** Toujours aux aguets, du début à la fin ! Il y a toujours quelqu'un ou quelque chose à affronter. Sauf que nous ne savons que rarement de quoi il s'agit "au juste". Aussi, l'imagination du spectateur est en effervescence permanente et connaît aussi peu de repos que les corps des danseurs. Par ailleurs, *Kata* n'est pas une manière "artistik" de street-artiser l'orthographe d'un terme lié au cataclysme. Au contraire, ce mot aux racines japonaises désigne les bases universelles des arts du corps et du geste nippon, du judo au kabuki, à savoir des sortes de phrases chorégraphiques que *Kata* entend s'approprier, réinventer et détourner. Cet entraînement au combat rencontre donc le défi, forme élémentaire en danse break où l'on danse successivement, à l'intérieur d'un cercle, où le break aime à affirmer sa puissance. Les B-Boys sont comme des chênes qui se mettent à danser. Dans *Kata*, ils se transforment en roseaux. Le buste parallèle au sol, dans un esprit animal, ils enchaînent leurs figures en dessinant en l'air avec leurs jambes, tels des calligraphes qui agitent leurs pinceaux. Ce hip-hop à l'encre de Chine se danse comme au-delà de la gravité. Car Anne Nguyen fusionne ici la danse break avec sa seconde passion, les arts martiaux.

Adeptes de capoeira, de jiu-jitsu brésilien, de Viet Vo Dao et de Wing Chun, elle en récupère la fluidité, la souplesse, la finesse et le goût du contact physique. Forte de ses études en mathématiques et géométrie, Anne Nguyen analyse les mouvements de la danse et des arts martiaux.

Aussi, elle distingue entre les gestes "inutiles" de la danse et les mouvements du combat, forcément tous "utiles". Tout dépend de la finalité. Le breakdance a, justement, déplacé l'affrontement sur le terrain chorégraphique. **Dans *Kata*, la fusion des deux est parfaite et poétique. Anne Nguyen prend les mouvements "utiles" et les rend "inutiles". Le résultat est d'une richesse inouïe. Chaque danseur reprend les gestes des arts martiaux et les réinvente à sa façon, en toute liberté.** On trompe l'adversaire, on l'esquive ou on l'affronte, tout en s'amusant. Dans certains tableaux, on frôle le grotesque, quand on pourrait y entrevoir l'art de Buster Keaton. **Les mains fument, les gestes se brisent. On pourrait se toucher et passer au combat. Mais on reste au stade qui précède, où le contact se prépare et occupe déjà l'imaginaire. Aussi, l'idée du combat ne se dément jamais. Le suspense non plus.** La grande gagnante est ici la surprise. Même si le breakdance et les arts martiaux définissent clairement leurs langages respectifs, personne ne saurait ici prédire le geste qui va éclore à l'instant suivant. C'est dire **qu'Anne Nguyen et ses interprètes ont poussé leur recherche vers une richesse des variations qui paraît inépuisable. *Kata* montre que, en hip-hop, toutes les surprises sont possibles. Et avant tout les meilleures. »**

[...]

- * Weekly French magazine about cultural news and events
- * Advertisement for *Kata* at Chaillot – Théâtre national de la danse
- * Online version : <http://sortir.telerama.fr/spectacles/compagnie-par-terre,-anne-nguyen-Kata,n4872059.php>

[...]

"In this new piece, Anne Nguyen relies on the talents of eight breakdancers to shake up the codes of acrobatic hip-hop floorworks. She depicts a fresco of war wherein the figures appear to be a group of fighters. Inspired by the kata in martial arts, the piece seeks to bring fresh new life to the notion of fighting."

[...]

Article original

Anne Nguyen – *Kata*

[...]

« Avec cette nouvelle pièce, **Anne Nguyen parie sur le talent de huit breakeurs pour secouer les codes du hip-hop acrobatique au sol. Elle met en scène une fresque guerrière dont les personnages appartiennent à une sorte de groupe de combattants.** Sous influence des katas d'arts martiaux, ce spectacle va chercher du côté de la lutte un souffle d'inspiration nouveau. »

[...]

- * Website of the French Ministry of Culture
- * *Kata* at Chaillot – Théâtre national de la Danse
- * Online version : <http://www.culture.fr/Actualites/Theatre-Danse/Kata-une-creation-d-Anne-Nguyen-a-Chaillot>

Kata from Anne Nguyen at Chaillot – Théâtre national de la Danse

[...]

"Anne Nguyen presents her latest cross-over piece combining her preferred field of breakdance - or floorworks, with the practice of martial arts. The eight dancers in this piece give form to a new kind of battle. [...] As in the genuine kata in martial arts, of which Anne Nguyen was a long-time practitioner, the forms created and subsequently repeated appear to contain hidden tenets. Gestures transform into genuine combat reflexes that can be adapted to numerous situations."

[...]

Article original

Kata d'Anne Nguyen à Chaillot – Théâtre national de la Danse

[...]

« Artiste associée à Chaillot, la chorégraphe Anne Nguyen y présente du 11 au 20 octobre sa nouvelle création croisant sa danse de prédilection – le break ou danse au sol – avec la pratique des arts martiaux. Une création pour huit danseurs qui mettent en forme des battles d'un genre nouveau. [...] Comme dans des véritables katas d'arts martiaux – dont Anne Nguyen a longtemps été adepte, les formes créées et répétées semblent renfermer des principes cachés. Les gestes se métamorphosent en véritables réflexes de combat adaptables à un maximum de situations. »

[...]

- * French blog dedicated to dance
- * Advertisement for *Kata* at Chaillot – National theatre of dance
- * Online version : <https://www.dansesaveclapume.com/en-coulisse/451049-agenda-danse-octobre-2017/>

[...]

"Anne Nguyen is the new name in hip-hop that has the whole of the dance world a-gog. Before she took up dancing, the choreographer was an ardent martial arts fan. In *Kata*, her tenth piece, she combines the two with a highly stylised, acrobatic choreography. Her eight performers start from the familiar hip-hop battles and gravitate towards a war-like ritual."

[...]

Article original

Agenda danse

[...]

« Anne Nguyen est le nouveau nom du hip-hop que le monde de la danse s'arrache. Avant de danser, la chorégraphe était une adepte des arts martiaux. Avec *Kata*, sa dixième création, elle allie les deux pour une chorégraphie acrobatique et stylisée. Ses huit interprètes partiront des battles bien connus du monde hip-hop pour arriver à un rituel guerrier. »

[...]

- * Parisian lifestyle Website
- * Advertisement for *Kata* in Chaillot – National theatre of dance

[...]

"Anne Nguyen has gained traction as one of the most high-profile talents in contemporary hip-hop. ***Kata* thus unites martial arts and dance in a kid-glove duel. Nguyen is recognised for her intelligence of gesture, the involvement of the dancers on stage.**"

[...]

Article original

Déjà à l'affiche

[...]

« Avec sa Compagnie par Terre, Anne Nguyen s'est imposée comme l'un des talents les plus en vue du hip-hop contemporain, ***Kata* réunit ainsi les arts martiaux et la danse le temps d'un duel à fleurets mouchés. On aime chez Nguyen l'intelligence de la gestuelle, l'engagement des interprètes réunis sur scène.** Cette artiste associée à Chaillot va mettre cette rentrée en bon ordre ! »

[...]

- * Website with news about culture and events in France
- * Advertisement for *Kata* in Chaillot – National theatre of dance
- * Online version : <http://www.paris-art.com/Kata/>

[...]

"The Théâtre national de Chaillot presents *Kata* by Anne Nguyen, a spectacle combining dance and battle that sets out to turn breakdance and floorworks into a contemporary martial art. *Kata*, a piece for eight dancers, invites the audience to see breakdance, a very particular type of dance, as a "contemporary martial art", drawing its inspiration from martial dances such as capoeira, Brazilian Jiu-Jitsu and Viet Vo Dao. By linking dance and combat in this way, Anne creates a logical association between those movements and the rules of choreography, in a way that demands a certain physical and intellectual discipline of the dancers as they face the challenge of uniting the dual requirements of reconciling encoded and choreographed movements. *Kata* is thus a response to the constantly reiterated desire in all of Anne Nguyen's works to "free the dancers from their regular habits-of-movements, and rid the public of its habitual ways of seeing."

[...]

Article original

Kata

[...]

« Le Théâtre national de Chaillot présente *Kata* d'Anne Nguyen, un spectacle conjuguant danse et combat pour faire du break, danse au sol, un art martial actuel. Pièce pour huit danseurs, *Kata* invite à considérer un type de danse particulier, le break, comme un « art martial contemporain » en s'inspirant de danses martiales telles que la capoeira, le Jiu-Jitsu brésilien ou le Viet Vo Dao. Danse et combat sont indissolublement liées dans la pièce d'Anne Nguyen, comme le laisse certainement entendre son titre même. Plus que toute autre jusqu'alors, la chorégraphie de *Kata* obéit à un seul et même principe directeur : organiser un ensemble de mouvements selon les katas des arts martiaux japonais, ces mouvements codifiés trouvant leur origine dans l'expérience même du combat. Vouloir ainsi lier danse et combat, revient à associer ces mouvements aux règles chorégraphiques, et conduit les danseurs à épouser une nécessaire discipline à la fois physique et intellectuelle afin de réunir ces deux types d'exigences que sont les mouvements codifiés et chorégraphiés. Si l'interprétation requise relève davantage de l'expérience pure que de la réflexion, elle se fonde sur un équilibre entre mouvements exécutés des côtés droit et gauche du corps. En dépit d'une attention particulière portée à la qualité de l'exécution, Anne Nguyen ne manque pas de préciser qu'elle refuse toute forme d'académisme puisqu'il importe d'abord de tenir compte des caractéristiques de chaque danseur, et d'élaborer une chorégraphie faite de rapports contraints entre mouvements et espace. Dès lors, les mouvements doivent être décomposés et recomposés pour révéler de tels rapports, et paraître aussi naturels que possible. La danse de *Kata* répond donc à la volonté constamment affirmée dans toutes les pièces d'Anne Nguyen de « libérer les danseurs de leurs automatismes, ainsi que le public, de ses manières habituelles de voir. »

[...]

- * Parisian weekly cultural guide
- * Advertisement for *Kata* at Chaillot – National theatre of dance
- * Online version : <https://www.offi.fr/theatre/theatre-national-de-chailot-1752/Kata-65178.html>

[...]

"In her new foray into hip-hop territory, Anne Nguyen, ever attentive to symbols and meanings, has left nothing to chance. The sequences of movements, inspired by the kata in martial arts, appear to contain hidden tenets. In a reaction against an oppressive contemporary world, the dancers emerge as the last ambassadors of a seemingly absurd code of honour, reconnecting with the organic instincts of body power."

[...]

Article original

Kata

[...]

« Dixième création, huit interprètes. Dans sa nouvelle exploration en territoire hip-hop, Anne Nguyen, toujours attentive aux signes et au sens, n'a rien laissé au hasard. Les enchaînements de mouvements, inspirés des « katas » d'arts martiaux, semblent renfermer des principes cachés. En réaction à un monde contemporain oppressant, les danseurs, comme les derniers représentants d'un code de l'honneur qui se révèle absurde, renouent avec les instincts organiques du pouvoir des corps. »

[...]

- * Online magazine about concerts and festivals in France
- * Advertisement for *Kata* at l'Opéra de Massy
- * Online version : <http://www.concertlive.fr/concerts/Kata-a-massy/>

Kata à Massy

[...]

"Anne Nguyen, before becoming an accomplished hip-hop dancer, was for a long time an avid martial arts fan. *Kata* reconciles these two skills in a highly stylized acrobatic choreography."

[...]

Article original

Kata à Massy

[...]

« Anne Nguyen, avant d'être une hip-hoppeuse accomplie, a longtemps été adepte des arts martiaux. *Kata* réunit ces deux arts du geste, dans une chorégraphie aussi acrobatique que stylisée. »

[...]

- * Website of the city of Choisy-le-roi (94-France)
- * Advertisement for *Kata* at Choisy-le-roi
- * Online version : <https://www.choisyleroi.fr/evenements/hip-hop-break-Kata/>

[...]

« Une chorégraphie puissante, viscérale et implacable entre arts martiaux et break. »

[...]

Article original

Hip-hop, break, *Kata*

[...]

"A powerful, visceral, implacable piece of choreography, mid-way between martial arts and breakdance."

[...]

- * French guide of cultural events for young audience
- * Advertisement for *Kata* at Chaillot – National theatre of dance.
- * Online version : <http://www.parismomes.fr/guide-des-sorties/8-28-2378/spectacle/Kata> and <http://www.parismomes.fr/agenda/8-28-2377/spectacle/danse-des-guerriers-de-la-ville>

Let's go for hip hop !

[...]

"Anne Nguyen [...] has returned to Chaillot with a new piece! [...] Bringing together eight dancers, *Kata* unites two gestural worlds to create unique combinations of movements. This is where ritual meets acrobatics."

[...]

Article original

Allez (hip) hop !

[...]

« Anne Nguyen [...] revient à Chaillot avec une nouvelle création ! [...] Réunissant huit danseurs, *Kata* croise deux univers gestuels pour créer des combinaisons de mouvements inédits. Entre rituel et acrobaties. »

[...]

- * Monthly French cultural magazine
- * Advertisement for *Kata* at Chaillot – National theatre of dance
- * Online version : <http://www.journal-laterrasse.fr/focus/Kata/>

[...]

"The principle behind Anne Nguyen's creation rests on the notion of breakdance as a "contemporary martial art": deriving inspiration from her practice of capoeira, Brazilian Jiu-Jitsu and Viet Vo Dao, Anne has delved deeper into what shapes combat and the relationship with form and partner. **Eight technically flawless performers are engaged in this quest for the hip-hop gesture in the light of these reinvented codes. With a touch of humour, they embody this obsession with a "dance of the city warriors", as the choreographer so poetically formulates it in her work.**"

[...]

Article original

Anne Nguyen : hip-hop philosophy

[...]

« C'est en considérant le break comme « un art martial contemporain » qu'Anne Nguyen a nourri les principes de cette création : s'inspirant de sa pratique de la capoeira, du Jiu-Jitsu brésilien ou du Viet Vo Dao, elle est allée fouiller ce qui fait combat et le rapport à la forme et au partenaire. **Huit danseurs à la technique sans faille s'engagent dans cette quête du geste hip-hop à l'aune de codes réinventés. Avec un brin d'humour, ils incarnent l'obsession d'une « danse des guerriers de la ville », poétiquement formulée par la chorégraphe dans son œuvre. »**

[...]

Partners

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Anne Nguyen was awarded the 2013 SACD Nouveau Talent Chorégraphie prize and appointed Chevalier de l'Ordre des Arts et des Lettres in 2015. She has been an associated artist to Chaillot - Théâtre national de la Danse from 2015 to 2018.



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