

Yonder Woman

COMPAGNIE
PAR TERRE
ANNE NGUYEN



Experiment for two superhero women

- ▶ Production 2010 | 25 min
- ▶ Show suitable for all audiences, 6 years old and above



© Philippe Gramard

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Yonder Woman

≡ A word from the choreographer

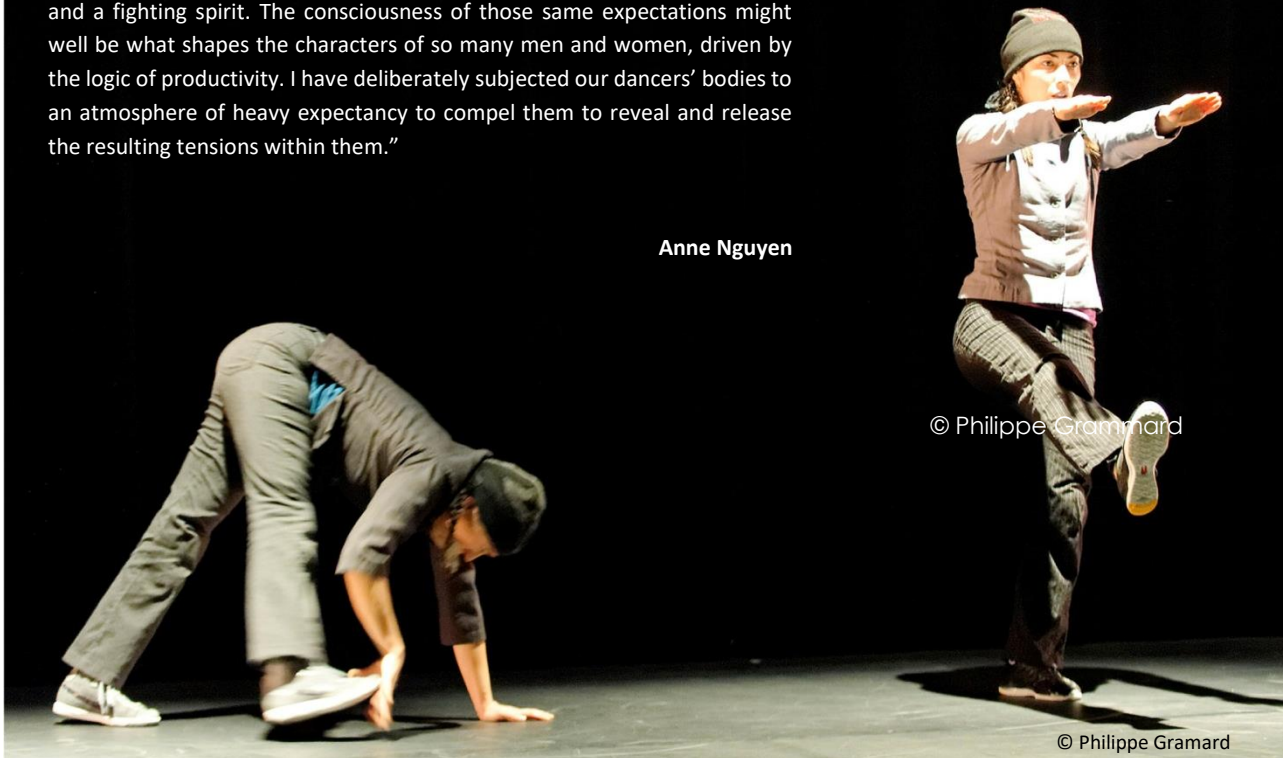
Intentionally exposing themselves to the public gaze, two B-girls enter their assigned experimental space. Intent on presenting the spectator-observer with the image of a heroine, they succumb to the requirements of the performance they feel is expected of them. Dressed in tailored jackets and beanies, they invent a virtual labyrinth waymarked with goals and obstacles, through which they make their staggered progress, amid an interplay between contact, tension and the act of overtaking. Plunged into an atmosphere of heavy expectancy, the dancers' bodies reveal and transform the inner stresses associated with contemporary living. Yonder: at an indicated distance.

"One of the characteristics of modern man is that he is readily observable by the crowd, from the impression he leaves on many retinas to the trace left on a recording device. His personality is built from his consciousness of his own image, which he assesses and compares to models such as that of the "super hero". It is to this status our two modern, forthright women fervently endeavour to aspire in a desire to excel themselves. They therefore implicitly accept that their great deeds might be held up to scrutiny, judged, and sublimated. For these two women, the enclosed space of the stage is transformed into the ultimate testing place. Like guinea pig volunteers, they submit to an experiment, under the omnipresent gaze of the public.

Dressed in tailored jackets and beanies, our two women advance, determined to overcome any obstacles that might stand in their way. They instinctively lean towards a goal, as all super heroines should. The performance space, like the board in a game in which they might be the pawns, determines their movements. What might they be hoping to achieve?

"I am one of the super heroines on stage. The other is Valentine, against whom I have competed in so many *battles**. We both spin on our heads. We are both Eurasian. People often get us confused. They like to compare us, to see us compete against each other. What is expected of us is a performance, and a fighting spirit. The consciousness of those same expectations might well be what shapes the characters of so many men and women, driven by the logic of productivity. I have deliberately subjected our dancers' bodies to an atmosphere of heavy expectancy to compel them to reveal and release the resulting tensions within them."

Anne Nguyen



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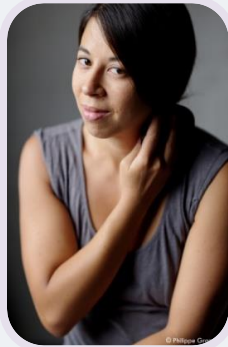
© Philippe Gramard

* *Breakdance*: a hip-hop dance specialty mainly performed on the floor, based on centrifugal, acrobatic movements (B-boy, B-girl: breakdancer).

* *Battles*: solo or collective improvisation contests.

Yonder Woman

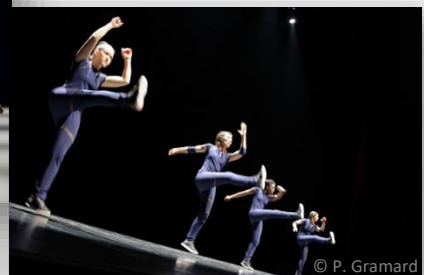
≡ Choreographer: Anne Nguyen



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 thirty hip-hop dancers with different specialities (breakdance, popping and waacking) on her different touring productions, and she herself performs in several of them such as *Racine Carrée* and *Yonder Woman*. 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 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 will stage *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.



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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 *Graffiti!* 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.



With a scientific background, Anne Nguyen puts hip-hop movement through the mill to extract spectacular equations, uncluttered yet always surprising. A love of constraints and a passion to sublimate them: typical Nguyen.

Rosita Boisseau - Le Monde Magazine (13 April 2012)



≡ Cast

Choreographer:	Anne Nguyen
Dancers:	Anne Nguyen, Valentine Nagata-Ramos
Artistic consultant:	Vincent Rivard
Music (original creation):	Benjamin Magnin
Lighting design:	Ydir Acef

▶ Dancers: VALENTINE NAGATA-RAMOS



An internationally renowned B-girl, Valentine has danced for Black Blanc Beur, Montalvo/Hervieu, 6° Dimension, and with the crew Fantastik Armada (world champion at BOTY 2004). She performed with the *MTV dance crew* 2005-2006 and has won many breakdance battles (BOTY 2007, IBE 2008...) which she also judged (BOTY 2004). For her Dance Company Uzumaki, she choreographed her first solo *Sadako* in 2011 and then the duet *JE suis TOI* in 2014. Valentine has also worked with Anne Nguyen before, replacing her in the solo *Square Root* (2007), and is dancing with her in the duet *Yonder Woman* (2010). She is also dancing in the female quartet *Autarcie (...)* and in the 2017 par Terre Dance Company's production *Kata*.

▶ Artistic consultant: VINCENT RIVARD



Having trained at ENSATT (Anatoli Vassiliev theatre direction department), where he directed *Combat de nègre et de chiens* and two short films, Vincent then taught at Le Cours Florent. He directed *Vingt-quatre heures d'une femme sensible*, a piece presented at the Avignon Festival 2008. He has also written and directed several pieces for bar performances: *Tom sous la pluie*, *Pourquoi pas moi* and *La Réalité n'existe pas*. Vincent Rivard directed the actress in the piece *Spirit of the Underground* (2008) by the par Terre Dance Company.

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► Original music: BENJAMIN MAGNIN



A drummer, a composer and a sound designer, Benjamin Magnin has a university background in music and sound, where he learned computer-assisted musical creation. Benjamin Magnin's work is based on psychoacoustics (the study of sound perception and interpretation by the brain), and on the interaction between the sound perceptions of the dancers on stage and the sonic and visual interpretations of the public.

► Lighting design: YDIR ACEF

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*.

≡ Press extracts

* Press

Danser – Thomas Hahn – February 2011 / National monthly magazine

DANSER

"A female breakdancing laboratory, generating surreal, ethereal and cunning legworks. This manner of dissociating limbs to assemble them again upside down is like a Picasso set to dance. [...] a new architecture, as suggestive as it is joyful, as mischievous as it is surgically precise. Another form of breakdancing has been made possible!"

Tanz – Thomas Hahn – December 2010 (Germany) / National monthly magazine

tanz

"Anne Nguyen gives a brand new face to *powermoves* [...], dismantling series of moves and reconstructing them. Circles are turned into linear courses, right angles and interrupted trajectories. Thus is created a lively modular system, a blend of breakdance and contact dance which dissolves the body's natural order, like in Pablo Picasso. Anne Nguyen applies the principle to legworks. Paradoxically, with her, it looks natural."

Danser – Thomas Hahn – December 2010 / National monthly magazine

DANSER

"Anne Nguyen develops and hones her research into the vocabulary of breakdance "as if in a laboratory": breaking down circles and replacing them with straight lines and right angles, while imbricating bodies according to strict geometrical principles. Thus, Anne Nguyen gives life to two kobolds; they could almost be sisters, or friends, slightly childlike and impish. In this danced animation, they are discovering the world and can act, head on the ground and feet in the air, as if they walked like this every day. Is woman the future of hip-hop?"

Yonder Woman

Télérama Sortir – Rosita Boisseau – October 27th, 2010 & December 8th, 2010
/ National weekly agenda



“Of course, “*Yonder Woman*” is “Wonder Woman”, with all the clichés that go with it: beauty, strength, efficiency and all the rest. Anne Nguyen and Valentine Nagata-Ramos, hip hop choreographers and breakdance experts, take stereotypes and run them through the mill to give us new images of modern women. Neither dolls, nor sex bombs, neither warrioresses nor super heroines, but a little bit of everything, and above all, they are determined, even in their vulnerability.”

Radio Pluriel – La petite chronique de Mo – Monique Desgouttes-Rouby
– October 20th, 2010 / Regional Radio Channel



“*Yonder Woman* requires [...] the public’s collaboration, prompting it [...] to examine the stage through a microscope. Before our eyes, two laboratory guinea pigs turn in circles, observing each other. Trapped by an oppressive determinism, Anne Nguyen and Valentine Nagata-Ramos battle it out with each other and finally, as one, rid themselves of their chains. From this simple argument there emerges a wonderful dance of life. We could almost be witnessing the birth of energy itself. A liberating piece.”

* Press TV & Radio

ARTE: “Journal de la Culture”



Frédérique Cantú – December 9th, 2010 / French & German national TV Channel

Interview of Anne Nguyen and exclusive images of *Yonder Woman* at Danse en Chantier (Pantin).

> [Watch](#) (Duration of the video extract: 1 min).

France 2: “Des mots de Minuit”



Philippe Lefait – May 2nd, 2012 / National TV Channel

Anne Nguyen was the guest of "Des mots de minuit", with Muriel Mayette, Jean-Pierre Jouyet and Liz Mc Comb.

> [Watch](#) (Duration of the video extract: 20 min).

France Culture: “La Grande Table”



Camille Renard – December 7th, 2010

/ National Radio Channel

Interview of Anne Nguyen during a rehearsal of *Yonder Woman*.

> [Listen](#) (Duration of the recording: 5 min).

France Ô: “Ô Rendez Vous”



Eddy Murté – November 24th, 2010

/ French & Oversea territories

Anne Nguyen was the guest of "O Rendez-Vous".

With images of *Yonder Woman*.

> [Watch](#) (Length of the video extract: 3 min).



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* Video teaser of the performance

Yonder Woman – par Terre / Anne Nguyen Dance Company

Teaser of *Yonder Woman*, filmed at the premiere on Oct. 19th, 2010 at Festival Karavel (Bron).

> [Watch](#) (Duration of the video: 4 min).

≡ The Superhero Assault Course Collective performance based on *Yonder Woman*

This 15 to 30 minutes long adaptable performance can easily be the first part of the show in tour. It involves amateur dancers trained through workshops.

The Superhero Assault Course is a performance putting the *Yonder Woman* piece (experiment for two superhero women) into prospect. Based around clear principles, betting on the notions of game, competition and assault course, *The Superhero Assault Course* is a choreographic path along which the performers, following simple directives opened to improvisation, can change at each performance. Every night, four dancers selected among the apprentices in order to participate to this type of battle are put in competition for the « Superhero » title. They attend dance tests during which their various capacities are evaluated under the audience's eye, which chooses the winner. The other apprentices assist in the tests and the stage direction through different constrained improvisations.

The Superhero Assault Course has already been created in 2011 with 25 sixth grade students as part of a departmental school program. Four performances took place in May 2011 at l'étoile du Nord theatre (Paris).



≡ Workshops based on *Yonder Woman*

Sessions are divided in two. A technical approach as a start, based on postures, balance and reflexes through upright or floor exercises within space and with the help of a barre built from broken down hip hop movements. The second time focuses on a choreographic composition related to various principles approached in *Yonder Woman* (lines, contact, performance...).

Before the show, a discussion around the notion of superhero and a collective performance based on *Yonder Woman* can be organized.

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≡ Partners



With the support of: la Direction régionale des affaires culturelles d'Ile de France - Ministère de la culture et de la communication; la Communauté de Communes Charenton – Saint Maurice.

Coproduction: Parc de la Villette (WIP Villette); Centre de Danse du Galion d'Aulnay-sous-Bois; Maison Folie Wazemmes / Ville de Lille; Danse à tous les Etages !; MJC Pacé; CCN de Créteil et du Val-de-Marne / Cie Käfig - dans le cadre de l'accueil studio.

With the partnership of: Centre national de la danse -research residency; Centre de développement chorégraphique du Val-de-Marne; Les Journées Danse Dense; Culturesfrance.

The par Terre Dance Company is funded by l'aide pluriannuelle du Ministère de la Culture / DRAC Ile-de-France, la Région Ile-de-France, l'aide au fonctionnement du Département du Val-de-Marne.

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.

≡ Booking information

Duration: 25 minutes. Also exists in 20, 15 and 10 min versions.

Technical requirements:

- * The piece can be performed outdoors, on a flat and smooth floor.
- * There are no props nor any set design for this piece.
- * Ideal stage dimensions (between both sides of the black borders): 10m wide, 9m deep, 8m high. (*Minimum stage dimensions: 9m wide, 8m deep, 5m high.*)

Touring staff: 4 persons: 1 choreographer-dancer, 1 dancer, 1 technician, 1 touring manager.

Booking fees: Available on request.

Technical rider: can be downloaded on the *Yonder Woman* page of our website.

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