

SORORITÉS



**Béguines — une autre histoire
de l'émancipation et de la liberté des femmes**
Jany Pons Ballester, Nancy Boissel, Catherine Lippinois
chant-récit, danse-théâtre, et arts plastiques



avec l'appui de
narthex
Iniciative, Patrimoine, Culture

en partenariat avec



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PRESENTATION OF THE PERFORMANCE

... translation in progress ...

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Duration: 50 minutes

Artists:

Operatic singing and narration: Jany Pons Ballester

Dance narration: Nancy Boissel

« Pectorals » project: Catherine Lippinois

Consulting stage director: Estelle Guihard



PROGRAMME

Night, 1180: Matins, awakening, interiority
– translation in progress... –

Hildegard Von Bingen — « De Sancta Maria: O splendidissima gemma »

Dawn, 1212: Lauds, gardens, first tasks
– translation in progress... –

Hildegard Von Bingen — « De Martyribus: Vos flores rosarum »

Sunrise, 1227: Prime, houses, care
– translation in progress... –

Hildegard Von Bingen — « De Sancta Maria: Hodie aperuit clausa porta »

Morning, 1243: Terce, study room, apprenticeships
– translation in progress... –

Hildegard Von Bingen — « O quam mirabilis »
Hadewijch of Antwerp — « The one touched by the High Love »

Midday, 1260: Sext, common room, sharing
– translation in progress... –

Hildegard Von Bingen — « De Virginibus: O nobilissima viriditas »

Afternoon, 1298: None, workshops, practices
– translation in progress... –

Hildegard Von Bingen — « De Sancto Disibodo: O mirum admirandum »
Hadewijch of Antwerp — « The time will quickly come »

Viktor Ullmann — « Der Tod muss jeden Augenblick eintreten »

*Evening, 1310: Vespers, public square, bodies care
– translation in progress... –*

Hildegard Von Bingen — « De Apostolis: O cohors militiæ »

Viktor Ullmann — « Wendla im Garten »

*Dusk/ 6° below horizon, 1317: Compline, whispers, passing on
– translation in progress... –*

Hildegard Von Bingen — « De Sancta Maria: O frondens virga »
Dreifaltigkeitslied — 13th century trinitary hymn

*Sea dusk/ 12° below horizon, 1925
– translation in progress... –*

Martin Buber — « free throat »

« Freedom (its name, in ancient German, roughly means « free throat »), how much I love its dazzling face; it sparkles in the darkness and then goes out, but it has rendered your heart invulnerable. I am devoted to it, ever ready to join the fight to defend it. For the love of that spark that shines without lasting longer than the eye can bear its brightness. For the love of the little tongue that has remained too long inert and motionless. I outstretch my left hand to the rebel and my right hand to the heretic: forward! They know how to die, but that is not enough. I love freedom, but I don't believe in it. How can you when you have looked it straight in the eye! Like a flash in which everything is understood and everything is possible. It is for freedom that we have been fighting, relentlessly, since the beginning of time, both successfully and in vain.

Some engage, alone or as a community; let them take the leap, let them throw themselves into the abyss where the senses and all sense perish, let them touch bottom beyond the abyss; but let them not make of freedom a theorem or a program. To free oneself of a bond is a destiny we carry like a cross, not an emblem. Let us keep in mind the true meaning of freeing oneself from a bond: a

truly personal responsibility replaces a responsibility shared with many generations. Living rooted in freedom must be the responsibility of the individual, otherwise it is a pitiful farce.

This fragile life between birth and death can nonetheless be an accomplishment on condition that it is a dialogue. When someone addresses us, we can experience this; insofar as we think, speak, act, produce, and influence, we are capable of becoming responsive beings. Most of the time, either we do not pay attention to the fact that we are being addressed, or we break the truth with our chatter. But when the truth reaches us and we respond, then human life, mishandled as it is, begins to exist in the world. The response that is inflamed by the contact with this « small spark » of the soul, the response that catches light each time that the truth unexpectedly assails us, it is this response that is what we call responsibility. »

Viktor Ullmann/ Georg Trakl — « Herbst »

*Stars dusk/ 18° below horizon, 1943
– translation in progress... –*

*Deep night: april, 14th 2013 (death of the last Beguine)
– translation in progress... –*

PECTORALS - CATHERINE LIPPINOIS

« *Pectorals made of bed linen worn by bodies, births and disappearances, playing with love and death*

Pectorals on which the sap of plants and the wine of the land have been applied

Pectorals buried in earth then exhumed

Resurgences of life bearing the traces of the initiation become carriers of words

through the power of the Beguines »

Pectoral of feathers in the earth



Pectoral of minerals



Pectoral of lichens and plants

Pectoral of berries

Pectoral of walk among the vines



Pectoral of puffballs

Pectoral of pollens

Pectoral of walks upon the seachore

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KERUZHA COMPANY

The Keruzha company emerged in 2011 from Jany Pons Ballester's work: pure song and intuition compelled her to work a capella, without trappings or trimmings of any kind. The naked voice as a call to search, a means of exploration.

In 2012 Jany met a dancer, Zilda Barthès, and the two joined forces. Through their work, they soon discovered how and where a cappella singing and dance become one, where meaning blossoms. They found common ground in wordless forms and encounters that would be accessible to all, regardless of culture, language, physical health, or psychological condition. On this basis the first three performances were developed: not simply recitals, but movements—narratives, from and of the body.

But there was still something missing.

Jany sought out Catherine Lippinois and Fanny de Rauglaudre, visual artists whose work opened new frontiers of the imagination and enabled the further development of her goal to connect with the senses through physical embodiment and presence. This fostered the founding of the company in 2015.

Keruzha is founded on a desire **to break down the boundaries** between the classical, the traditional, and the contemporary. Through poetic material, the company presents performances on the themes of encounter, the other, difference, and presence. It takes a minimal approach to staging that cuts across cultural boundaries and artistic disciplines while remaining grounded in the body and non-verbal forms.

The company's repertoire includes several performances developed as invitations to voyages, to paths of sensorial and poetic exploration fed on the curiosity, on the reflection, and on the care to other.

In an intimate atmosphere, full of impressive scenes and emotions, they lead to (re)discover landscapes both real and imaginary, familiar and alien, from Europe and the Mediterranean.

With a repertoire of songs which covers twenty centuries and thirty languages, the company focuses to share narratives where time is arrested so as to better

open senses: sensations, directions, and significations.

The Company developed:

- **Shores, roots, sceneries:** a journey through history of breath, body and built, from the fourth century to the twentieth
- **The one giving:** Giving thought to the yes and the no
- **Memories of clay:** the Epic of Gilgamesh lying at the root of the Mediterranean cultures
- **Sororities:** Beguines— another story of women's empowerment and and freedom
- **Katarekuna:** lullabies from Europe and the Mediterranean, to welcome the young and raise up the old

Small-scale performances with singing and visual arts, often exploration tools and basis for future performances, complete the repertory:

- **Songs and Stories of Cliffs:** on both sides of the Atlantic, on both sides of the Equator
- **Songs and Stories of shores:** mediterranean east and west
- **Songs and Stories of Journeys:** Ladinis, Rroms, Berber, Yiddish, weaved in and out cultures and following their thread
- **Songs and stories of Waters:** memoirs of the Dordogne in twelve tables

Performances are upcoming:

- **Because (the rose is without why)** : manifesto for the water the being and the becoming
- **Inf(a)n(c)ing:** Spain, Russia, elsewhere, exchanges of letters and lullabies between two children of 20th century, or of 21st is it so different... — listen, what is resisting? And repeating? And remaining child, headwind, facing closed languages?

And collective creations open the creative labour:

- **Exile(s):** from hearth from earth and from the living, dizzinesses and vitality, three letters and three chants
- **Brundibar or The So Big Bad Noise:** a slamed, sound and sung version

of the children's opera of Hans Krása

- **Welcome><s : in Hopscotland...** declined by the company Rouletabille to « Welcomexs immersive exhibition » in the Pays de l'Isle, and by the company Le Corps Sage to « Welcoming oneself is not a luxury! » in the Pays d'Albret
- and an upcoming collective project **Tell me about peace?**

To date, we have given about 420 recitals of these different performances. Parallel performances for social welfare audiences have opened up these experiences to the vulnerable and oft-neglected publics.

The artistic approach, at the beginning for all audiences, went through successive meetings toward specific audiences then toward mixed audiences, without making any difference but rather to expand the boundaries of the common humanity possible.

The company is working in this way on a comprehensive model for audiences known as "prevented", and studies public exhibitions/ performances projects that presents visual artists' work in a lively and interactive way.

We prefer smaller audiences, which allow our work with the body and the breath to be in close proximity to audience members and in contact with them where possible.

Through the breath, word, song, and the use of space, we hope to permit the gesture its full range of expression: vocal, bodily, symbolic, imaginary. This gives it the wholeness needed for real listening and powerful sensory experience.

This all remains a means of searching. For, as the Roma proverb goes, "a candle is not made of wax, but is all flame".



TEAM, PARTNERS, SUPPORTS

The Keruzha company is with:

- operatic and traditional a capella singing— collection, adaptations and interpretation; writing, tale and narrative: **Jany Pons Ballester**
- contemporary dance, theater, scenic research : **Nancy Boissel**
- contemporary dance and choreography: **Gælle Lorth**
- sophro-ludic: **Véronique Lesueur**
- poetic creations: **Eloha Cheurfa**
- contemporary and intuitive dance and pottery: **Eléanor Gaffney**

- visual creation: **Catherine Lippinois**
- visual arts: **Plume Gory, Plume Ljal**
- basketry: **Monique Veyret**

- video creation: **Lucas Madebos**
- poetry and video: **Fanny de Rauglaudre**

- administration: **Jessica Rivet**

Company contributors:

- contemporary dance and choreography: **Isabelle Avid**
- contemporary and intuitive dance: **Marion Tur**
- contemporary dance and choreography: **Géraldine Mainguet**

- sound creation: **Kamila Souza**

- impro theater: **Nicolas Pieri**
- physical theater, clown and mime: **Violaine Dargent**
- theater and clown: **Marie Krœpfen**
- consulting stage director: **Estelle Guihard**

- photographer: **Andrea Polato**
- video directors: **Ambre Ludwiczak, Lucas Madebos**

- texts and songs in classical Arabic: **Nabila Zein**
- costume designer: **Alix Bigenwald**
- material logistics: **Thierry Gory**

Resource persons joined in on the project:

- **Jacqueline Toï**, choreographer and dancer
- **Tayeb Benamara**, master choreographer dancer
- **Catherine Jousselein**, singer and violist
- **Véronique Roger**, art therapy and mediations for vulnerable audiences
- **Michèle–Françoise Mehring**, milliner and musician
- **Jack Bouboushian**, musician and translator

Partners :

- La Pelle aux Idées/ Tiers-Lieu de Sarlat
- la Coopé' rigord Noir/ Pôle de coopération en Périgord Noir
- compagnie Rouletabille (coproduction works)
- Cultures du Cœur (agreement)

Artistic supports:

- association Narthex, Théâtre du Fon du Loup, Théâtre des Treize Vents
- fonds de dotation InPACT
- the project « Exile(s) » received the Innov' assos 2019 award of the collective composition

Territorial supports :

- township of Sarlat la Canéda,
- Departmental Council of Dordogne
- FDVA Dordogne
- Regional Council of Nouvelle Aquitaine
- LEADER Périgord Noir



CONTRIBUTORS

OPERATIC AND TRADITIONAL SINGING



Jany Pons Ballester

began her path with a range of creative work and projects: architecture, design, communication, management of company, and cultural, local development and urban awareness projects. Through her singing work, which she practiced in parallel since 2001, she gradually developed a repertoire of operatic and traditional songs from Europe and the Mediterranean basin. In particular she trained with Nadine Abad, Mireille Marie, Koitcho Atanassov, Martine Rol, Alan Bennett, Behnam Keryo, Nabila Zein and Catherine Jussellin, and also in Kodaly pedagogy.

In 2011, drawing on experiences acquired in projects design, structuring and implementation, she decided to focus on creating her own tool. Four years later a collective emerged from this approach: the company Keruzha, both artistic proposal and territorial project.

Within the company, she co-develops a repertory mixing a capella singing-narrative, visual arts, and associated performing arts. Each performance is designed as an invitation to travel, a path of sensorial and poetic exploration fed on the curiosity, on the reflection, and on the care to other.

In parallel, artistic proposals are used to fuel co-construction of projects which could help to forge ties and degrees between the cultural arena and the culture in the anthropological sense, and thus favour a cultural migration able to support and to empower approaches of cooperation and innovation; that's why the company stands at the meeting point between culture, social economy and popular education, and is involved on the cooperation focal point La Coopé' rigord Noir.

Furthermore, because of her practice in accompanying people in palliative care for nearly 20 years, she pays a careful attention to vulnerable audiences. She punctually intervenes in retirement homes and in psychiatric sectors, and she

provided workshops for Alzheimer's patients from 2016 to 2018.

The partitions of these audiences led her to a reflection on the theme of common humanity, with the bias to not make distinctions between audiences, but rather to make wider the bounds of possible sharings.

The support of the endowment fund InPACT and the price Innov' assos 2019 then allowed her to move on from work with specific audiences to work with mixed audiences, through collective creations led by territorial cooperations.

Lastly, this breeding ground of multiple meetings nurtures the artistic tool and consequently the upcoming creation of new artistic proposals.

CONTEMPORARY DANCE, THEATER, SCENIC RESEARCH



Nancy Boissel began ballet at the age of five with Nicole Sohm Perrango in Vernon (1982–1992). Then she trained in Académie Chaptal in Paris (1992–1999), with Wayne Byars (1995–2003), and at the school Rick Odums where she took classes in professorship and in stage performances (1996–1999).

She discovered and practiced: contemporary dance at the school Peter Goss and at La Ménagerie de Verre in Paris (1999-2002); modern dance (Graham and Horton techniques) at the school Rick Odums (1996-1999); and jazz dance at the school Rick Odums and with Géraldine Armstrong (1996–1999).

She began Indian dance Bharata–Natyam with Kalpana in France, and received in India the transmission from the Master Kalaimamani Kuttalam M. Selvam. In 2003 and 2008 she was awarded a scholarship from the Ministry of Foreign Affairs of France and from ICCR in India. Since her *arangetram* in 2005, she toured in France and in India every year.

She learnt abhinaya subtleties with the dancer and choreographer Sangeeta Isvaran. With her she created the performance "Mayakkam Oxymore", which toured in India ("Bonjour India" Festival) and won the second price of creation at the international competition "Bains numériques #4" in Enguien les Bains. Then in 2011 she created with Anne Bressanges and Estelle Guihard, at the Alliance Française of Madras, "The Seed Giver", from the story "l'Homme Semence" written by Violette Aillault and published by "Parole editor".

En 2017 she defended her PhD–thesis de doctorat on Aesthetics sciences and arts technologies, speciality theater and dance, intituled "The new stages of Bharata–Natyam" and conducted in co–direction with Katia Legeret in France and Vijaya Rao in India (J.N.U.).

Furthermore she is Research Associate of University Paris 8 (laboratory EA 1573), of University of Franche–Comté and of French Institute of Pondicherry (laboratory ELLIADE), and teacher at Université of Franche–Comté.

Lastly, she teaches yoga since 2008 in France and in India, and she created the association Anandi in France in 2010.

VISUAL ARTS



Catherine Lippinois

Catherine Lippinois spent her childhood between the plateaus of the Massif Central and the rugged coast of Brittany. Her mother and her ancestors introduced her to needlework: Breton embroidery, Auvergne lace...

When she left home, she set up a weaving workshop in Provence and ran several workshops in textile creation in Quercy. She then found herself in the Bordeaux region, where she discovered the Gironde estuary. Aboard the yacht that she lived upon for several years, her visual art took on a new dimension. Fascinated by the immensity of the mud flats along the estuary, this became one of the bases of her work. Mud, the origin of all life, is spread over bed sheets, the genesis of human life. She also uses a wide range of other natural materials: earth, leaves, fruit, flowers, pollen...

Since returning to the land, she has been exploring the treasures collected during her many travels.

Putting forms around voids.

Being present, but in silence.

Leaving a trace but only a discreet one.

Choosing the materials of life.

Taking them already used and abandoned.

A used bed sheet that tells our story.

Flower petals and plant saps

Mud from the river, and sand from by the sea

An abandoned jumper, herbal teas...

Traces of soil and signs of life.

Among her current projects: « Invitation to travel, » a piece of work about the earth that speaks; « A thousand b in the city, » a story of walking through the city; and a new piece of unseen work, « Granum sinapis. »

Among her projects entrusted to the Company: « Pectorals » for « Sororities » ;

« Tablecloth of wines » for « Shores, roots, sceneries » ; « Moons » for

« Katarekuna » ; « Bifaces » and « Granum sinapis » for « The One giving » ;

« Diary of an earth-dweller » for « Exile(s) »; « Auxiliaries » for « Brundibar or the

So Big Bad Noise » ; and « A journey to China » for Because.

SEASON 2022-2023

- **August 2023 :**

on 26th in St Aubin de Lanquais/ Les Amis de la Brouette (f-24)

- **Juillet 2023 :**

on 19th in Villefranche du Périgord (f-24)

on 23rd in Beynac/ La Table de la Vinothèque (f-24)

lon 26th in Lanouaille (f-24)

- **Juin 2023 :**

on 8th in Vieux Marillais/ Théâtre de l'Evre (f-49)

on 10th in Carquefou/ Jardin de Cocagne Nantais (f-44)

- **Mai 2023 :**

on 20th in Sarlat/ Théâtre de Poche (f-24)

- **Mars 2023 :**

on 3rd in St Léon sur Vézère/ Kfé Léon (f-24)

on 6th in Périgueux/ Rouletabille (f-24)

SEASON 2021-2022

- **August 2022 :**

on 2nd in Bars (f-24)

on 4th in Meyrals (f-24)

on 6th in Saint Jean de Monts (f-85)

on 7th in Sion sur l'Océan (f-85)

on 9th in Saint Gilles Croix de Vie (Saint Gilles, f-85)

SEASON 2019-2020

All performances had to be cancelled because of health crisis

SEASON 2017-2018

- **August 2018 :**

on 8th in Saint Gilles Croix de Vie (Saint Gilles, f-85)

on 10th in La Roche Bernard (f-56)

- **July 2018 :**

on 16th in La Baule (f-44)

on 17th in Larmor Plage (f-56)

on 18th in Brem Sur Mer (St Nicolas, f-85)

on 19th in Sion sur l'Océan (f-85)

on 27th in Plazac (f-24)

SEASON 2016-2017

- **August 2017:**

on 3rd in Carsac Aillac (f-24)

on 6th in Saint Léon sur Vézère (f-24)

- **July 2017:**

on 8th in Sarlat (Pénitents Bleus, f-24)

on 29th in Castelnaud la Chapelle (f-24)

on 30th in Saint Pompon (f-24)

- **June 2017:**

on 21st in Sarlat (Pénitents blancs, f-24): presentation

- **May 2017:**

on 20th and 21st in Castelnaud la Chapelle (f-24): extracts within the framework of the festival « Les Arpenteurs »

SEASON 2014-2015

- **August 2015:**

on 25th in Sion sur l'Océan (f-85)

on 26th in Saint Gilles Croix de Vie (Saint Gilles, f-85)

on 28th in Larmor Plage (f-56)

- **July 2015:**

on 4th in Pissos (f-40), within the framework of « Nuit des Eglises »

on 5th in Hossegor (f-40)

on 15th in Souillac (f-46)

on 16th in Saint Pompon (f-24)

on 17th in Temniac (Sarlat, f-24)

on 19th in Saint Léon sur Vézère (f-24)

on 22nd in Bergerac (Saint Jacques, f-24)

on 24th in Saint Geniès (f-24)

on 25th in Coutras (f-33)

on 26th in Carsac Aillac (f-24)

- **June 2015:**

on 06th in Bordeaux (salle Amédée Larrieu, f-33): public rehearsal

TECHNICAL INFORMATION SHEET FOR INDEPENDENT PRODUCTIONS

- Choice of location: it must have good acoustics and be conducive to introspection. The stage and the room must be all on one level, without distinction, and stripped of movable objects as far as possible. The ground must be raw (neither raised stage nor dance floor).
- Required space (excluding lighting): around 6m x 4m. The presenter will provide to the Company with a plan and photos of the room to prepare the venue.
- Lighting: four 20W LED spotlights and four 30W footlights, supplied by the Company, to be connected on 220V electric sockets.
- Sound equipment: unnecessary for venues with good acoustics and an audience of less than 120 people. However if conditions make amplification necessary, the required equipment is to be provided by the presenter.
- Setting up on site: 5h before the performance. The presenter will provide, upon artist arrival, someone to welcome them and to help them to the setting up if needed.
- Clearing away at the end of the performance: 3/4 hours. For this to happen, a parking place will be reserved to the company's vehicle.
- A dressing room will be made available for the artists near the performance place, with sink, toilets and wardrobe. It will be held all the time when the personal effects of the artists will be stored there.
- If necessary the presenter will provide near the performance place a room for the warm-up of the artists before show time.

CONTACT AND CREDITS

Keruzha Company

www.keruzha.com

licences PLATESV-R-2022-010018 and PLATESV-R-2022-010017
approvals JEP 24-702, ESUS 2020-0006, National Education
recognized association of general interest



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The Keruzha Company works in partnership with:

companies Rouletabille, Anandi and Le Corps Sage
le Tiers-Lieu/ La Pelle aux Idées, cooperation center/ la Coopé' rigord Noir,

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the European Social Fund/ LEADER Pays Périgord Noir, the Regional Council of
Nouvelle Aquitaine, Initiatives Nouvelle Aquitaine, Banque des Territoires

It is too partner Pass Culture and partner for « Cultures du Cœur » :
for social and professional inclusion for people living in precarious and/ or
vulnerable social and economic conditions

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