

RIVAGES RACINES PAYSAGES

un voyage du IV^e au XX^e siècle à travers l'histoire
du souffle, du corps et du bâti

chant a capella Jany Pons Ballester récit dansé Nancy Boissel
arts plastiques Catherine Lippinois
plus d'infos sur www.keruzha.com

keruzha travaille en partenariat avec :



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PRESENTATION

Against a stark stage setting, an a capella and contemporary dance duo takes us on a sensory, poetic journey to discover a common heritage with multiple interwoven roots.

Based around a piece of visual art— a table cloth that has been buried, exhumed, and reconstructed— the body and breath compose a daily narrative that tells of the connection between east and west and that recounts, through the history of sacred song, a collective trek from myth to history.

A journey that takes us from the fourth to the twentieth century in fourteen languages, through the Mediterranean and Europe, in three subjective settings: earth, horizon, and elevation.

Duration: 1h15

Artists:

Operatic and traditional singing: Jany Pons Ballester

Dance performance: Nancy Boissel

“Tablecloth of wines” project: Catherine Lippinois



PROGRAMME

Diu vi salvi Regina – Corsica, traditional song (national anthem- Corsican)
« May God save the Queen »

It is 1675 in Corsica, on the shores of the Mediterranean Sea. Standing on the water's edge, my hair flowing free, my eyes wide open. Far off in the distance before me is the Maghreb; to my left, Greece and the Levant; to my right Spain and the murmur of the ocean. Behind me is continental Europe, the land mass. In my most distant memories, Mesopotamia. Standing at the water's edge, water creates both distance and proximity.

*Let us take to the sea to reach other lands. First the East: clays ground, red ground, travelled and shared by numerous people.
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We then start our journey in Syria, in the fourth century, with no more than five notes.

Shubhô Lhaw Qolo – Syria, liturgical chant, 4th c. (Syriac)
« Glory be to the Word of God, who became man »

Hallel – Lebanon, liturgical chant (Syriac and Arabic)

« Joy, Joy, let us be rejoicing »

History come down, while Greek and Roman conquests create the East–West dichotomy.

Qamat Maryam – Syria, Lebanon, Cyprus, liturgical chant (Arabic)

« She arose, Mary, daughter of David »

Aaboun dbashmayo – Iraq, liturgical chant (Aramaic)

« Our Father in the Heaven »

Lakhu Mara – Iraq, liturgical chant (liturgical Aramaic)

« O Lord of all we give you thanks »

Egypt. Here the first language of breath is 5000 years old. ΜΑΓΕΝΕ Ε ΝΗΙΟΖΝ ΟΥΟΖ ΟΝ ΡΙΜ ΑΡΩΙΝ ΟΥΟΖ ΕΜΧΩΛ !

Feiet hemsî – Egypt, liturgical chant (Coptic)

« He rode a colt: and he entered Jerusalem »

On the shores of the Mediterranean « I met my big brother, Sleep, and he asked me: what are you carrying on your back? I answered: the moon »...

‘Maghrar adada yits – Morocco (Agadir), traditional song (Amazigh)

« I met my big brother, Sleep »

From the eighth century in Hispania, and thanks to the Ummayyad dynasty which took refuge there, Jews, Christians and Muslims share the same culture. And those who will be called Saracens, from the Arabic saraqā— to steal, by the Crusaders, seed the whole mediterranean.

Beatus vir – Jewish-Arab Spain, Mozarabic liturgical chant, 8th c. (Latin)

« Blessed is the man walks not in the counsel of the wicked »

We continue.

On the horizon are the Latins. The colour white. The colour of light. That colour that weighs upon the eyelids. We imagine Don Quijote under the burning sun of La Mancha, in a land that is desperately flat. Only his horse gives him height, and he rides as though in search of his royalty.

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*We find ourselves in 1230, in Galicia, near Santiago de Compostela.
Beneath a roman archway, facing the sea.*

Quantas sabedes amare – Spain, Martin Codax, circa 1230 (Galician)

« You who love a sweetheart come with me »

« Esta è de còmo Maria rogue por nos a seu Fillo eno dia do Juizio »

Sibila galaica (extracts) – Spain, Alfonso X of Castile, 12th c. (Galician)

« Mother of God, pray your Son for us at this hour »

Mariagneta – Spain, traditional song, 14th c. (Catalan)

« Farewell Mariagneta, source of my suffering »

Pulchra es – Italy, C. Monteverdi, Vespers of the Blessed Virgin, 1610 (Latin)

« Thou art fair, my love, daughter of Jerusalem »

The Renaissance brings the notion of authorship, a rediscovering of the ancient culture, and the first operas. History come more and more cultural and constructed. Gothic art completed its flare.

Cum dederit – Italy, A. Vivaldi, Nisi Dominus, 18th c. (Latin)

« Heritage and gift that cometh from the Lord, the fruit of the womb »

We continue northwards. It is colder now and later. Above us: azure, a changing blue eye wide open.

We have crossed the eighteenth century and a part of the nineteenth century. The revolutions, the new world, and the end of certain forms of slavery. We are already at the dawn of modernity.

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A few well-known lines that actually contain nearly fifteen centuries of history and blending. They have often been put to music. Here is a version by Saint Sæns.

Ave Maria – France, C. Saint Sæns, 19th c. (Latin)

« Hail Mary »

Cantique de Jean Racine – France, G. Fauré, 19th c. (French)

« Word of God, one with the Most High »

In 1879, Tchaïkovsky was the first to give his version of the liturgy of Saint John Chrysostome without dealing with the Imperial Chapel. It cost him a legal proceeding, which he won, and which lead to reforms, opened religious music up to modern composers and opened liturgical chants up to women.

Milost mira – Russia, P. I. Tchaïkovsky, 19th c. (Slavonic)

« Mercy on the world, praise for the sacrificed »

Tebe Poem – Bulgaria, D. Hristov, 20th c. (Slavonic)

« We sing to you our God »

Я, мать божия, ныне с молитвою...

Molitva – Russia, M. P. Moussorgsky, 19th c. (Russian)

« Oh Mother of God, here I stand »

Ya walidatah-l-ilah – Byzantium, liturgical chant (Arabic)

« O Mother of God virginity is impossible for mothers »

Corsica, unspecified date. The return to the earth. The desert wind still blows from east to west. It gives to space its breath.

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Kyrie – Corsica, traditional song (Greek)
« Lord have mercy/ give to me »

TABLECLOTH OF WINES - CATHERINE LIPPINOIS

« *The tablecloth invites us to share and exchange.*

I designed this tablecloth thinking of the lady of the house and her fear of red wine staining the white tablecloth.

I wanted to make this tablecloth from an old sheet, a sheet in which we wrap our bodies throughout our lives.

I buried this tablecloth in the Earth. A tablecloth of wines and words of the Earth.

Traces of bodies, traces of wine, traces of earth, traces of life. »

Catherine Lippinois



COLLECTIVE KERUZHA

Keruzha 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.

Keruzha'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.

Keruzha 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:** Ladinos, Rroms, Berber, Yiddish, weaved in and out cultures and following their thread
- **Songs and stories of Waters:** memoirs of the Dordogne in twelve tables

Proposals are upcoming:

- **Migration(s)** : exhibition–performance emerging from the collective creation Exile(s)
- **Because (the rose is without why)** : manifesto for the water the being and the becoming

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 Hopscotchland...** declined by the company Rouletabille to « Welcomex 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 a new choral and poetic proposal **Inf(a)n(c)ing**:
sharing sounds and words with two children, small ones or older, and much more, a mosaic of mingled stories, to say: Listen, what is resisting? And repeating? And remaining child, headwind, facing closed languages? And more, standing, tenir, up in the chaos when all around is collapsing?
- and too an upcoming project **Tell me about peace?**

Lastly, editions related to the different proposals complement the global project.

To date, we have given almost 500 performances of these different proposals. 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.

Keruzha implements this approach working on a global scheme for neglected audiences, and developing exhibitions-performances to share in a lively and interactive way visual arts works.

Either way nearness and immediateness are preferred, to allow our work with the body and the breath to be in close proximity to audience members. Through the breath, word, song, and the use of space, we hope to permit the gesture its full range of imaginal expression. 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

Artistic team:

- a capella singing-narrative— operatic and traditional— collections, adaptations, interpretations— writings, tale and narrative: **Jany Pons Ballester**
- sophro-ludic: **Véronique Lesueur**
- poetic creations: **Eloha Cheurfa**
- visual creation: **Catherine Lippinois**
- visual arts: **Plume Gory**
- visual arts: **Plume Ljal**
- illustrations: **Coline Gey**
- basketry: **Monique Veyret**
- stage management and sound creation: **Galael Dumbaar Renault**
- administration: **Jessica Rivet**

They participated too:

Zilda Barthès, Elsa Moulineau, Juliette Fabre, Virginie Royer, Marguerite Chaigne, Eve Nuzzo, Bérénice Renault, Marion Tur, Jonathan Leclerc, Fanny de Rauglaudre, Jenni Drujon, Nancy Boissel, Estelle Guihard, Eléonor Gaffney, Violaine Dargent, Gaëlle Lorth, Carmen Olive

Contributors:

- contemporary dance and choreography: **Isabelle Avid**
- contemporary dance and choreography: **Géraldine Mainguet**
- sound creation: **Kamila Souza**
- impro theater: **Nicolas Pieri**
- theater and clown: **Marie Krœpfen**
- photographer: **Andrea Polato, Anna Mora**
- vidéo : **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 Joussellin**, singer and violist
- **Véronique Roger**, art therapy and mediations for vulnerable audiences
- **Michèle–Françoise Mehring**, milliner and musician

Creation supports:

- Narthex (réseau national)
- Théâtre du Fon du Loup (Carves, 24)
- Théâtre des Treize Vents (Villeneuve sur Lot, 47)
- Communauté de Communes Quercy Bouriane (Gourdon, 46)

Innovative project supports:

- endowment fund InPACT — Initiative pour le partage culturel
- Collective Award Innov'assos 24 2019
- Région Nouvelle Aquitaine, Initiative Nouvelle Aquitaine, Banque des Territoires
- TRISS 2024
- Citizenship Trophy/ township of Sarlat la Canéda,

Territorial supports:

- township of Sarlat la Canéda,
- EPCI Sarlat Périgord Noir
- Departmental Council of Dordogne
- FDVA Dordogne
- CAF/ REAAP
- LEADER Périgord Noir



CONTRIBUTORS

A CAPELLA SINGING-NARRATIVE— OPERATIC AND TRADITIONAL— COLLECTIONS, ADAPTATIONS, INTERPRETATIONS— WRITINGS, TALE AND NARRATIVE



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 Jousselein, and also in Kodaly pedagogy. Furthermore she explored practices of theatre from works of Stanislavski, Chekhov, and Grotowski.

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. One of her major thrusts is to create shared narratives, hence the importance of writing in parallel with singing. 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.

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

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 iterative and collective creations in cooperation. The approach is given a warm reception: Citizenship Trophy, TRISS 2024, GSEF 2025.

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) » ; « Auxiliairies » for « Brundibar or the So Big Bad Noise » ; and « A journey to China » for Because.

SEASON 2022-2023

- **August 2023 :**

on 10th in Bars (f-24)

on 11th in Castels (Saint Martin Church, f-24)

on 12th in Souillac (f-46)

SEASON 2021-2022

- **August 2022 :**

on 8th in Sables d'Olonne (Notre Dame, f-85)

- **July 2022 :**

on 9th in Cabans (f-24)

on 10th in Sarlat (Pénitents bleus, f-24)

SEASON 2020-2021

- **August 2021:**

on 1st in Saint Gilles Croix de Vie (Saint Gilles Church, f-85)

on 2nd in Saint Jean de Monts (f-85)

on 3rd in Bretignolles sur Mer (f-85)

on 18th in Valojoux (f-24)

on 20th in Cadouin (f-24)

on 22nd in Le Bugue (f-24)

- **July 2021:**

on 24th in Ajat (f-24)

on 30th in Sion sur l'Océan (f-85)

SEASON 2019-2020

All performances had to be cancelled because of health crisis

SEASON 2018-2019

- **September 2019:**

on 15th in Fontenay le Comte (Saint Jean Church, f-85)

- **July 2019:**

on 19th in Talmont Saint Hilaire (f-85)

on 21st in Saint Gilles Croix de Vie (Saint Gilles Church, f-85)

on 22nd in Brem sur Mer (f-85)

- **June 2019:**

on 1st in Montignac (f-24)

SEASON 2017-2018

- **July 2018:**

on 1st in Sarlat (Pénitents bleus, f-24)

on 7th in Lanouaille (f-24)

on 22nd in Curemonte (f-19)

- **June 2018:**

on 30th in Thiviers (f-24)

- **April 2018:**

on 13th in Saint Martin de Ré (f-17)

on 14th in Noirmoutier (f-85)

SEASON 2016-2017

- **August 2017:**

on 11th in Saint Cirq Lapopie (f-24)

- **July 2017:**

on 1st in Andernos les Bains (f-33), within the framework of « Nuit des Eglises »

on 2nd in Carcans (f-33)

on 15th in Saint Martin de Ré (f-33)

on 16th in Sion sur l'Océan (f-85)

on 17th in Saint Gilles Croix de Vie (Saint Gilles, f-85)

on 18th in Chatelaillon Plage (f-17)

- **June 2017:**

on 3rd in Saint Sauveur d'Aunis (f-17)

- **May 2017:**

on 5th in Uzeste (f-33)

SEASON 2015-2016

- **August 2016:**

on 5th in Saint Pompon (f-24)

- **July 2016:**

on 2nd in Biscarrosse (f-40), within the framework of the « Nuit des Eglises »

on 3rd in Anglet (Notre Dame du Refuge, f-64)

on 8th in Cogolin (f-83)

on 9th in Fayence (f-83)

on 10th in Calamane (f-46)

on 15th in Cadouin (f-24)

on 17th in Hendaye (Ste Anne, f-64)

on 30th in Guilhaud Village (f-07)

on 31st in Allex (Sanctuary St Joseph, f-26)

- **May 2016:**

on 14th in Toulon (Saint Louis Church, f-83), within the framework of the « Art et foi » festival

on 24th in Tonnay Charente (f-17)

on 25th in Luçon (Chapelle Sainte Ursule, f-85)

SEASON 2014-2015

- **August 2015:**

on 6th in Vitrac (f-24)

- **July 2015:**

on 2nd in Sarlat (Chapelle St Benoît, f-24)

- **April 2015:**

on 24th in Lugon et l'Île du Carney (f-33)

SEASON 2013-2014

- **September 2014:**

on 14th in Vidauban (f-83)

- **August 2014:**

- on 1st in Plouguiel (f-22)
- on 5th in St Gilles Croix de Vie (f-85)

- **July 2014:**

- on 15th in La Tremblade (f-17)
- on 16th in Chatelaillon (f-17)
- on 17th in La Rochelle (Notre Dame, f-17)
- on 18th in Sion sur l'Océan (f-17)
- on 19th in Hennebont (f-56)
- on 21st in Larmor Plage (f-56)
- on 22nd in Crac'h (f-56)
- on 25th in Locquénin (f-56)
- on 27th in Camaret sur Mer (f-56)

- **June 2014:**

- on 12th in Thairé (f-17)
- on 13th in Marsilly (f-17)

- **May 2014:**

- on 8th in Bessan (f-34)
- on 9th in Béziers (Ste Madeleine, f-34)
- on 29th in St Georges d'Oléron (f-17)

- **April 2014:**

- on 21st in Montoisson (f-26)
- on 23rd in Tain l'Hermitage (f-26)
- on 25th in St Sauveur de Montagut (f-07)
- on 26th in St Donat sur l'Herbasse (f-26)

SEASON 2012-2013

- **August 2013:**

- on 2nd in Damgan (f-56)

on 5th in Belz (f-56)
on 7th in Séné (f-56)
on 9th in La Roche Bernard (f-56)
on 21st in Périgueux (St Front, f-24)
on 23rd in Bergerac (St Jacques, f-24)
on 25th in Léon sur Vézère (f-24)
on 28th in St Méard de Gurçon (f-24)

• **July 2013:**

on 6th in Baraqueville (f-12)
on 10th in Excideuil (f-24)
on 12th in Montpon Ménéstérol (f-24)
on 16th in Arradon (f-56)
on 18th in Erquy (f-22)
on 20th in Nantes (St Nicolas, f-44)
on 22nd in Quay Portrieux (f-22)
on 24th in St Jacut de la Mer (f-22)
on 26th in Pleumeur Bodou (f-22)
on 27th in Perros Guirec (La Clarté, f-22)
on 28th in Langueux (f-22)
on 31st in Riantec (f-56)

• **June 2013:**

on 2nd in La Brède (f-33)
on 7th in St Seurin sur l'Isle (f-33)
on 12th in Castres (Temple, f-31)
on 14th in Cordes sur Ciel (f-81)
on 16th in St Marcel Paulel (f-31)
on 21st in Nexon (f-87)
on 23rd in Chaillac sur Vienne (f-87)
on 26th in Beaulieu sur Dordogne (f-19)
on 28th in Brive la Gaillarde (Grottes St Antoine, f-19)
on 30th in Aubazine (f-19)

• **May 2013:**

on 3rd in Arcachon (St Ferdinand, f-33)
on 5th in Andernos les Bains (St Eloi, f-33)
on 8th in Cap Ferret (ND des Flots, f-33)
on 20th in St Emilion, within the framework of the Collégiales de St Emilion (f-33)

on 22nd in Carbonne (f-31)
on 24th in Pibrac, within the framework of Printemps musical de Pibrac (f-31)
on 26th in Muret (f-31)
on 29th in Libourne (f-33)
on 31st in Bordeaux (Ste Geneviève, f-33)

• **April 2013:**

on 7th in Castelmoron d'Albret (f-33)
on 19th in Pissos (f-40)
on 21st in Biscarrosse (f-40)
on 26th in Mimizan (f-40)

• **February 2013:**

on 16th in Gaillac (f-81)

• **December 2012:**

on 7th in Castelginest (f-31)
on 16th in Toulouse (Ste Claire, f-31)

• **November 2013:**

on 2nd in Doué la Fontaine (f-49)
on 4th in Montreuil Bellay (f-49)
on 9th in Mariilac le Franc (f-16)
on 11th in Jarnac (f-16)
on 16th in Objat (f-19)
on 23rd in Bordeaux (Notre Dame des Anges, f-33)
on 25th in Agen (Sacré Cœur, f-47)
on 30th in Villeneuve sur Lot (Eysses, f-47)

• **October 2013:**

on 19th in Belvès (f-24)
on 21st in Brive la Gaillarde (Sacré Cœur, f-19)
on 29th in Avrillé (f-49)
on 31st in Cholet (f-49)

• **September 2013:**

on 21st in Sarlat (Temniac, f-24)
on 23rd in Souillac (f-46)
on 28th in St Léon sur Vézère (f-24)

SEASON 2011-2012

- **August 2012:**

- on 3rd in St Côme d'Olt (f-12)
- on 10th in St Chély d'Aubrac (f-12)
- on 13rd in Conques (f-12)
- on 17th in Aubusson (f-23)
- on 19th in Les Mars (f-23)
- on 22nd in Bourgneuf (f-23)
- on 24th in Crocq (f-23)
- on 26th in St Pompon (f-24)
- on 29th in St Amand de Coly (f-24)

- **July 2012:**

- on 24th in Eauze (f-32)
- on 26th in Lectoure (f-32)

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.

CONTACTS AND CREDITS

Keruzha

www.keruzha.com

licences PLATESV-R-2022-010018 et PLATESV-R-2022-010017
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recognized association of general interest



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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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