

compagnie  
**KERUZZHA**



# CELLE QUI DONNE

Réflexion poétique sur le oui et le non

Le rêve de Desdémone, entre orient et occidents...

Récit conté et chanté par Jany Pons Ballester  
avec les œuvres plastiques de Catherine Lippinois

plus d'infos sur [www.keruzha.com](http://www.keruzha.com)

en partenariat avec :



photographie © Andrea Palato

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# PRESENTATION OF THE PERFORMANCE

*... translation in progress ...*

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Duration: 1 hour

Artists:

Operatic singing and narrative: Jany Pons Ballester

« Bifaces » and « Granum Sinapis » projects: Catherine Lippinois



# PROGRAMME

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**Ave Maria** – Italy, Otello, G. Verdi, 19th century (Italian)

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**Shlama ellakh Maryam** – Orient, liturgical chant from the Chaldean rite, ca. 2nd century (Suret)

**Magnificat** – early gregorian chant from the Ambrosian rite, ca 9th century (Latin)

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**Credo en un Dio crudel** – Italy, Otello, G. Verdi, 19th century (Italian)  
« I believe in a cruel God... and I feel the primeval slime in me »

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**Ya walidatah-l-ilah** – Lebanon, liturgical chant from the Melkite rite (Arabic)  
« Virginity is a thing unknown to mothers »

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**Ave Maris Stella** – Italy, C. Monteverdi, Vespers of the Blessed Virgin, 1610 (Latin)  
« Hail star of the sea, thou to whom as Maiden God »

**Ihfadhi ūma-I-ilah** – Lebanon, liturgical chant from the Melkite rite (Arabic)  
« In the law a figure »

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**Eia Mater** – Poland, J. Zeidler, 18th century (Latin)

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**Inna-l-baraya** – Lebanon, liturgical chant from the rite of St Basile (Arabic)  
« All creation rejoiceth in thee »

*(Susana Chávez)*  
*« sangre mia, de alba,*  
*de luna partida,*  
*del silencio.*  
*de roca muerta,*  
*de mujer en cama,*  
*saltando al vacío,*

*abierta a la locura.  
Sangre clara y definida,  
fértil y semilla,  
Sangre incomprensible gira,  
Sangre liberación de sí misma,  
Sangre río de mis cantos,  
Mar de mis abismos.  
Sangre instante donde nazco adolorida,  
Nutrida de mi última presencia. »*

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**Otvierjiennaia** – Russia, M. Moussorgsky, 19th century (Russian)  
« Don't look at her with contempt, don't drive her away »

**Marienlied** – Europe, Novalis/ V. Ullmann, 20th century (German)  
« I see you in a thousand pictures »

**Ave Maria** – Italy, Otello/ G. Verdi, 19th century (Italian)

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**O Auctrix Vitæ** – Flanders, Hildegard Von Bingen, 12th century (Latin)

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**Gia nella notte densa** – Italy, Otello/ G. Verdi, 19th century (Italian)  
« Now as the darkness deepens all harsh sounds die away »

**Méditation de Thaïs** – France, J. Massenet, 19th century (Latin)

# CATHERINE LIPPINOIS - NON-DUALITIES



## BIFACES

Linen in Earth fragile immortality  
Exhumed patched-up canvas  
Woven words  
Songs of life

*Textiles buried for several months under the leaves near  
the engraved cave of Pair Non Pair (Gironde)  
then sewn onto a used bed sheet*

## GRANUM SINAPIS

« mustard seed » based on the poem by Meister Eckhart

... translation in progress ...

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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 Jousellin, 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.

## 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**

- **September 2023**

on 22nd in Castels (f-24)

- **August 2023**

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

on 25th in St Léon sur Vézère (f-24)

- **July 2023**

on 21st in Valojoux (f-24)

on 27th in Salignac (f-24)

on 30th in Sion sur l'Océan (f-85)

on 31st La Chaize-Giraud (f-85)

## **SEASON 2020-2021**

- **June 2021**

on 11th and 12th in Sarlat (f-24): performances within the framework of the exhibition « Regards de femmes, femmes en regard »

## **SEASON 2019-2020**

All performances had to be cancelled because of health crisis

## **SEASON 2018-2019**

- **September 2019**

on 14th in Saint Martin de Ré (f-17)

- **August 2019**

on 1st in Carsac-Aillac (f-24)

- **July 2019**

on 16th in Sarlat (f-24)

on 17th in Valojoulx (f-24)

on 23rd in Sion sur l'Océan (f-85)

on 24th in La Roche Bernard (f-56)

on 25th in Larmor Plage (f-56)

on 30th in Ajat (f-24)

on 31st in Saint Pompon (f-24)

- **June 2019**

on 2nd in Terrasson-Lavilledieu (f-24)

## **SEASON 2017-2018**

- **July 2018**

on 6th in St Marcory (f-24)

on 23rd in St Pompon (f-24)

- **May 2018**

on 6th in Coutras (f-33)

on 12th in Viviers (f-07)

## **SEASON 2016-2017**

- **August 2017**

on 10th in Vitrac (f-24)

on 13th in Monton-Ménéstérol (f-24)

on 14th in Castelmoron d'Albret (f-33)

- **May 2017**

on 4th in Illats (f-33)

## **SEASON 2015-2016**

- **August 2016**

on 7th in Saint Léon sur Vézère (f-24)

on 11th in Souillac (f-46)

on 13th in Sion sur l'Océan (f-85)

on 14th in Saint Gilles Croix de Vie (f-85)

on 15th in La Tranche sur Mer (f-85)

on 17th in Beaulieu sur Dordogne (f-19)

on 18th in Plazac (f-24)

- **May 2016**

on 15th in Vidauban (f-83)

## **SEASON 2014-2015**

- **August 2015**

on 7th in Temniac (Sarlat, f-24)

on 8th in Saint Cirq Lapopie (f-46)

on 9th in Limogne en Quercy (f-46)  
on 12th in Saint Pompon (f-24)  
on 14th in Lyon (St Jacques des Etats Unis, f-69)  
on 15th in Saint Pierreville (f-07)  
on 16th in Tain l'Hermitage (f-26)

- **Mai 2015**

on 1st in Bidart (f-64)  
on 2nd in Sarlat (Chapelle St Benoît, f-24)  
on 3rd in Bergerac (St Jacques, f-24)  
on 9th in Quintin (f-22)  
on 10th in Thairé (f-17)  
on 16th in Carsac Aillac (f-24)  
on 17th in Lanouaille (f-24)  
on 23rd in la Tranche sur Mer (f-85)

## **SEASON 2013-2014**

- **September 2014**

on 26th in Luçon (Chapelle Ste Ursule, f-85)  
on 27th in La Chaize le Vicomte (f-85)

- **August 2014**

on 2nd in Plestin les Grèves (f-22)  
on 6th in La Mothe Achard (f-85)  
on 10th in Les Ponts de Cé (f-49)  
on 12th in Surgères (f-17)  
on 13th in Bressuire (f-79)  
on 14th in St Brieuc (Cathedral, f-22)  
on 15th in Erquy (f-22)

- **July 2014**

on 4th in St Martin de Hinx (f-40)  
on 6th in Anglet (ND du Refuge, f-64)

on 12th in St Sauveur d'Aunis (f-17)  
on 23rd in Riantec (f-56)  
on 24th in Lorient (Ste Anne d'Arvor, f-56)  
on 28th in Landeda (f-29)  
on 31st in Dinard (Notre Dame, f-22)

- **June 2014**

on 11th in Noirmoutier (f-85)

- **May 2014**

on 1st in Lavaur (St François, f-81)  
on 10th in Olonzac Sainte Marie (f-34)  
on 11th in Villemur sur Tarn (f-31)  
on 16th in St Emilion, within the framework of the Collégiales de St Emilion (f-33)  
on 23rd in Fayence (f-83)  
on 25th in Paulhan (Notre Dame des Vertus, f-34)  
on 30th in Tonnay Charente (f-17)  
on 31st in Couhé (f-86)

- **December 2013**

on 19th in Léognan (f-33)

## **SEASON 2012-2013**

- **August 2013**

on 11th in St Brévin les Pins (f-44)  
on 14th in Ste Marie sur Mer (f-44)  
on 18th in Belvès (f-24)

- **May 2013**

on 17th in Vergt (f-24)

- **February 2013**

on 17th in Agen (Chapelle des Martrous, f-47)

## **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 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 Company**

[www.keruzha.com](http://www.keruzha.com)

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**The Keruzha Company works in partnership with:**

companies Rouletabille, Anandi and Le Coprs Sage  
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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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