

compagnie
HERUZZHA

"je viens du berceau"

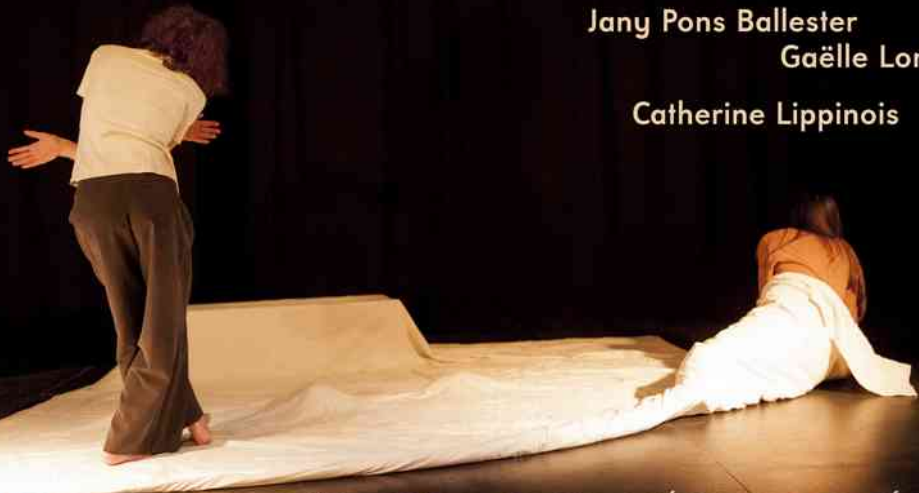
KATARE KUNA

chansons a capella

danse
contemporaine

arts plastiques

Jany Pons Ballester
Gaëlle Lorth
Catherine Lippinois



chansons douces d'Europe et de Méditerranée
pour accueillir le petit et lever le grand



en partenariat avec :



et avec le soutien de :



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plus d'infos sur
www.keruzha.com
créé avec le soutien du
Théâtre des Treize Vents



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PRESENTATION OF THE PERFORMANCE

A little journey in song, dance and word about mother, child, and other.

A little journey for both young and old, across Europe and the Mediterranean, lulled by sounds from the ancient to more contemporary, from classical to traditional.

From the night to the standing being, from the imaginary to the real, from the intuitive to the created.

From fusion to autonomy, from self to other.

From silence traces memory. Shaping dreams.

A little journey, but in fact a big one, « Katarekuna »(from the cradle): both far away, under other horizons, in other times, and nearby, surrounding and encompassing those who are born, who grow, who create themselves.

Durations:

full-length performance: 50mn

for younger audiences: 35mn

Modulable performance with singing and visual arts: the programme and its duration are able to be adapted on a case-by-case

Artists:

A capella singing and narrative: Jany Pons Ballester

Contemporary dance: Gaëlle Lorth

Consulting stage director: Eve Nuzzo

« Moons » project: Catherine Lippinois



MOONS - CATHERINE LIPPINOIS

« First quarter, little moonbeam carried from one arm to another
Growing through the incantations
Full moon Black moon
Song of the mother
Voice of the Father
Lullaby for baby moon »

(Katarekuna: bed sheet, fragments of a nightgown, braids and cords)



Berceuse d'Armorique – G. von Brucken Fock, A.le Braz, 20th century (Flanders and Britain)

« Sing your song, old woman! The moon is rising and the sea is awakening »

Jose embala o menino – Portuguese lullaby (Monsanto, Portugal)

« Joseph rock the child, for the Virgin is now approaching »

... translation in progress ...

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'Maghrar adada yits – Berber lullaby (Agadir, Morocco)/

Bissam bissam baadne – Scandinavian lullaby (Norway)

« Rocking the child, the pot is hanging on the iron, cooking, full of porridge »

Wiegala – Ilse Weber (Theresienstadt ; died in Auschwitz in 1944 with her son)

« Wiegala, wiegala, weier, the wind plays on the lyre »

Kazatchia kolybelnaia – Cossack lullaby (Ukraine)

« You shall be a hero and you shall be a Cossack at heart »

'Maghrar adada yits – Berber lullaby (Agadir, Morocco)/

Soven chave soven – Rrom lullaby (Mitteleuropa)

« Sleep my children, sleep, just don't ask for food »

Hio Ho Ro – Gælic lullaby (Hebrides islands)

« It has passed, the breath of an angel »

Hor ch'è tempo di dormire — Tarquino Merula, 17th century (Italy)

« Now that it's time to sleep, sleep son and don't cry »

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'Maghrar adada yits – Berber lullaby (Agadir, Morocco)/

Tente baba tente – Hungarian lullaby (Hungary)

« Sleep, tilting-lilting, little rose bud »

Berceuse – Modest P. Moussorgski, 19th century (Russia)

« A child is groaning... A candle, burning out, dimly flickers onto surroundings... »

Yalla tnam Rima – Oriental lullaby (Lebanon)

« Rima, Rima, beautiful rose of the prairies »

Ypne pour parneis – Greek lullaby (Minor Asia)

« Morpheus, you who take the children, accept then to take this one »

... translation in progress ...

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'Maghrar adada yits – berceuse berbère (Agadir, Maroc)
« I met my big brother, Sleep »

'Maghrar adada yits – Berber lullaby (Agadir, Morocco)/

Bissam bissam baadne – Scandinavian lullaby (Norway)

« Rocking the child, the pot is hanging on the iron, cooking, full of porridge »

Wiegala – Ilse Weber (Theresienstadt ; died in Auschwitz in 1944 with her son)

« Wiegala, wiegala, weier, the wind plays on the lyre »

Kazatchia kolybelnaia – Cossack lullaby (Ukraine)

« You shall be a hero and you shall be a Cossack at heart »

'Maghrar adada yits – Berber lullaby (Agadir, Morocco)/

Soven chave soven – Rrom lullaby (Mitteleuropa)

« Sleep my children, sleep, just don't ask for food »

Hio Ho Ro – Gaelic lullaby (Hebrides islands⁰⁶)

« It has passed, the breath of an angel »

Hor ch'è tempo di dormire — Tarquino Merula, 17th century (Italy)

« Now that it's time to sleep, sleep son and don't cry »

... translation in progress ...

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'Maghrar adada yits – Berber lullaby (Agadir, Morocco)/

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'Maghrar adada yits – berceuse berbère (Agadir, Maroc)

« I met my big brother, Sleep »

CULTURAL MEDIATION

Teachers can choose for example two mediations in accordance with the class project.

Major themes:

- singing: discovering the voice, preparing the body, playing with the voice, singing with others, learning some songs from the performance
- dancing: the rounds, the moon, the link
- visual arts: the night, the moon, the dream
- transversal: silence, listening, creativity; perceiving, feeling, imagining, creating, ... with one's on sensibility or/ and going to meet the other

... can be linked to following options

for the class project:

- about voice: some key features
- through different cultures
- linking verbal and non-verbal with sign language

You can download on the website of the Company, an educational booklet with further details (www.keruzha.com, from the Performances tab then under Katarekuna, link to teaching materials)

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:** 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

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 Kroepflen**
- 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



Gaëlle Lorth

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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.

CONSULTING STAGE DIRECTOR



Eve Nuzzo

Born in 1973, Eve Nuzzo trained in contemporary and classical dance at the Conservatory of Issy Les Moulineaux (Hauts-de-Seine) as well as in architecture. She began acting with Denis Lanoy at the Theatre of Nîmes and developed an interest in contemporary writing.

In 2001, she began acting for the recently formed Compagnie de l'Orange bleue ("Tartuffe" by Molière and "Féminitude" by Marc Ferrandiz), the Compagnie de la Poudrière ("Histoire à Trois" by Philippe Béranger) and the Compagnie Permis de Construire in Marseille ("Le voyage en Italie ou la valise de Monsieur et Madame Durand" by Dorothee Volut).

Since she has been living in the Dordogne (2008), she has been considering theatrical performances from a new light: that of writing, which is now at the heart of her creations.

In 2011, she started up the Compagnie Les Joies Sauvages in conjunction with the creation of "Fragments d'une petite comédienne de campagne."

SEASON 2019-2020

All performances had to be cancelled because of health crisis

SEASON 2018-2019

- **June 2019**

on 23rd in Le Buisson de Cadouin (f-24)

on 28th in Castelnaud la Chapelle (f-24)

on 7th in Layrac (f-47)

- **May 2019**

on 28th in Lectoure (f-32)

- **April 2019**

on 24th at the Théâtre des Treize Vents of Villeneuve sur Lot (f- 47) – leaving residency

SEASON 2017-2018

- **August 2018**

on 3rd in Bergerac (f-24)

- **June 2018**

on 15th et at the Maison des Arts de la Scène of Sarlat (f- 24) – leaving residency

on 16th in Sagelat (f-24)

on 17th in Carsac Aillac (f-24)

SEASON 2016-2017

- **May 2017**

on 8th in Sarlat (f-24) – extracts within the framework of the festival « Les Arts en Folie »

SEASON 2015-2016

- **September 2016**

on 24th and 25th in Castels (f-24) – extracts within the framework of « Une étrange promenade » (24)

- **June 2016**

Work in progress on 21st in Sarlat (f-24)

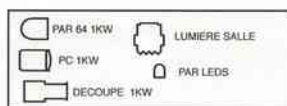
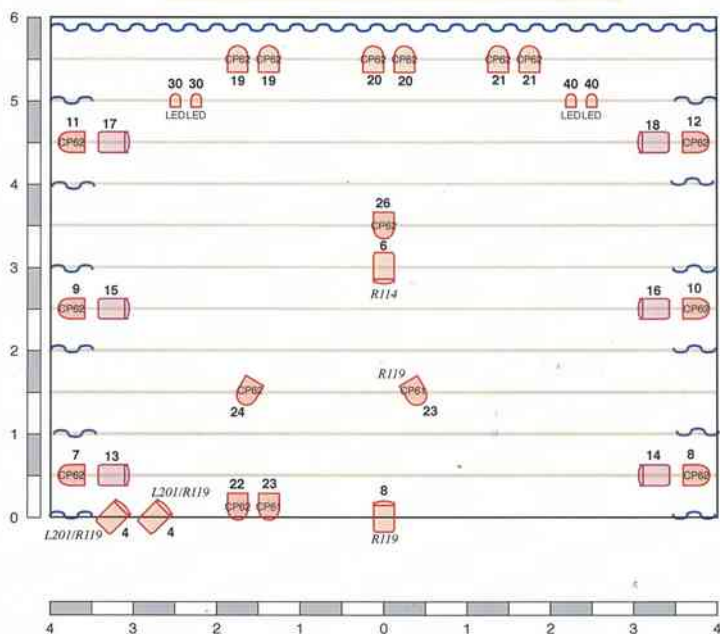
TECHNICAL INFORMATION SHEET FOR ESTABLISHED VENUES

KATARE KUNA

keruzha@keruzha.com

+33 6 52 73 28 93

Pendrillonage type boîte noire et tapis de danse noir au sol



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 : Jany Pons Ballester, +33 6 52 73 28 93

CONTACTS AND CREDITS

Keruzha Company

www.keruzha.com

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



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« **Katarekuna** » is supported by « **Théâtre des Treize Vents** »

www.theatre-des-treize-vents.com

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

It is supported by:

the township of Sarlat la Canéda, the Departmental Council of Dordogne,
the « Fonds de Développement de la Vie Associative »,
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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