

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](http://www.keruzha.com)  
créé avec le soutien du  
Théâtre des Treize Vents



# **CONTENT**

Presentation of the performance

**p 3**

Programmes

**p 4**

Company Keruzha

**p 9**

Team, partners, supports

**p 12**

Contributors

**p 14**

Current and past seasons

**p 19**

Credits

**p 21**

Contacts

**p 22**

## 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



# PROGRAMME SOMN

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

*Sleep, moon, night, ...*

Ninnina la mia diletta – Corsican lullaby (Corsica)

Noumi noumi yaldati – Hebraic lullaby (Israël)

Berceuse d'Armorique – G. von Brucken Fock, A. Le Braz (Flanders and Britain)

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

*What happens on the other side of the night...*

'Maghrar adada yits – Berber lullaby (Agadir, Morocco)/  
Bissam bissam baadne – Scandinavian lullaby (Norway)

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

Kazatchia kolybelnaia – Cossack lullaby (Ukraine)

'Maghrar adada yits – Berber lullaby (Agadir, Morocco)/  
Soven chave soven – Rrom lullaby (Mitteleuropa)

Hio Ho Ro – Gælic lullaby (Hebrides islands)

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

*Night, from inside, I remember...*

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

**Tente baba tente** – Hungarian lullaby (Hungary)

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

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

**Yalla tnam Rima** – Oriental lullaby (Lebanon)

**Ypne pour parneis** – Greek lullaby (Minor Asia)

*I, the great Separator, I the narrative-father, ...*

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

## **PROGRAMME 35MN**

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## 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)*



## **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



**Gaëlle Lorth**

*... translation in progress ...*

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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)

# **CRÉDITS**

## **Photography**

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## **Epinette des vosges (zither)**

Christophe Toussaint (f-88) – [epinette.free.fr](http://epinette.free.fr)

## **Costumes**

Alix Bigenwald (f-63) – [www.la-couturière-mobile.com](http://www.la-couturière-mobile.com)

# CONTACTS

**Keruzha Company**

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

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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](http://www.theatre-des-treize-vents.com)

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

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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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