

# TRUSTFUL BODIES

Dancing  
Encounter



© Photo : Alice Piemme / Editing: Nathalie Delchambre

Félicette Chazerand Company

Cie Félicette Chazerand

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*"First of all, trusting is about letting go and letting things happen in order to receive life. Here, we will talk about the body's trust in itself and in the other, in relation to space and surrounding sounds.*

*Since childhood, desire and taking risks are what brings us into movement. It composes with to go towards.*

*It's the same when we dance: we are tasting the experience and mastering dangers that are triggered by gravity."*

*Félicette Chazerand*



**Duration:** 55'

**Audience:** for children (  $\geq$  6 years old), teenagers and adults.

**Capacity Audience:** 80/100 for schools / 120 for a wide audience

**Concept :** Félicette Chazerand

**Dance :** Milton Paulo & Maria-Eugenia Lopez or Anne-Cécile Chanet-Tune

**Music:** Marc Galo

**Production:** Parcours asbl

With the support of Ekla, art for everyone

## The Félicette Chazerand Company

Created in 1992, the Company has based its foundations on the desire to target its creations at young audiences and, by doing so, bringing dance to other publics. Nourished by contemporary and experimental dance, Félicette Chazerand creates choreographies with a unique poetic language and wishes to work in a star-like pattern, using every person's knowledge and experience in order to give birth collectively to a project. It's a guideline that reinforces each project's quality and the meaning it conveys. Through a series of other activities linked to the art of dance (workshops, numerous encounters, training courses, awareness programs...), each creation is nourished by the contact with the audience.

Félicette Chazerand's company is supported by Fédération Wallonie Bruxelles - Service de la Danse. It also benefits punctually of the support of COCOF.

**Trusful bodies** was originally created in 1996 with Félicette Chazerand, Pierre Rubio and Ivan Georgiev. This dancing encounter was performed around fifty times between 1996 and 2004 in the "jeunesses musicales" program and then toured in Belgium and Bolivia. 20 years later, with the complicity of Ekla, art for all, it has been recreated with Milton Paulo, Maria-Eugenia Lopez and Marc Galo.

### **Félicette Chazerand**, Artistic Director and Choreographer

After being laureate, at 19 years old, in the international competition of Bagnolet (France), a much-acclaimed distinction in the dance scene, Félicette Chazerand decides to continue her training in Belgium at the Mudra school of Maurice BEJART. She then works as a dancer, choreographer and teacher. In 1986, enriched by these experiences, she participates in the acknowledgement of dance in the French Speaking Community of Belgium. These assemblies centred on the 'new dance' used to take place in Botanique (Brussels). In 1992, she creates her own company, one of the first to focus its artistic project on bringing dance to a wider public and to the young audience. She is recognized in that field in 2000. In 2001, she starts teaching movement to actors at the Institute of Media Arts (IAD) in Louvain-la-Neuve (Belgium), and she hasn't stopped since.

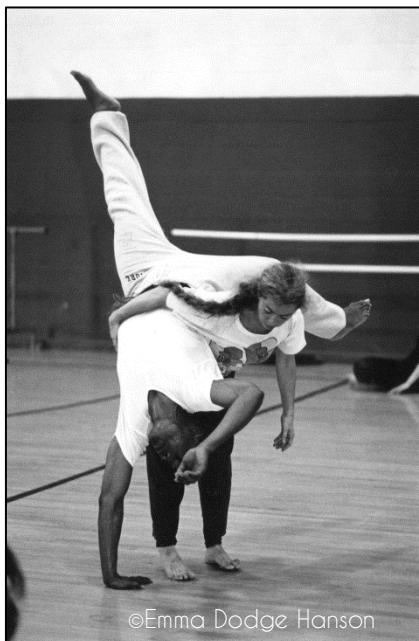


## Contact Improvisation

Contact Improvisation was developed in New York in 1972 by a group of dancers gathered for the first time under the impetus of choreographer and dancer Steve Paxton. Based on improvisation, contact-impro is mainly practiced in duets and uses the forces that govern all movements: gravity, momentum, inertia and friction. First of all, these forces are identified and felt through touch, then transmitted from a moving body to another through a constantly fluid contact point.

Free of any prerequisites, or aesthetic convictions, contact-impro erased –in its time– the boundaries between the different movement disciplines. It became a meeting point between dancers, martial art practitioners and athletes of all ages and experiences.

It requires an intense awareness of sensations to stay vigilant to: releasing the muscles to reduce the impacts, bringing a particular attention to the structure of the skeleton in order to use its mechanic in the best way, cultivating an active and receptive state of listening through the skin to communicate trust and support to the partner.



Nancy Stark Smith & Bill T. Jones (1998)



Félicette Chazerand & Denis Robert (2003)

# TRUSTFUL BODIES

Trustful Bodies is a dance encounter led by two dancers and a musician which introduces the Contact-Impro technique to a wide audience. On stage, they honour the body -our first tool in life- and its listening faculties. Through movement, speech and complicity with music, Trustful Bodies invites the audience to discover and decode the choreography which takes places in the present moment, in the “here and now” and offers the possibility to the audience to try out the practice by sharing a moment to experiment physically in the space.

## **1° Warming Up**

The two dancers are lying on the ground, motionless. Once the audience has settled, they start warming up by getting progressively into motion, taking the time to reconnect with themselves and each other. Then, the dancers share their experience with the audience: telling them what they did and with what aim.

## **2° The encounter and the dance**

The encounter starts with a hand shake movement, the « hello dance ». This first contact is followed by a game that involves touching and exchanging weight between the bodies. It's about combining a state of relaxation and listening that favours receptivity, with a sense of awareness that sharpens senses and reflexes.

The dancers use key-words to translate what they are doing, what they see and what they are perceiving. They describe images that they use to stimulate their movements and to play with the different qualities that these images bring.

In direct relation to the improvisation that is structuring itself, the musician offers a sonorous and musical translation.

In full sight, all three of them enter the game and construct a dance of the present moment.

## **3° Sharing**

The spectators are invited to join the dancers to live the experience of these trustful bodies. It's by taking part in the experience that some notions can be integrated and that our kinaesthesia is awakened.



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# Key words and sentences

## Concepts

WEIGHT  
LETTING GO  
TRUST  
COUNTERWEIGHT  
WEIGHT TRANSFER  
TAKING RISKS  
WHIRLING

## Descriptions

I let her go, she falls  
Is the floor hard or soft?  
She breathes, air enters her  
lungs and travels  
everywhere, all the way to  
her fingertips.

## Action verb

TO ROLL  
TO FALL  
TO HIT  
TO JUMP  
TO GRASP  
TO SINK  
TO SLIDE

## Questions raised by the practice

### contact-impro

What is gravity ?  
What is falling ?  
What is up and what is down ?  
Where is the centre of the body ?  
What is weight?  
Does the body end at the skin ?  
What is listening ?  
What is the contact point? It's flow, it's depth ?  
What is dancing together ?  
What is taking risks ? Responsibility, trusting yourself and a partner.





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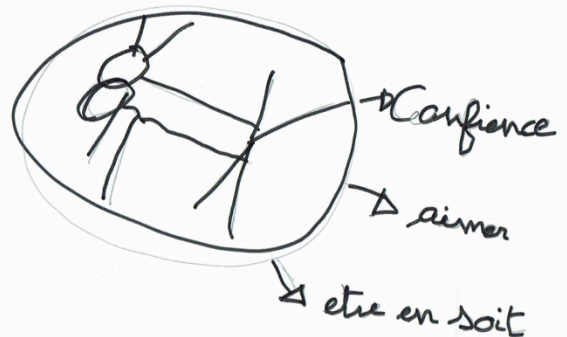
# The perceptions of the youngest

## Children's drawings

"It's a good thing that we trust people,  
that we love."



*l' est bien que l' on fait confiance à  
des personnes, qu' on aime.*



"When he climbed on the wall !"

*quand il a grimpé sur  
le mur !*



Student's drawings from the Soleil Levant Primary School, on the 22 of nov 16,  
in Strépy-Bracquegnies (Be), Ekla, art for everyone



## Adolescents

"Hello,

Thank you very much for welcoming us!

According to the teachers, it was a very constructive experience for the students. An experience that placed them in an instable position, questioning them. That's the way people grow, thank you!

Hoping to meet you, and see you dance in the future."

E-mail, 25 of May 2017 from Célia Rorive,  
Educational coordinator of the Marguerite Yourcenar High School in Brussels.

## The press's opinion

It's exhilarating to have a technique that has the effect of reuniting rather than separating, creating human links.

Estelle Spoto, Le Vif n°33, 18.08.17

To open, to stretch, to soften, to centre oneself, to observe, to let go, to move and to root oneself, are also beneficial for the soul. Developing the taste of experience and the capacity to master dangers are two good tools to face life.

Laurence Bertels, La Libre, 19.08.17

If dance [...] seems abstruse to you, it's time to make the most of Félicette Chazerand's initiation course. [...] Usually, we only perceive the results of an accomplished work [...] through this active approach, it becomes clear that the actions which take place on stage treat the body like the alphabet of a language that will speak to those watching.

Michel Voiturier, Rue du Théâtre, 21.08.17

« In 1996, Félicette Chazerand creates Trustful Bodies in a program called "Jeunesses musicales" that aims to initiate children and teenagers to art, whatever background they are from. Twenty years have gone by, the terrorist attacks have struck, and many questions about contact and taboos have emerged. The idea has continued to evolve up to now and here in Marlagne, where it has been performed [...] as part of the immersion classes organised by CDWEJ.. This performative experience invites the child to question itself, to create links, to overcome fears..."

Alexia Psarolis, NDD, Spring 2017, n°69

# Tour

## Season 18-19

26 & 27.11.18 : Perpignan (Fr)

15.12.18: Écuries de Charleroi danse (Be)

18.12.18 : Centre Culturel Les Chiroux (Be)

20.01.19 : De Warande Turnhout (Be)

01.02.19 : Centre Culturel de Jodoigne (Be)

8 & 9.02.19 : Centre Culturel de Namur (Be)

26 & 27.03.19 : Centre Culturel de Rixensart (Be)

24 & 25.05.19 : Espace Senghor (Be)

27 & 28.05.19 : Centre Culturel de Genappe Le Monty (Be)

02 & 03.11.19: International children and youth theater festival Mardin (Turkey)

10.11.19: Centre Culturel d'Ottignies (Be)

## Season 20-21

31.05.20 : Centre culturel Les Chiroux (Be)

Teaser: <https://vimeo.com/202380852>

A full video recording is available on request

Technical file available on demand

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