



**le gymnase**

CENTRE DE DÉVELOPPEMENT CHORÉGRAPHIQUE NATIONAL  
ROUBAIX | HAUTS-DE-FRANCE



RÉSEAU POUR LA DANSE ET LA JEUNESSE



les  
mouvements  
minuscules  
(tiny movements)

choreographic commissioning project  
for young children

**Coquilles - Amala Dianor**

Première November 2024

Production: Le Gymnase CDCN Roubaix — Hauts-de-France

Duo for all ages from 1 year upwards

On stage or in-situ (for crèches, schools, etc.)

# les mouvements minuscules (tiny movements)

a choreographic commissioning project for young children

Le Gymnase and the LOOP network have devised a new commissioning project focused on very young children: Les mouvements minuscules (tiny movements).

This programme invites a choreographer to create a short form intended for very young children, to be performed in-situ (e.g. crèches and nursery schools) or on stage. Les mouvements minuscules project is entrusted to an artist whose writing is powerful and singular, who is uncompromising when it comes to aesthetics. The aim of this new project is to encourage choreographic artists to create for very young children, an age group where dance offers are particularly limited.

Seasoned choreographers will be invited who can devise demanding and inventive formats that are nevertheless adapted to the performance settings, such as venues and spaces designed for very young children.

Around this new project, a programme of teaching offers is being designed specifically for people who work with small children and their families.

**The first composition in *Les mouvements minuscules* series, a piece called *Le petit B* created by the choreographer Marion Muzac, premiered in late 2022.**

**The choreographer Amala Dianor is invited to create the next opus, *Coquilles*, in November 2024.**

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## Coquilles creation 2024 - Amala Dianor

For his first creation for young audiences, Amala Dianor is bringing together two performers with two different physicalities. The choreographer, known for blending styles and forms, questions the dancers' vocabulary and identity.

How can the contrasts be blurred to brush aside the expected and detect a shared language? In this quest, the bodies spurn their mechanics and skirt around their origins so that the gesture is liberated and becomes intermingled. Energies add up and ultimately find their own orchestration, resonating with the very young.

### **For all ages from 1 year upwards**

(accessible for crèches and schools)

### **in-situ or on stage**

### **around 30 minutes - followed by a meeting**

**Conception, choreography :** Amala Dianor **Performance:** Lucie Benhalima Dubois, Bryan Kpabja, Milane Cathala-Di Fabrizio, Estanis Radureau (*two performers alternating*) **Artistic assistant:** Alexandre Galopin

**Production:** Le Gymnase CDCN Roubaix – Hauts-de-France as part of the choreographic commissioning project *Les mouvements minuscules (Tiny Movements)*

**Coproduction :** Fonds LOOP - professional network dance and youth, Cndc - Angers, Le Théâtre - Scène nationale de Mâcon, La Manufacture CDCN Nouvelle-Aquitaine Bordeaux, Escales Danses - Réseau conventionné danse en territoire, CND Centre national de la danse, Les Rencontres Chorégraphiques Internationales de Seine Saint-Denis, L'échangeur - CDCN Hauts-de-France, Opéra de Limoges, Académie de l'Opéra national de Paris, Chaillot théâtre national de la danse

### creation calendar

#### **12 to 18 November 2024:**

premiere at Gymnase CDCN, Roubaix – *Forever Young* festival

#### **29 April to 10 May 2024:**

creative residence at Le Gymnase CDCN Roubaix

#### **27 May to 7 June 2024 :**

creative residence - Cndc Angers

#### **16 to 20 September 2024:**

creative residence - Le Théâtre - Scène nationale de Mâcon

#### **28 October to 6 November 2024 :**

creative residence - Cndc Angers

#### **7 to 9 November 2024 :**

preview - Théâtre de l'Hôtel de Ville de Saint-Barthélemy-d'Anjou for Zone de Turbulence Festival

*Available on tour: from November 2024*

Teaching offers can be devised to take place before or after the show in order to help the young children and the families interpret the work. They can be run by the artistic team, subject to their availability, and are devised directly with the organisation disseminating them and the establishment concerned, in order to develop a tailor-made project adapted to local needs.

# statement of intent

by Amala Dianor

Dance is accessible... to all ages. That's why, at Laurent Meheust's invitation, I decided to take on the crazy challenge of creating - for the first time in my career - a piece for young children. It's fascinating to explore how dance can be proposed to the very young, and how it can also be addressed to everyone...

I hope this innovative experience will offer, if not artistic curiosity, at least a broadening of creative horizons. I believe in the power of art and the body to open up new possibilities. And I have the intuition that the earlier we have sensitive experiences, the more they become imprinted on our bodies and stay with us for the rest of our lives.

In reverse, my artistic process is essentially a search for sensations buried in the lost paradise of my childhood...

Like a shell, childhood shelters unsuspected treasures, sparkling dreams and infinite wonder. Every splash of color, every stroke of a pencil, every note of music weaves a thread of security around delicate beings, allowing them to grow while preserving their inner purity.

I work with the dancers so that they can feed off all these emotions and rediscover their childlike souls.

For the first time, I'm inviting contact dance into the creative process. Usually, in my pieces, the performers don't touch, and it's the energy circulating in the spaces between the bodies that I use as material. This time around, I'm looking to create unexpected forms with two very different bodies that fit together and interlock. I want to suspend time, go on a journey, start from scratch, open up new imaginary worlds.

Lulled by the tales and music of Africa and the songs of Senegalese griots, I'd like to share this heritage so that young children can discover a world without borders.

Music and movement merge into a gentle harmony that encourages young imaginations to unfold. Grace and daring are called for, as an invitation to explore what surrounds us.





# artistic team

## Amala Dianor choreographer

After starting out as a hip hop dancer, **Amala Dianor** entered the prestigious CNDC school in Angers (in the class of 2002). His dance style and vocabulary were immediately identifiable: sliding from one technique to another with ease and virtuosity, he strips away the showy, spectacular stuff from his choreographic techniques, keeping instead only the raw, essential movement. With this deconstructive process he allows his dancers to experiment with new approaches and ideas. Drawn to dialogue and the meeting of minds and bodies, he creates a dance fusion, a hybrid of shapes, a poetics of otherness. Cie Amala Dianor has 18 creations in his repertory, ranging from large form works to solos, and has performed more than 80 times a year in France and abroad. In 2022, Amala Dianor is one of the four European choreographers to be selected and supported by the program Big Pulse Dance Network (Creative Europe). Amala Dianor has received the Médaille de Chevalier des Arts et des Lettres in 2019.

## Lucie Benhalima dancer

**Lucie Benhalima** spent five years at ESD de Cannes Rosella Hightower. She danced in *Step in the Street* (Martha Graham), *Opus 40* (Jean-Christophe Maillot) and *Petite Symphonie* (David Bonbana). She also collaborated with Carolyn Carlson, Eliezer Di Britto and Antonino Ceresia. She obtained her professional dancing diploma (DNSP) in 2011. Between 2012 and 2016, she joined the choreographer José Montalvo at the Théâtre National de Chaillot, before working at the Opéra de Paris.

## Bryan Kpabja dancer

**Brian Kpabja** first came across hip-hop in 2013 on a course at a youth and cultural centre, but at that point took it no further. In 2016, his cousin Freddy Madodé, co-choreographer in the company Relevant, encouraged him to try it a second time and he started breakdancing. It has now become a fixed part of his life. After four years teaching himself, he decided to train as a dancer and performer. His dance can be defined as somewhere between power and lightness. Comfortable both on the floor and upright, he is always on the lookout for new movement and a new path.

## Milane Cathala-Di Fabrizio dancer

**Milane Cathala-Di Fabrizio** started out learning classical dance at her local conservatoire in Bordeaux. She then trained in contemporary dance under Alain Gonotey and performed for Charlie Le Mindu and Andrey Bartenev. She joined the national contemporary dance centre (CNDC) in Angers. During this time she danced in a film for Philippe Decouflé. After leaving the school, she reprised the piece *Coup de Grâce* by Michel Kelemenis and continued creating a solo, *Joystick*. She participated in the creation of *D'un Rêve* by Salia Sanou and reprised her role in *The Falling Stardust* for Amala Dianor.

## Estanis Radureau dancer

**Estanis Radureau**, born in 2002, discovered his passion for bboying and hip hop culture at the age of 11 in Niort. Trained as a dancer and teacher from the age of 15 in a local company, he continued his training as a performer in Lyon while defending the main values: «peace, love, unity and havin' fun».

## Alexandre Galopin artistic assistant

**Alexandre Galopin** navigates between teaching and performing, being artistic assistant to choreographers and mastering various techniques: classical, jazz, hip hop and contemporary, which is now his preferred style. He learnt about the various professions involved in supporting stage shows, on both the technical and administrative sides. His curiosity for all these disciplines encourages him to combine his understanding of dance and education within the company itself. He is currently flourishing in his role as artistic assistant to Amala Dianor.

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