



**le gymnase**

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

# AD LIBITUM

Simon Le Borgne

Première April 2024

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



# AD LIBITUM

## For all ages

- > Duration: 55 mins
- > Piece conceived to fit into dedicated or non-dedicated space, with or without technic in 2 versions [in situ] and [plateau]
- > Circular arrangement
- > Video and technical sheet on demand

**Choreography** Simon Le Borgne

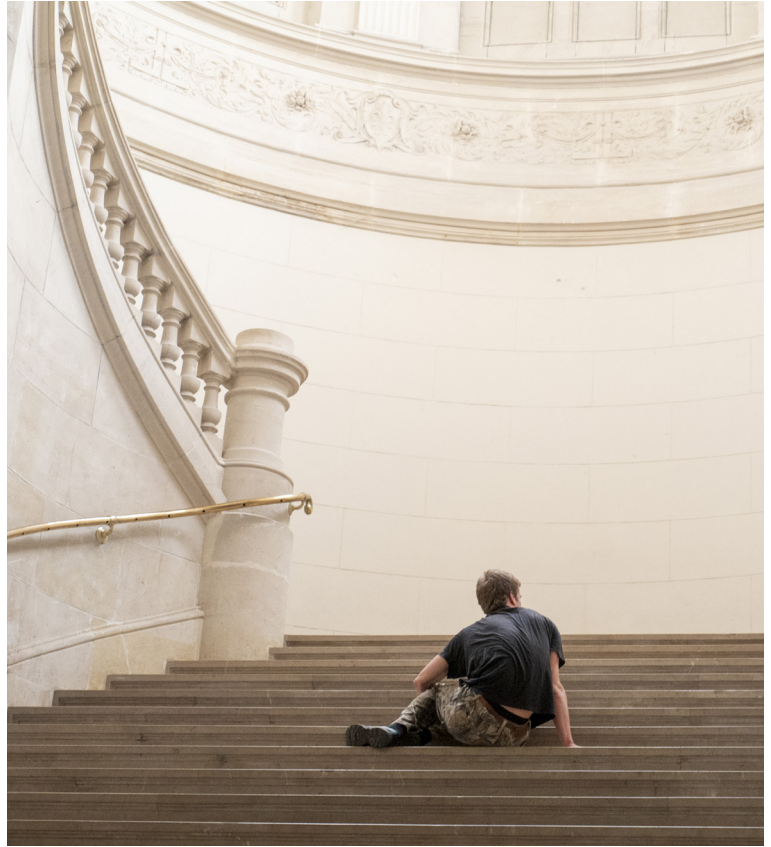
**Musical composition** Ulysse Zangs

**Performance** Simon Le Borgne, Ulysse Zangs

**Light** Iannis Japiot

**Outside views** Émilie Leriche, David Le Borgne, Philomène Jander

**Production:** Le Gymnase CDCN Roubaix – Hauts-de-France. **Coproduction:** Centre chorégraphique national de Rillieux-la-Pape - direction Yuval Pick / Accueil-Studio, La Briqueterie CDCN Val-de-Marne, L'Espace Pasolini - Valenciennes, Compagnie SLB, Danse Dense with a residency at Théâtre de Vanves - scène conventionnée d'intérêt national / action financed by the Ile-de-France Region. **Patronage:** Les Partageurs. **Support:** DRAC Hauts-de-France - Ministère de la Culture, Festival De l'impertinence - Sète



# STATEMENT OF INTENT

by **Simon Le Borgne**  
& **Ulysse Zangs**

Latin expression, literally meaning « in accordance with one's wishes or until satiety », *Ad Libitum* is a piece about the desire - renewed or drying up - to create, to embody, to perform, to step outside oneself, to expand. The idea of moulting and the term «décontenancement» - meaning both «being taken aback» and «put out of one's own container» - are the leading threads running through this creation, expressing one's need to change one's skin, to empty oneself of all substance, as well as the need to embody oneself, to fill one's own container.

Questioning the relationship that we keep with our practice and influences, we build a choreographic and musical dialogue, between synchronicity and counterpoint. By focusing our attention on the energy that circulates between us, on what is specific to every human being: breathing, the rhythm of heartbeats, we summon the empathy needed to experience the other in all his or her humanity. We want to make ourselves malleable and vulnerable to a variety of forms and contents, in order to create a performance with a cyclical character: decomposition giving way to blossoming, the fall of a body allowing a new spurt of life.

*Putting on a bold front involves looking the part or at least making it a rule not to reveal your distress. It is about not letting fear exceed the limits of the mind and invade the whole volume of your body until it reaches the surface. It is about maintaining a beautiful "bearing" despite organic suffering or sadness. It is about keeping upright, standing straight, opening the torso and lifting the face.*

*Losing your composure means losing your footing, falling from a height, giving in to panic, collapsing to the floor, dying of shame, breaking down as your face reddens, your lip trembles, tears fall, staggering beneath the blow of displeasure at the insult.*

**Excerpt from *The Origin of Dance* – Pascal Quignard**

# CHOREOGRAPHIC RESEARCH

Simon Le Borgne's physical research started with a series of images relating to his own experiences and to a shared imagination (from painting, film and popular culture). Embodying these different poses expressing a restrained body, trapped in these rigid forms that refer to notions of gender, social class, power, domination or submission, being able also to express vitality or loss of vitality, the sublime or the ugly, he then seeks to deconstruct them and build links between them, making way for an ambiguous body that is free to embody these representations or not.

*Through a movement opposite to the one seeking to bring an emotion to the surface, starting from making interiority visible, I imagine beginning with the form and observing what it produces in me intellectually and emotionally.*

*Being swallowed up in it.*

*Letting it enter me, transform me.*

*Letting these representations toy with me and in return toying with these representations.*

*Being immersed in the universe to which they refer, then taking them out of context, making them hybrid and distorting them.*

*By adopting these positions I become their vehicle. Based on that observation, I ask myself which positions I want to convey. Which ones do I have the right to adopt? Do they retain their narrative potential, their dramatic force? Where is the limit between the abstract and the figurative?*

**Simon Le Borgne**



# MUSICAL RESEARCH

Ulysse Zangs is working on a half-choreographic, half-musical score: to create his music live, he moves from one station to the next, closely linked to Simon's score, activating different instruments positioned in different parts of the space.

Involving drums, voice, synth and electric guitar, he uses the full range of his self-taught musical abilities to summon up various registers that are going to resonate with or wrong-foot the dance.

The dialogue created is that of two old friends each using their own medium: listening to each other is their only way to emerge from this quintessential maze, ultimately embracing each other in a shared trance.

# RECEPTION CONDITIONS

## Circular arrangement

Audience is invited to settle all around the stage on seats or on the floor. This choreography was thought and built for a circular view, the play is equal for each eye.

## Two versions

To be disseminated in maximum space, dedicated or not, the performance exists in two versions :

- *[in situ]* with a light technical device
- *[stage]* with a stronger light&sound device

*Technical sheets on demand*

## Teaching offers

Teaching offers can be devised to take place before or after the show in order to help the audience 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.



## ARTISTIC TEAM

**Simon Le Borgne** is a dancer and choreographer based in Paris. He began his training at the Opéra National de Paris dance school in 2005 before joining the company itself in 2014 and becoming a soloist in November 2019. He has performed in pieces by Maguy Marin, Merce Cunningham, Jiri Kylian, Ohad Naharin and Hofesh Schechter and has taken part in *Season's Canon* and *Body and Soul* by Crystal Pite, *Play* by Alexander Ekman, *The Male Dancer* by Ivan Perez, *Faunes* by Sharon Eyal and *Cri de Coeur* by Alan Lucien Oyen. In parallel, he has been developing his own creative projects since 2018. In collaboration with Marion Barbeau, he created *La Fille du Fort*, an in-situ piece developed for the Fort d'Aubervilliers. Since 2021, he has been working with Yohana Benattar and Hanga Toth on the project *Nos Gestes, Nos Sains*, and developing a documentary performance on gestures involved in caring for people with a chronic illness or disability. Since the 22/23 season he has been receiving support from Le Gymnase CDCN for *Mue* and *Ad Libitum*.

[instagram.com/simonleborgne](https://www.instagram.com/simonleborgne)

**Ulysse Zangs** is an artist, composer, musician and dancer, developing an art form where sound and movement meet. He graduated from the dance school of the Opéra National de Paris and the Palucca Hochschule für Tanz before joining the Dresden Frankfurt Dance Company in 2015, remaining there for four seasons. He has danced in pieces by Jacopo Godani, William Forsythe and Rafael Bonachela. As a composer and musician, he creates compositions for dance and started exploring his musical approach associated with movement more than a decade ago, collaborating with various artists such as Ersan Mondtag, Alt.Take, Gustavo Gomes, Michael Ostenrath and Simon Le Borgne.

[ulysssezangs.com](https://ulysssezangs.com)



## LE GYMNASSE CDCN



Production of *Ad Libitum* is entrusted to Le Gymnase CDCN. For forty years, Le Gymnase CDCN has been supporting and creating a network within the dance sector in and around Lille, as well as regionally, nationally and internationally. At the heart of its activity is its support for artists and audiences.

[gymnase-cdcn.com](https://gymnase-cdcn.com)

# CALENDAR

## 19 April 2025

*[in situ version]* Bousbecque  
during les Belles Sorties de la Métropole Européenne de Lille

## 21 April 2025

*[in situ version]* Base de loisirs de Verlinghem  
during les Belles Sorties de la Métropole Européenne de Lille

## 14 June 2025

*[stage version]* Latitudes Contemporaines, Lille

## 13 and 14 September 2025

*[stage version]* Les SUBS, Lyon

## 27 September 2025

*[in situ version]* Salle des fêtes, Tressin  
during les Belles Sorties de la Métropole Européenne de Lille

# PREVIOUSLY

## 4 March 2024

*[in situ version]*  
premiere at Le Fresnoy - Tourcoing  
during *Le Grand Bain* festival

## 25 March 2024

*[in situ version]*  
Palais des Beaux-Arts - Lille  
during *Le Grand Bain* festival

## 2 and 3 April 2024

*[stage version]*  
premiere at Espace Pasolini - Valenciennes  
during *Le Grand Bain* festival

## 4 April 2024

*[stage version]*  
Le Gymnase CDCN Roubaix  
during *Le Grand Bain* festival

## 25 April 2024

*[in situ version]*  
Palma de Majorque (Spain)  
during *Palma Dansa* festival

## 8 June 2024

*[in situ version]*  
La Maison Danse CDCN - Uzès Gard Occitanie  
during *La Maison Danse* festival

## 27 September 2024

*[stage version]*  
La Briqueterie CDCN Val-de-Marne - Vitry-sur-Seine  
during *excentriques* festival

## 9 October 2024

*[in situ or stage version]*  
Le Triangle / La Cité de la danse - Rennes  
during *La Grande Scène* organized by Les Petites Scènes Ouvertes  
network

## 3 and 4 December 2024

*[stage version]*  
Théâtre de Vanves  
during *Danse Dense #lefestival*

# CONTACTS

## Le Gymnase

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## Administration, production and dissemination

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