



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: 50 mins
- > Piece conceived to fit into dedicated or non-dedicated space
- in 2 versions [in situ] and [plateau]
- > Circular arrangement
- > Video and technical sheet on demand

Choreography Simon Le Borgne

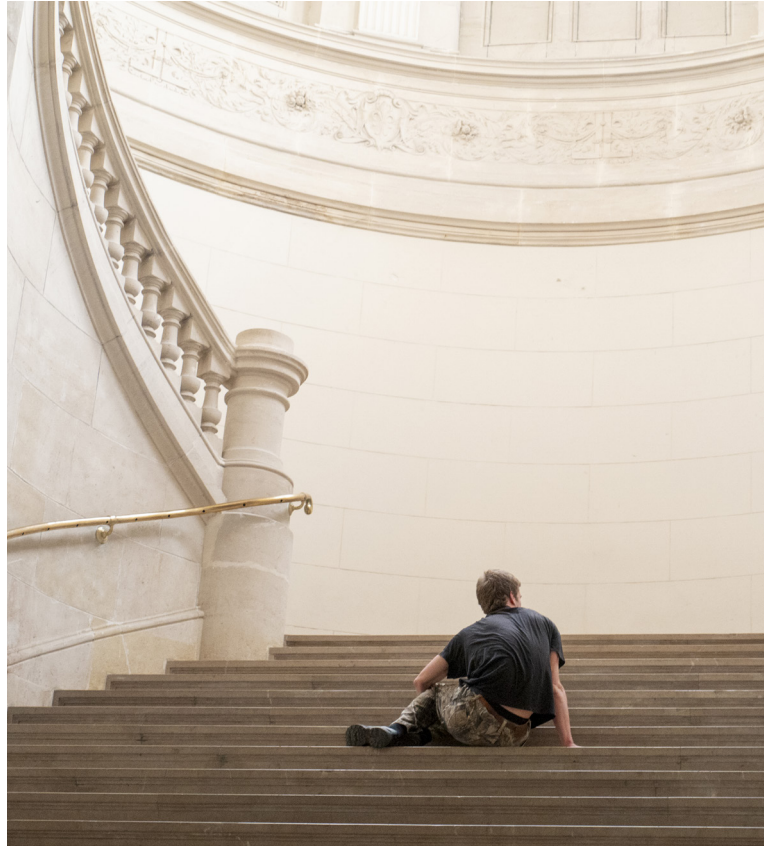
Musical composition Ulysse Zangs

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 «déconcomencement» - 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. He began his training at the Paris Opera School in 2005 and joined the company in 2014. He has performed pieces by Maguy Marin, Merce Cunningham, Jiri Kylian, Ohad Naharin and Hofesh Schechter and participated in the creations of *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. Since 2021, he has been working with Yohana Benattar and Hanga Toth on the Nos Gestes, Nos Soins project, developing a documentary performance based on the care actions of people with chronic illnesses or disabilities. From 2023, he joined Tanztheater Wuppertal, where he worked with Boris Charmatz on his creation *Liberté Cathédrale* and performed several pieces by Pina Bausch, including *Café Müller*. At the same time, he became a guest artist at the Gymnase CDCN Roubaix Hauts-de-France, which produced his piece *Ad Libitum*.

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

Ulysse Zangs is a French artist who develops his practice at the intersection of sound, movement and nature. As a dancer, he trained at the École de Danse de l'Opéra de Paris and then at the Palucca Hochschule für Tanz, before joining the Dresden Frankfurt Dance Company, where he danced until 2019. Now a freelance artist, he works with renowned choreographers and directors such as Benjamin Millepied, Philippe Découflé, Dimitri Chamblas, Ersan Mondtag, Simon Le Borgne and Chris Fargeot, among others. As a musician, he composes soundtracks for dance, performances, installations and films, combining live improvisation and recorded productions. In 2024 he created the soundtracks for *Ad Libitum* by Simon Le Borgne, *3:33 In my Room through the window* by Chris Fargeot, *Grace* by Benjamin Millepied and *Manhandle* by Gustavo Gomes. Ulysse is also devoting more time to his own music, culminating in the release of his first solo project, *Idle Hands Or*, launched last autumn as an independent work (recorded and self-produced between 2022 and 2024).

ulysezezangs.com



LE GYMNASSE CDCN



Production of *Ad Libitum* is entrusted to Le Gymnase CDCN. For more than forty years, Le Gymnase CDCN has been working to support and network the choreographic sector in the Lille metropolitan area, as well as regionally, nationally and internationally. At the heart of its work is support for artists (in their creation, research, dissemination, structuring and training phases) and for audiences (through the prism of mediation, awareness-raising, education and encounters with artists, works and artistic practice).

gymnase-cdcn.com

CALENDAR

14 June 2025

Latitudes Contemporaines - Lille

13 and 14 September 2025

Les SUBS - Lyon

17 September 2025

Biennale de la danse de Lyon

27 September 2025

Salle des fêtes - Tressin

during les Belles Sorties de la Métropole Européenne de Lille

2 October 2025

Saint Gaudens - La Place de la Danse CDCN

4 October 2025

Toulouse - La Place de la Danse CDCN

11 to 24 March 2026

Au fil du Tarn - decentralization program

lead by Scène Nationale d'ALBI-Tarn

26 March 2026

SEW cultural venue(s) - Morlaix

PREVIOUSLY

4 March 2024

premiere at Le Fresnoy - Tourcoing
during *Le Grand Bain* festival

25 March 2024

Palais des Beaux-Arts - Lille
during *Le Grand Bain* festival

2 and 3 April 2024

Espace Pasolini - Valenciennes
during *Le Grand Bain* festival

4 April 2024

Le Gymnase CDCN Roubaix
during *Le Grand Bain* festival

25 April 2024

Palma de Majorque (Spain)
during *Palma Dansa* festival

8 June 2024

La Maison Danse CDCN - Uzès Gard Occitanie
during *La Maison Danse* festival

27 September 2024

La Briqueterie CDCN Val-de-Marne - Vitry-sur-Seine
during *excentriques* festival

9 October 2024

Le Triangle / La Cité de la danse - Rennes
during *La Grande Scène* organized by Les Petites Scènes Ouvertes network

3 and 4 December 2024

Théâtre de Vanves
during *Danse Dense #lefestival*

19 April 2025

Salle des fêtes - Bousbecque
during les Belles Sorties de la Métropole Européenne de Lille

21 April 2025

Base de loisirs - Verlinghem
during les Belles Sorties de la Métropole Européenne de Lille

23 April 2025

Lycée St Joseph - Saint Martin Boulogne
during the PEPS program

CONTACTS

Le Gymnase

Centre de Développement Chorégraphique National Roubaix – Hauts-de-France

5 rue du Général Chanzy
CS 30453 - 59058 Roubaix Cedex 1
+ 33 (0)3 20 20 70 30

Production and dissemination

Ève Andès - production@gymnase-cdcn.com

Communication and presse

Romain Paquet - communication@gymnase-cdcn.com