

Jazz dance choreography in France from 2009 to today: fusion, innovation and activism.

By Frédérique Seyve

The context of jazz choreography in France

While jazz dance is often associated with teaching, there is no shortage of original productions in this genre. With its rich history and numerous permutations, jazz dance is fertile ground for choreographic creation. Today, France has its own unique brand of jazz. Unlike contemporary dance, it did not develop with the institutional support and progressive cultural policy of 1980s France. Still today, jazz dance is often seen as underrepresented in artistic choreography, and even lagging behind other styles. However, in many respects, this vision is overly reductive.

As Eliane Seguin¹ notes in her work *Histoire de la danse jazz*, jazz enjoyed great popular success in France in the 1970s and 80s. At that time, there were numerous job opportunities for jazz dancers², some of whom may therefore have prioritized performance over creation. Others wished to create but also remain independent, taking up occasional work without being associated with any particular company or organisation. However, this was not always the case: as early as 1972, Walter Nicks formed the beginnings of his company with the support of the *Fédération Française de Danse*, Nicole Guitton created *Group 18* in 1972, then *Jazz Dance Companie* in 1974 and in 1978 Serge Alzetta created the first jazz dance company to be officially recognised by the French Cultural Ministry.

The 80s and 90s were somewhat turbulent years in jazz dance as choreographers each tried to assert their own particular style and conception of jazz. Looking back, this was no doubt a necessary step in the development of jazz dance in France. Each artist needed to carve out their place in this new style: a style often associated with underground culture and the freedom and independence to forge one's own path. While cultural institutions still had a lot to learn about jazz, several companies obtained institutional support, including Bruno Agati's company *Why Not*³.

Since the 80s, jazz has continued to develop, refining its identity, to the point of sometimes rejecting certain styles born of its own evolution. Today, jazz artists strive to recognise the creativity inherent in teaching, while arming students with the necessary tools to create their own choreography. Long neglected notions such as workshopping, repertoire and improvisation, have now become an enduring part of jazz dance in France. These notions help to both acknowledge jazz's past and shape its future. In recent years, jazz dance has affirmed its diversity and creativity and become an integral part of the choreographic landscape today.

The development of jazz dance today

Today, it is important to examine the creative processes of jazz dance. Jazz artists are now thinking about the choreographic possibilities of the style, which has too often been criticized

¹ **Interview with Nicole Guitton:** <https://vimeo.com/427350147/1e988cb760>

² **Interview with Eliane Seguin:** <https://vimeo.com/425522881/df22bca4b5>

³ The first jazz company to obtain funding from the Ministry for Culture in France.

as easy, immature, overly theatrical and lacking in subtlety. Choreographers more associated with contemporary dance are increasingly referencing and borrowing from and jazz dance. This is often done without acknowledgment, invisibilizing jazz's influence, and sometimes even without awareness, such is the collective nature of jazz heritage. Current thought on this issue is informed by the work of dance researcher Isabelle Launay, who examines the notion of acknowledgement, or citation "according to known compositional models, a corpus of reusable steps and moves conceived as a reservoir of examples and models available for use in choreography today"⁴.

This process is part of how choreography is created and constantly renewed: via reconstruction, deconstruction, dissection, introspection, observation, assembly and recycling. On top of this, there is exploratory research, improvisation, solo and group experimentation, travel and the interplay of music, foundational steps and choreographic vocabulary. It is through these long processes that choreographers within jazz find their own unique voice.

Wayne Barbaste: exploring identity through connection and space

In recent years, successive social and political crises have challenged our conception of the individual's place in society. Wayne Barbaste, a jazz choreographer with a modern approach, explored this issue back in 2009, with his work, *Dans la Foule*. The piece also examines the future of jazz dance through a contemporary lens. With energetic leg work, he centres the notion of rebound, creating echos between the bodies of the dancers. Here, the dancers act as musicians, each expressing their own interpretation of the music in accordance with jazz's particular rhythms. Wayne Barbaste uses the vocabulary of jazz to express his vision and serve the collective.

Barbaste works with both professional and amateur dancers. In this piece, they move and merge together to form a unified crowd. The dancers must unite in order to survive social upheavals. They are citizens, representing challenges faced by our society on stage. Barbaste also likes to bring in other kinds of art, such as digital art and drawing. He loves to work with bodies in movement within different disciplines and spaces.

With *Métis 3*, a work about diversity and tolerance aimed at children, Wayne Barbaste continues to explore societal issues. In *Si*, he explores notions of family legacy, self acceptance and the aging body, challenging stereotypes. In *Dans la foule*, he presents a selection of images of protest and a collection of voices from vox-pop interviews, composing a soundtrack that sets the tone of the piece. Wayne Barbaste brings society to the stage, revealing the position of each individual through movement. In this way he shows us both our relationship to ourselves and to others. In this piece he works with space and the relationships between each dancer, in particular through group dynamics, and even touch, recreating a connected, human community.

⁴ LAUNAY Isabelle, *Cultures de l'oubli et citation, les danses d'après II*, Recherches Centre national de la danse, 2017

Anne-Marie Porras: humanity meets dance

From her early choreographic work for the Maurice Béjart centre in Brussels, to the creation of her company in the mid 1980s, Anne-Marie Porras stands out as one of the major figures in jazz choreography. Her vision is underpinned by great creative freedom and a deep sense of humanity. The piece, *Nadir... Les oubliés* is one of her most emblematic works. A cultural encounter with Morocco and a meeting of different physicalities, this piece sits between two worlds, between shadow and light. This open air performance displays the most candid and sincere aspects of her unique work: vital energy, strong contrasts, an earthy connection to the world, and an exploration of outlines and imbalance, where individuals come together to form a group that strives to tame itself.

Following a request from the director of the Casablanca Festival, this piece, originally named *Nadir*, was adapted to become *Nadir... Les oubliés* with the participation of self-taught dancers from Morocco. Anne-Marie Porras thus incorporated both Moroccan culture and the physicality of these untrained dancers into the piece. Her professional dancers discovered the raw energy of the Moroccan dancers during four weeks of development and rehearsals in a former abattoir. The setting of the piece evokes an abandoned place where life still strives to persist, creating powerful dramaturgy for audiences.

Anne-Marie Porras' work is made up of encounters, vital energy and humanity. Her piece *Danse Nomade*, created in 1997 and developed with Romani and Rajasthani musicians, is no exception. This work was also re-adapted on the request of the Tel Aviv Festival. For Porras, re-adaptation is an opportunity to reinvent her creations, pushing back their limits and rendering them both collective and democratic. She allows her work to be permeated by other cultures, aromas, images, peoples and contexts, creating fusion through reciprocity. This approach ultimately led to Moroccan dancers coming to France to perform *Nadir... Les oubliés*. Through her various original works and re-adaptations, Anne-Marie Porras shines a light on those who are often forgotten in our societies. She also places jazz dance at the centre of her oeuvre, while bringing in other cultures and styles. Porras reconnects jazz with its diverse, humanist values. The bodies in *Nadir... Les oubliés* work in concert, confronting, pushing and carrying each other. From the poetry of Moroccan culture, Porras weaves a unique choreographic score, made up of jazz, hip hop and contemporary styles.

Listening to the pulse within: Vivien Visentin & Cédric Préhaut

Pulse takes us on an inner journey to discover the source of movement itself. Cédric Préhaut and Vivien Visentin explore how we present ourselves to others and at what moment our inner lives become perceptible to the outside world. *Pulse* brings each dancer's tempo and individual musicality to the stage. Their inner physical turmoil, subject to external and internal pulses, spills over into rhythmic movement. This process is represented not only through the dancers' bodies but also through the staging: the lighting itself has own rhythm, and is an integral part of the piece. It acts as a fourth dancer and binds the performance together.

The notion of pulse is analogous to another notion in jazz dance: feeling. Pulse is an intangible feeling and a link to our inner selves, it connects us with our instinct. The work is based on this inner exploration, in particular through the prism of the diverse backgrounds of the three dancers. The feeling of pulse gives rise to energy that transforms on contact with another energy. Some say the notion of feeling in jazz dance cannot be conveyed, yet it is an inner vibration and a kinaesthetic sensation. Feeling is what enables creativity, it is the meeting point between the dancer's inner and outer worlds that enables their full, individual expression.

To develop this choreography, the company creates both external and internal spaces. Nothing is left to chance, each work is developed through extensive research and attention to detail. Firstly, each word in the creative statement is defined to help clarify the physical creation. Work of this nature helps jazz creators examine the foundations and values of jazz dance and their role within the art itself. This is particularly relevant when it comes to the use of its choreographic vocabulary. The vocabulary of jazz dance is deeply rooted in Black Afroamerican culture, without which jazz would not exist. Today, jazz vocabulary is a source of inspiration, in particular for the company's co-choreographer Vivien Visentin. The basic terminology of jazz dance can be combined in an infinite variety of ways. In *Pulse*, jazz becomes a language that can express our inner lives. The staging and even the theme of this piece speak to how the body is alert and responsive to its external environment. This notion is fundamental to jazz dance, a reactive style, always engaged in a dialogue of tension and release with the outside world.

The company *Accord des Nous* continues to explore this deep inner reflection in *Line Up !*, a piece which questions our relationship to norms and lines through dance.

Anthony Despras: forward-looking musicality and present-day body states

Music is fundamental to jazz dance and it is the foundation of all Anthony Despras' works. In 2021, he created *Cellula*, a powerful, virile piece where the dancers express resistance to oppression through a combination of vigour and speed.

Here, jazz dance blends with the physicality of urban and club dances, in a combination of speed, earthy, rhythmic movements, bends, rebounds, rapid legwork and more. It is fascinating to see how these three different styles overlap to form a cohesive energetic, urgent piece. The dancers seem to be caught in traps and bound by rules which threaten their vitality and freedom, leading to numerous collisions, propulsions and off-beat movements. The piece is filmed and directed so viewers are at the heart of the action.

Like many artists of his generation, Anthony Despras investigated his own relationship to jazz in order to find his individual path within the genre. He found his unique style of jazz through his relationship to music and his particular love of 80s music. He explores feline movements, supple footwork, dextrous legwork and explosive energy. While he does not necessarily aim for perfect technique, his dance is virtuosic, as can easily be seen in *Cellula*. Despras also enjoys mixing up his jazz style with the raw energy of dancers from urban and underground genres: styles which can enter into direct dialogue with jazz.

Anthony Despras also likes to explore all facets of jazz dance: virtuosity and exuberance, hot and cool jazz, pleasure and sadness, joy and even the darkest aspects of humanity. With these contrasts he creates choreography with a physical cadence that leaves audiences breathless. In *Cellula*, he also adds a sense of emergency, evident in the dancers' body-states. Through the aesthetic of jazz dance, known for its dynamism, Despras is able to create a frantic rush of relatable emotions. He likes to create highly physically demanding works for his dancers. He draws on the acrobacy of urban dance to expand the spacial possibilities of jazz dance and create interesting effects of the body in space. He pushes back the limits of the horizontal and the vertical, while retaining jazz musicality. Anthony Despras creates jazz dance with unbridled modernity.

Carole Bordes: lived experience and the mentor as muse

With *Matt et Moi*, Carole Bordes looks back on her highly personal experience of jazz dance and her pivotal meeting with Matt Mattox. Along with drummer, Samuel Ber, she creates a unique three-way dialogue. Moving through a range of danced body-states in line with Mattox's technique, an integral part of her training, Bordes contrasts it with her own current practice.

On stage, Carole Bordes physically embodies various aspects of jazz dance - its sheer exuberance, technical virtuosity, sensuality and even its very essence – while exploring the issues that have arisen in the genre. She uses her body as an interface between the past and the potential future of jazz dance. She reveals the difficulties and also the triumphs she has encountered in her own experience.

Evoking the essence and culture of jazz dance, Carole Bordes' dramaturgy is built on a dialogue between music, dance and visuals. This piece was informed by her research work, *Méthode Mattox : élaboration, transmission, compréhensions*, carried out with the support of the French national centre for dance (CND), as part of their programme to promote dance research and heritage. Bordes was trained in Mattox's technique from an early age and has also danced with choreographers like Karine Saporta. Throughout her career, she has experienced phases of construction and deconstruction and can now draw on all these foundational influences, including Mattox's technique. She takes apart and rebuilds Mattox's gestural vocabulary, presenting it through a range of different body-states and allowing it to evolve. Bordes continues this work with her new piece, *Giants*, in which she celebrates the greatest and most beautiful aspects of humanity. As part of a journey towards acceptance, she draws on Mattox's technique so that the movement reflects both jazz culture and also her own foundations as an artist.

It is fascinating to watch how with *Matt et Moi*, Carole Bordes elevates often disparaged aspects of jazz dance. In this highly personal dialogue, recognisable to many dancers of her generation, she openly touches on jazz's emphasis on musicality and technical virtuosity, daring to present them not only as qualities, but even as superpowers. Striving for strength and embodiment, she showcases the work of this great figure of jazz dance, while creating something uniquely her own. This is particularly evident when she performs a condensed version of 17 exercises by Matt Mattox. This sequence reminds us just how physically demanding and challenging his technique is. After this warm-up at the barre, Bordes performs her own more personal choreography, exploring the notions of tension and relaxation. She

uses this method of restaging and deconstruction several times throughout the performance, exploring explosive jazz, blues, sensual jazz and cabaret, improvisation, breath work and embodiment to finally achieve free movement.

Johana Malédon: poetics grounded in the past but looking to future

After a long solo journey across Israel, Johana Malédon created *À bientôt*: a piece about endings for five dancers. Through lyrical, dynamic choreography, she evokes the experience of moving to a new phase in life, while reflecting on the past. *À bientôt* is an introspective work, about identifying the essential, letting go of the past and embracing new possibilities.

Malédon constantly explores movement, developing her own kind of dance, inspired both by her Guianese origins and her career in jazz dance, which she sees as the foundation for her early work. She remains open to new styles and new experiences, ever keen to dive deeper and deeper into her art.

Johana Malédon's career is a balance between grounding and movement. That is how she sees her artistic process: establishing a basis from which she allows herself the opportunity explore new body-states. Accordingly, she has let her dance evolve, while remaining anchored to its foundational elements. Johana Malédon's work also provides a platform for female dancers to express their individuality, while emphasising a kind of sorority. This is evident in her piece *À bientôt*, where a community of women strive for synergy in their movements and contact in moments of stillness.

Her relatively novel approach allows Malédon to take jazz to new and under-explored places. She allows herself to draw on and make use of whatever inspires and nourishes her work, without regard to classifications. While she acknowledges and honours her sources, she gives herself the freedom to absorb, reassemble and create from her surrounding environment. This makes her work at once highly personal, and truly universal, since her various introspections and physicalities speak to our common human experience. *À Bientôt* lets us keep something of the past, like a comforting object reminding us how far we have come. This journey is represented in the performance by walking and running movements traversing the stage. These movements evoke both the walking steps of traditional dances, and the travelling steps of jazz. They culminate in a hypnotic circle, a shape emblematic of these dances. The dancer's high-heeled shoes add rhythm to the musical score.

Within her work, Johana Malédon moves from one choreographic style to another to better express her vision. Here, joyful, rhythmic jazz steps are juxtaposed with more inward-looking contemporary passages and the raw energy of traditional dances, demonstrating the infinite possibilities of dance.

Romain Rachline Borgeaud's powerful confident style

The words power, contrast, marginality, rebirth and explosiveness are apt to describe the work of Romain Rachline Borgeaud in this video extract. It is the last in a series of three short films entitled *Barbarians*. It speaks of our capacity to return to life after an ordeal, in spite of divergences and disillusionment. In the context of the Covid crisis, this work represents an attempt to find a space for the art of dance in the midst of disaster.

Romain Rachline Borgeaud always strives for a sense of contrast in his choreography, with powerful, exultant energy suddenly emerging from a dark atmosphere. He draws inspiration from jazz and urban dances, and also the greats of American musical theatre, such as Bob Fosse and Gene Kelly. In fact, his work resembles a musical production in its precise and comprehensive vision. Original music, expressiveness, speed, active movements and extreme physicality are the hallmarks of his meticulous and resolutely vibrant work.

Rachline Borgeaud's choreography takes us back to jazz's collective cultural heritage. Inspired by Michael Jackson, Jérôme Robbins and Alvin Ailey, he creates his own style, which still reminds us of jazz dance's famous roots. He values making popular, accessible works, without sacrificing depth and quality. For him, rhythm is key. A multi-talented artist, composer, theatre and film director, dancer and choreographer, his work is total art.

Pieces such as *Ashes*, *Stories* and *Don't stop me now* are illustrative of his powerful jazz aesthetic. With accelerations, decelerations, tension, release and rapid leg-work, his work expresses limitless kinaesthetic joy. He composes most of the music, which his choreography complements and completes. As a total artist, Rachline Borgeaud brings a comprehensive vision to French jazz dance. He pushes back the limits of jazz as a performing art for future generations, giving the style a disconcertingly modern edge. This vocabulary of movement allows him to tackle topical, personal and at times difficult themes. His art diffuses the tension that can arise between artistic jazz and jazz for entertainment. His entire oeuvre highlights the value of capital-D dance, no matter the context in which it is found. With no respect for norms, he skilfully unites the too often separated worlds of art and entertainment, creating dance for all.

Patricia Greenwood Karagozian, a never-ending dialogue between musicality and choreography

Teacher and choreographer Patricia Greenwood Karagozian has been an icon of jazz dance for several decades. In a fast-paced, superficial society, her work, *The Spirit of Swing*, gives us an opportunity to reconnect with the present moment. The musicians and dancers on stage form a kind of community, inviting the audience join them to experience the sensations of swing.

In this new piece, Greenwood Karagozian draws on the spontaneousness of jazz dance, while exploring individual expression within a community. She works with the physicality of each dancer to emphasise their individual identity. The choreography is a conversation between conventional steps and creative impulse, between the past and today. The musical score showcases swing music, exploring its African and American origins and its power to bring together all communities.

In her work, *Cultures de l'oubli et citation, les danses d'après II*, Isabelle Launay discusses how some dance makers in the past developed techniques to recycle, remix and reassemble various influences. Fascinated by the physicality of forgotten dances and convinced of their potential to inspire today's choreographers, Patricia Greenwood Karagozian decided to incorporate them into her creative process for *The Spirit of Swing*. She chose four figures of jazz dance: Josephine Baker, Earl Snakehips Tucker, Jack Cole and Gwen Verdon. Each figure was then assigned to a dancer: Magali Vérin, Georgey Souchette, Vivien Visentin and

Emmanuelle Duc. Her aim was in no way to imitate and plagiarize these artists, but rather to analyse and distill their work, drawing out its essence to be then adapted and modernised. This was achieved through improvisation during the development phase.

With this work, Patricia Greenwood Karagozian demonstrates both the creative abilities of each of her dancers, and how past physicalities can inspire choreography today. The same process is at work in the original scores of each of her pieces. She works closely with Mike Karagozian, composer and musical director of the company, as well as all of the musicians, to make sure each has the freedom to express themselves through the music. During the performance, there are moments where both dancers and musicians express themselves as a collective, celebrating the exuberance of swing. The piece also showcases jazz dance, revealing just how fresh it can be when allowed to evolve.

Lhacen Hamed Ben Bella, jazz for humanity

In a dark atmosphere, Lhacen Hamed Ben Bella strives to shine a light on the Israeli-Palestinian conflict. He expresses his deep concern about questions of territory and migration through his nuanced and purposeful jazz movements, using dance in its highest form to speak about a topical social and political issue. With the dancers' bodies as his medium, he strives to elevate community and peace over war.

Moving between fluidity and shock, technical precision and freedom, Hamed Ben Bella creates a resolutely contemporary work with the vital energy of jazz. Here jazz dance is used to express pain and protest, alternating between different musical genres. Jazz technique helps to build a cohesive whole in which each dancer shines. Hamed Ben Bella takes codified jazz steps and deconstructs them to create highly visceral and contrasting choreography. He explores a range of body-states, from explosive to soft.

Lhacen Hamed Ben Bella uses jazz and capital-D dance to express the unspeakable and shed light on issues in our society. Jazz dance has often tackled societal issues, particularly slavery and segregation; take for example the works of Pearl Primus, Donald McKayle, Vendetta Mathea and Bruce Taylor.

In 2024, these issues are as relevant as ever. Lhacen Hamed Ben Bella delves into the past to show us how our societies continue to repeat the same patterns. His pieces *Amis Grands* and *Territoriò* are works of politically engaged jazz dance, with contrasting aesthetics. He often finds inspiration and strength from tackling social issues.

His performances remind us of the human face of war, of the people who suffer and aspire to reestablish peace and equality. He works with emotions to help his dancers embody this message. The importance of the subject requires the dancers to wholly and sincerely commit to the movement, mind and body. For Hamed Ben Bella, jazz has the appropriate physicality to explore social issues, being itself a popular movement. He draws on its virtuosity, contrasts and expressiveness to present the worst aspects of our world and send a message of peace for the future. Lhacen Hamed Ben Bella also likes to collaborate with the next generation, so that they can embody the voice of humanity.

Jean-Claude Marignale, a meeting of styles

With choreography that increasingly blurs the lines between genres, Jean-Claude Marignale takes modern physicalities and sets them to great works of classical music to create a style that cannot be classified. His work *Meeting* is above all an attempt to push back the envelope. It also touches on colonial history, bringing together both the tambour of his childhood, used by slaves, and the cello, a European instrument, used by slave owners. With these elements, he carefully constructs a powerful musical and physical dialogue that speaks to love, suffering, honesty and equality.

For Jean-Claude Marignale, jazz dance has always been a means of connection and fusion: a place where he finds a balance between the traditional dances of his Guadeloupean origins, jazz rock, and hip-hop. Seeing all these styles as an unbroken continuum, he takes delight in pushing back the limits of genre. Here he combines the physicality of hip-hop with the technical precision and free spinal movements of jazz dance, with music binding the whole together.

Mixing disciplines and aesthetics has always been the key component of his approach to dance. He loves to deconstruct established norms. His 2019 work, *Répercussions*, combines African dances, jazz rock, American tap dance, hip hop and jazz in a vibrant, all-encompassing performance.

He enjoys creating pieces that combine aesthetics from across different continents. He loves to break down barriers and recombine styles that have been separated into different genres. His work illustrates how everything is a question of era and style. *Meeting* sees different arts and genres come together and intermingle without distinction. In his highly symbolic work with its mix of genres, we can see how different aesthetics influence each other, either through body-states or common vocabulary. He uses improvisation to explore the malleability of movement, allowing him to express a range of different energies and emotions.

Further information (in French)

Articles online

KONATE THOMAS Camille, SEYVE Frédérique, *Des danses jazz aux danses hip-hop, il n'y a qu'un pas (de charleston) : des racines communes pour des inspirations chorégraphiques multiples*, Pop Sciences online magazine, March 2023

https://popsciences.universite-lyon.fr/ressources/des-danses-jazz-aux-danses-hip-hop-il-ny-a-quun-pas-de-charleston-des-racines-communes-pour-des-inspirations-choregraphiques-multiples/?fbclid=IwZXhobgNhZWocMTEAAR1mVbEmIMmKGf2b2XLeouo-hQJDPycwffGvAfPY9xI16u-gKVqPs9IVo4Q_aem_AZX7-O3sObsVqGB816gY-1JTqwVWEIvK29Xq3UEV7TbPNlkrKjVVwyh-c_IYN2hqIJxFHtZo-z-A3Di5yfaPSmnm

SEYVE Frédérique, VISENTIN Vivien, *Les processus créatifs en danse jazz*, Pop Sciences, November 2023

https://popsciences.universite-lyon.fr/ressources/processus-creatif-en-danse-jazz/?fbclid=IwZXhobgNhZWwCMTEAAR36gSeEf78EEOFHzry5tllNuSwCLYT3smQNMmRtAo5Hhx1qunxj8ykYeMU_aem_AZUrr94vdQUqhRpF5jKVBfEaVAqzQd7W4KhhRbN-pl_GQZGhCUrjspTtY4YoZqFtuQCz7tnoN6_ozVTEl-B-7aQo

SEYVE Frédérique, *Être danseur (jazz) aujourd'hui*, Pop Sciences online magazine, September 2024

https://popsciences.universite-lyon.fr/ressources/etre-danseur-jazz-aujourd'hui/?fbclid=IwY2xjawFo9CkleHRuA2FlbQIxMQABHQmooT1mLdSAFXtNTOUNvXjasF4mD7uTfsWrh1cIs-K7r7HtAEYPsk7TKQ_aem_rvzaGISbzm1TovVP4SKV7A

Studies online

Study on dance programming in France from 2011 to 2017

<https://www.culture.gouv.fr/espace-documentation/la-diffusion-de-la-danse-en-france-de-2011-a-2017>

Resources from the French National Dance Centre (CND) “Mémoires Vives” events and “Libres Carrières” interviews

Class on Anne Marie-Porras’ technique

<https://vimeo.com/1014360024/f5fb4516d4>

Anne-Marie Porras Repertoire workshop

<https://vimeo.com/1014381159/f8713c043f>

Presentation Anne-Marie Porras

<https://vimeo.com/1014368132/1e928e3301>

Class with Patricia Greenwood-Karagazian

<https://vimeo.com/1014691460/1fa6416947>

Patricia Greenwood-Karagozian Workshop

<https://vimeo.com/1014430488/cc687fdb58>

Presentation Patricia Greenwood-Karagozian

<https://vimeo.com/1014438434/2464d74a49>

Choreographers’ other works

Examples of the rich diversity of jazz dance and how choreographers can move from one style to another:

Wayne Barbaste - Compagnie Calabash - Si... - 2014

[Link to video](#)

Anne-Marie Porras - Compagnie Anne-Marie Porras - Danse nomade - 1997

<https://www.youtube.com/watch?v=jvIbon5gy9U&t=731s>

Vivien Visentin & Cédric Préhaut - Compagnie Accord des nous - Line up - 2021
<https://www.youtube.com/watch?v=EKZ651ujHxU>

Anthony Despras - Sing Sing Sing - 2021
https://youtu.be/4EMfve_spus?feature=shared

Carole Bordes - Compagnie Emoi - Giants - 2024
<https://www.carolebordes.com/giants.html>

Johana Malédon - Compagnie Mâle - 40 - 2023
https://youtu.be/WRhVvcKtxsQ?si=7mc_ySKe5dmg49Ni

Romain Rachline Borgeaud / RB Dance Compagnie - Don't stop me now - 2020
https://www.youtube.com/watch?v=-AtLx_xB7aQ

Patricia Greenwood-Karagozian - Compagnie PGK - Unfinished Fragments - 2012
<https://youtu.be/A1ozeNeo-DA?si=MsOwf5OhtUGu3xXq>

Lhacen Hamed Ben Bella - Bella danse - Amis Grands - 2021 here restaged in 2023
<https://youtu.be/nmUH5W61pfw?si=7UEippm9XVTXFWcV>

Jean-Claude Marignale - Répercussions - 2017
<https://youtu.be/1WSiqhcrhu8?feature=shared>

Author Bio

Frédérique Seyve is head of curriculum and cultural development at the *Centre Chorégraphique Calabash*. She also coordinates a number of programmes to help dance companies develop. Touched by the generosity of jazz dance and passionate about dance accessibility, she also helped found an association specialised in adapted dance, called *Les Écorchés*, in 2019. In 2021, she embarked on a doctoral thesis in order to study jazz dance teaching as a current practice and source of inspiration (Université 3LA Lumière Lyon 2 - Laboratoire Passages XXI). She published a three-part series of articles on different aspects of jazz dance today in the online magazine *Pop Science*. In June 2024 she took part in a conference on dance teaching (*Enseigner la danse : Histoire, rôle et usages du diplôme d'État*), where she presented a soon-to-be published paper on the roll-out of a state-recognised qualification in jazz dance. In the same year, Frédérique Seyve co-organised a professional event on creation and programming in jazz dance at the National Centre for Dance in Lyon. She has also been teaching as a guest lecturer at the Universities Lyon 2 and Lyon 3 for over five years.