

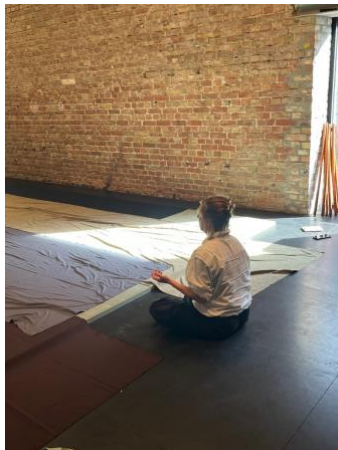


*Erasmus + Adult Education project  
with the Isabelle Schad company  
February 23-28, 2025*

*Grand Bal sending group participants: Fatma Zahra Ahmed, Nadège MacLeay,  
Isabelle Magnin, Natacha Paquignon, Julie Richalet, Marie Tassin*

*Isabelle Schad is a  
choreographer and dancer...  
an adept of Aikido...  
a Shiatsu practitioner  
a "warrior" woman...  
a builder...  
a unifying force... ( a magnet)*

*Why this encounter?*



*Because her creative identity is strong:  
Isabelle generates an interesting dynamic  
around her work.*

*At the heart of the process ,  
she and the members  
of the Tanzhalle Wiesenburg Collective*

*Then, like concentric circles :  
her performers and collaborators,  
artists sensitive to her artistic approach,  
Aikido practitioners,  
us, artists curious about her creative path,  
the public who follows her faithfully,  
and finally,  
those who discover her hybrid practice*

**Grand Bal**

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*The Isabelle Schad company is based in Berlin at the Tanzhalle Wiesenburg.*

*It is a place steeped in history, in the former East Berlin, which was once a hospice and then welcomed Berliners during the city's reconstruction.*

*In 2008, the venue was restored by the collective of co-founders: Florian Bach, Sybille Müller, Bruno Pocheron, Isabelle Schad, Heiko Schramm, Mehdi Toutain Lopez, with the help of city funding.*

*Other parts of this large structure are occupied by artists and craftsmen.*

*Others are abandoned.*

*We emphasize this dimension because it seems to us that in Berlin artists are also the urban planners of this constantly evolving city.*

*It is often not the institution that initiates the project, but the artists themselves who set up projects and seek help from the city and/or the Land of Brandenburg.*

*A small montage of photos at the entrance to the Tanzhalle shows the work done to reclaim the site.*

*The other images reflect the way in which these buildings are reclaimed by artists.*

*This socio-economic reality, of which the Tanzhalle is an exemple, is part of the city's identity: Berlin is a global cultural reference point, attracting European and other artists in large numbers.*



*Much of what we were able to perceive during this observation period is a reflection of Isabelle's personality and commitment to her artistic and creative path: in the rehabilitation of the site, in the simplicity of the space invested, in her relationship with her team...*

*Our observation period was structured to give us an insight into Isabelle's approach. During the work period, she conducts a training session every morning. This is choreographic of course, but also draws on Aikido practices and references to shiatsu. We took part in the practice with the performers of the creation in progress and with artists who freely joined the training: a discovery for the members of our group. This practice has given us insights into Isabelle's artistic material.*



*In the afternoon, we observed her creative process for the piece  
“Close by - So far - Landscapes of infinity”.*

*We also paid attention to the questions that arose at each stage of the work. Through some research, we linked the work in progress we were observing to her past artistic world. We were able to deduce that her approach is structured: like a thread that unwinds, she digs and explores, piece after piece, an artistic universe that defines her and renews itself.*



### *The main choreographic axes observed :*

- *The link with the physical and spiritual techniques of Aikido: an art of defense which, in choreographic thinking, proposes diagonals of tension in the body, solid supports... They are placed at the service of an “anchored” dance.*
- *The choreographer works on the concept beforehand, using documentation, writings, graphics, etc.*
  - *She transmits to the performers the gestural material that can be identified as her signature.*
  - *Her dramaturgy is uncluttered. She presents the choreography without artifice, opening up the space to a landscape that gives a sense of infinity.*
- *The dancing bodies are exposed and set in space by contrasts: clothed and/or unclothed presence. Nudity shows the bodies in movement in a different light.*
- *Precise lighting work is created in close collaboration with Bruno Pocheron*



### *Internal dynamics of the sending group*

*The sending group was made up of 6 women choreographers/teachers.*

*3 generations more than 50 years apart: different backgrounds, carried out for different lengths of time. And this vast field implied moments of exchange, and sometimes transmission.*

*But always in a spirit of parity.*

*Curiosity and listening were fruitful for each of the participants at every level: analysis of the work observed and professional prospects, daily life, cultural discoveries, informal exchanges on the difficulties of the job and how to remedy them...*

*The gamble paid off in this area too.*

### *The receiving group performance team:*

*Isabelle Schad*

*Bruno Pocheron*

*Elena Basters*

*dancers: Viviana Defazio and David Kummer ( present during our stay)*

*Alessandra Defazio and Aranxa Martinez (not present but part of the choreography)*



