

summer
workshops
contemporary
dance &
classical yoga
breakdance

Maëva Berthelot · Stefany Ganachaud
Philomène Jander · Cynthia Loemij
Mark Lorimer · Fouad Nafili · Jeanne Pesle
Yuval Pick · Jenny Sandler

June 29 – July 3 2026

9 workshops for professionals and
pre-professionals menageriedeverre.com

For the second year, la Ménagerie de verre is dedicating an entire week to choreographic practice across all of its spaces.

From June 29 to July 3 2026, nine workshops will open their doors to professional and pre-professional dancers. Contemporary dance, classical ballet, yoga and breakdance come together without hierarchy, led by nine artists and practitioners whose distinct backgrounds and singular teaching approaches offer a rich diversity of perspectives.

This programme is conceived as a dedicated moment: intensive, hands-on, and deeply rooted in practice. A week to step outside one's usual working routine, explore less familiar repertoires and engage with different ways of moving, thinking and experiencing the body. The workshops are designed to encourage encounters and exchanges, both among participants and across disciplines. For one week, la Ménagerie de verre becomes a space in motion: open, active and animated by a multiplicity of energies and approaches. A place where people come not only to work, but also to share, observe and be surprised.

INFORMATION AND REGISTRATION

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La Ménagerie de verre —
SARL Les Ateliers de danse
Licences: PLATESV-R-2022-009231 /
2022-009223 / 2022-008935
Siret: 327-957-049-00015
Design: Catalogue Général, Paris
Impression: Média Graphic, Rennes

FROM MONDAY JUNE 29
TO FRIDAY JULY 3 2026

10:30–13:30 4 workshops

CONTEMPORARY PRACTICE METHOD YUVAL PICK

CONTEMPORARY MARK LORIMER

CLASSICAL JENNY SANDLER

YOGA + CLASSICAL JEANNE PESLE

14:30–17:30 5 workshops

CONTEMPORARY MAËVA BERTHELOT

CONTEMPORARY CYNTHIA LOEMIJ

CONTEMPORARY PHILOMÈNE JANDER

YOGA + CONTEMPORARY STEFANY GANACHAUD

BREAKDANCE + CONTEMPORARY FOUAD NAFILI

RATES

(5 half-days, 15 hours)
Flat rate: €100 (mandatory
Ménagerie Membership Card
2025–2026 required)

AGE & LEVELS

The workshops are open to professional and pre-professional dancers aged 16 and over, as well as dance teachers. Professional artists from other disciplines are also welcome, provided they have an established physical practice.



La Ménagerie de verre est subventionnée par la Drac Île-de-France, la ville de Paris & la région Île-de-France

Fouad Nafili

REWORKING METHOD

This workshop offers a physical and musical approach to movement, informed by a deconstruction of the techniques developed through Fouad Nafili's background in urban dance forms - particularly breaking - as well as his choreographic research and performance experience.

The focus is placed on how each participant appropriates these tools, transforms them, and reinvents them, while considering their origins, contexts, and underlying principles. Throughout the workshop, participants engage with movement phrases, concepts, exercises, and games adapted to different levels of experience. The work unfolds progressively, allowing time for integration through guided improvisation sessions.

Hip-hop music serves as a guiding thread, shaping the relationship to timing, energy, composition and collective choreographic writing. Participants are invited to approach performance through shifting sonic environments and to explore new relationships between movement, sound, space and composition.

Fouad Nafili (1992) began his dance journey in Breaking before joining the Conservatory of Music and Choreographic Arts in Salé. He later continued his training with Anania Danse in Marrakech. In 2016, he joined the Training Cycle at P.A.R.T.S. (Brussels), where he later completed the MA program *STUDIOS*. Since 2011, Fouad has been involved in numerous international projects. He has collaborated with artists such as Michel Hallet Eghayan, Taoufiq Izzediou, Faouzi Bensaidi, Isabella Soupart, Anne Teresa De Keersmaeker, Fanny Brouyaux, Chokri Ben Chikha, and Radouan Mriziga, among others.

He is currently teaching workshops internationally and touring with *Skatepark* and *Delirious Night* by Mette Ingvarstsen.



Jenny Sandler

Study of a neo-classical variation from the Joffrey Ballet repertoire

Originally from New York, Jenny Sandler trained at the School of American Ballet (SAB) and the Joffrey Ballet School. She joined the Joffrey Ballet, where she performed principal and soloist roles for eight years. She was also invited to dance with numerous companies, including Boston Ballet and The Metropolitan Opera. Throughout her performing career, she danced works by renowned choreographers such as Vaslav Nijinsky, Agnes de Mille, Kurt Jooss, Alonzo King, Frederick Ashton, Robert Joffrey, and George Balanchine. Based in Paris since 2011, Jenny Sandler regularly teaches at schools and institutions and has worked with international companies including Ballet Preljocaj and American Ballet Theatre (ABT). She holds the French State Diploma in Dance Teaching.

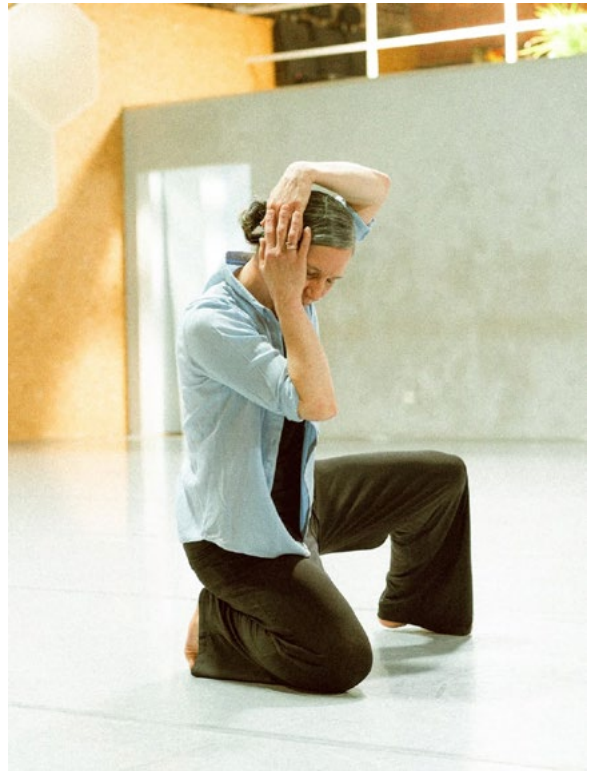
This workshop offers participants the opportunity to work through a neo-classical variation from the Joffrey Ballet repertoire, exploring its technique, precision of movement and quality of presence.



Cynthia Loemij

METHOD MAINTENANCE

Cynthia Loemij was born in Brielle, the Netherlands, in 1969. She trained as a dance teacher at the Rotterdam dance academy, graduating in 1991. She was a founding member of Anne Teresa De Keersmaecker's Belgian dance company Rosas, where she performed for 32 years. She collaborated with Manon de Boer on the installations *Dissonant* and *Mirror Modulation*, and created a duet with David Zambrano for the performance *Holes*. She also co-founded the company Ovaal with Mark Lorimer. She has taught at P.A.R.T.S. (Brussels), Panetta Movement Center and Movement Research (New York), Dance Works (Rotterdam), the Paris Opera Ballet (*Repertory Evening*, *Rain*, *Drumming*), Opera Ballet Vlaanderen (*Mozart Concert Aria*, *Rain*), the National Ballet of Portugal (*Repertory Evening*) and the Lyon Opera Ballet (*Verklärte Nacht*). Since 2024, she has worked as an independent dancer, rehearsal director and teacher.



Maëva Berthelot

THE INNER SPACE

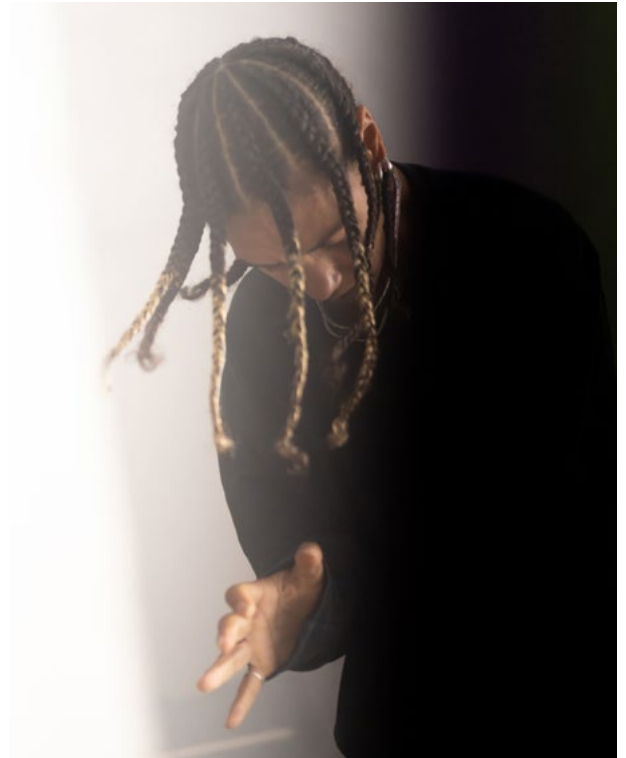
Maëva Berthelot is a choreographic artist and teacher whose practice unfolds through experimental, collaborative and transdisciplinary approaches. After graduating from the Paris Conservatory of Dance in 2003, she collaborated with choreographers including Emanuel Gat, Ohad Naharin, Damien Jalet and Sharon Eyal.

She also spent six years with Hofesh Shechter Company, contributing creatively as an original performer in numerous productions and serving as a rehearsal director.

Maëva Berthelot views the body as a sensitive vessel carrying the echoes of individual, familial, and collective memory. Her choreographic research, informed by somatic practices and improvisation techniques, explores the notion of liminality - a space of thresholds, transitions, and transformation.

Grounded in a fluid and dialogical approach, she cultivates collaborations with a wide range of artists and musicians, fostering the emergence of hybrid projects that challenge forms and blur the boundaries between artistic disciplines.

Her collaborators include artists such as Coby Sey, Brighde Chaimbeul, Latifa Echakhch, Maxwell Sterling, Kenichi Iwasa, Torkwase Dyson, Vimala Pons, Kali Malone, and Nhu Xuân Hua, with whom she develops a plural, hybrid and constantly evolving artistic language. She is currently collaborating with Ola Maciejewska, Oona Doherty and Nina Santes.



Mark Lorimer

YOU OWN EVERYTHING!*

Let's make something small. A dance, a few steps. A sequence of gestures. Something brief and precise. Then let's pass it on to someone else - in ten minutes, no more. Any detail that cannot be transmitted within that time will either prove unnecessary or remain waiting to be completed by those who receive it.

The material will travel through the group. It may be reversed, turned inside out, reduced, expanded in space, exploded in time, or compressed until it becomes almost nothing. Anything is possible, provided it can be named and articulated.

This workshop is a conversation about authorship, transmission, and transformation - about how dancers elaborate, reshape, embellish, or simplify the material that passes through their hands and bodies. Even with material that seems impossible, transformation finds a way. I am constantly amazed by how much we dancers can do with almost anything.

Questions of ownership are alive and often contested in the dance world. Here, temporarily, the answer is simple: everyone owns everything that happens in the room. A space for speaking up without taking power.

Come ready to create, to mis-transmit, to steal greedily, and to transform shamelessly.

*Idea stolen from *Paris Is Burning* (1990).

A graduate of the London Contemporary Dance School in 1991, Mark Lorimer is a dancer, choreographer, teacher and rehearsal director. As a performer, he has worked with Anne Teresa De Keersmaecker, Thomas Hauert, Deborah Hay, Alix Eynaudi, Boris Charmatz, Marten Spångberg, Alain Buffard, Jonathan Burrows, Liz Santoro and Pierre Godard, Marlène Saldana and Jonathan Drillet, among others.

As a choreographer, *Canon and on and on...* (2021) is his latest creation, produced for La Bâtie Festival in Geneva. As a rehearsal director, he has worked on several Rosas productions, including *Rain* and *Vortex Temporum*, as well as a project dedicated to the retranscription of *Zeitung - Zeitigung*.

He regularly teaches composition in response to musical scores, notably at La Manufacture in Lausanne and at the CNDC in Angers, where he also serves as an educational advisor. In summer 2026, he will begin collaborating with Trajal Harrell for the first time on a new creation scheduled for autumn 2026.



Yuval Pick

PRACTICE – WHAT DANCES BETWEEN US

Practice is a method based on guided improvisation. It seeks to reconnect each movement with its organic and intimate depth. It invites participants to (re)discover their unique bodily identity, as well as a freer relationship to space and others. With Practice, movement is no longer simply about following trajectories, holding positions, or executing technical gestures. Instead, it engages both the inner and outer dimensions of movement through intentional actions marked by subjectivity. I become involved and create new relationships between inside and outside, and within my own bodily interior. Action takes place simultaneously within me, outside me and in the space between. With Practice, the aim is not only to dance, but to “dance-ify”: to dance-ify one’s relationship to oneself, to space, and to others.

“During this workshop week, we will use Practice to create sensitive and playful situations rooted in one of the method’s key foundations: the in-between space. We will also connect these experiences to music. Your music, my music, our music - deepening both the experience itself and our encounter with one another.”

Yuval Pick has developed a distinctive choreographic language that moves beyond the influences that shaped his early career. From one creation to the next, he explores the relationship between movement and music, weaving new dialogues, blending rhythms, and reshaping space. His works, often created in close collaboration with composers, take the form of rituals in which a constantly shifting balance between individual and group is invented. Trained at the Bat-Dor Dance School in Tel Aviv, he danced with the Batsheva Dance Company before pursuing an international career and later joining the Lyon Opera Ballet. In 2002, he founded his company The Guests and served as director of the National Choreographic Center (CCN) of Rillieux-la-Pape from 2011 to 2024. In 2025, he created *Lignes Sauvages*, a work based on his Practice method.



Philomène Jander

CRASH

Philomène Jander is a dancer and choreographer based between Paris and Marseille. She graduated from P.A.R.T.S. in 2022. Developing both a performer's and a creator's practice, she has worked since 2023 with Nêmo Flouret as an artistic collaborator (*Derniers Feux*, 2025) and performer (*900 Something Days Spent in the XXth Century*, 2023; *Dance Parc: a Playground Project*, 2024; *900 Satellites*, 2024; *Derniers Feux*, 2025).

She also collaborates with Simon Le Borgne (*Ab Libitum*, 2025), Zoé Lakhnati (*This is la mort*, 2025), and Solène Wachter (*Machine à spectacle*, 2026), serving as choreographic assistant, artistic advisor or outside eye. She took part in the collective creation *Gush is Great*, which won Danse Élargie 2024 and was selected for Aerowaves 2025. In 2024, she created her first solo, *Do We Need a Body to Dance?*, which was notably presented at the Trente Trente Festival in 2026.



Jeanne Pesle

From the Mat to the Variation

“This training proposes a bridge between two demanding disciplines, offering dancers the opportunity to develop a taste for alignment and effort, supported by conscious breathing. The approach explores different aspects of yoga practice and how they can support classical dance, leading all the way to a choreographed sequence. The training includes dynamic postures and active stretching, as well as floor work that encourages relaxation and flexibility. Breathing exercises (pranayama) and meditation complete the session.”

Trained in classical dance, Jeanne Pesle entered the Paris Conservatory of Dance in 1993. She danced with the CCN-Ballet de Lorraine under Pierre Lacotte before continuing her career with the Bordeaux National Opera Ballet under Charles Jude. Practicing yoga since 2004, she trained in the United States with Bikram and Dharma Mittra. Upon returning to Paris, she collaborated with Lucinda Childs and deepened her expertise in Ashtanga, Vinyasa, Yin Yoga, and the De Gasquet method. She draws valuable tools from these practices that enrich her dance teaching. Since 2019, she has been a faculty member at the Paris Conservatory of Dance and also teaches professional companies, including the Lyon Opera Ballet, CCN-Ballet de Lorraine, and Ballet national de Marseille.



Stefany Ganachaud

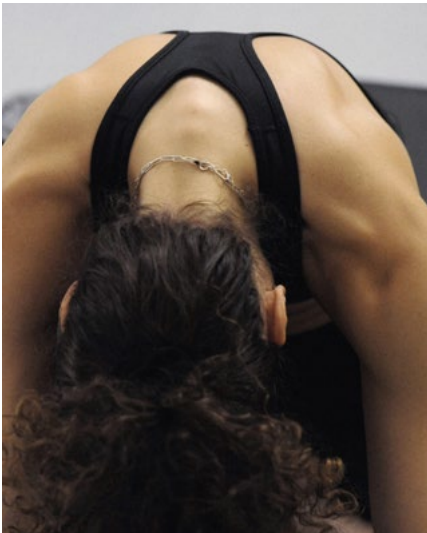
Yoga and the Dancing Body

“The workshop is structured in three parts: a dynamic yoga class of approximately 1 hour and 30 minutes, a dance session of about 1 hour designed to engage the body in space, and a 30-minute yin yoga practice focused on release and deep stretching.”

Trained in contemporary dance, Stefany Ganachaud joined Odile Duboc’s company at the National Choreographic Center (CCN) of Belfort in 1995. She danced for and assisted the choreographer for fifteen years.

As a choreographer, she has collaborated with theatre directors including Ludovic Lagarde, Guillaume Vincent and Denis Marleau. She has also contributed to actor training programs at the École Régionale d’Acteurs de Cannes et Marseille, Théâtre national de Strasbourg, Comédie de Reims, and Théâtre National de Bretagne.

She began practicing yoga in 2004 and later trained in Hatha, Vinyasa, and Yin Yoga in France, India, and Canada. Together with dancer Hamid Allouache, she developed an inclusive and adaptive yoga workshop for mixed-ability participants, which she regularly leads at Modo Yoga Paris. Since 2017, she has also practiced as a massage therapist.



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