

La Peau de l'Espace

A solo by Yasmine Hugonnet

2021/2022 creation



La Peau de l'Espace

Yasmine Hugonnet

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La Peau de l'Espace

What is this invisible body that touches us all? Which vibrates between our skins? Who is the support of our fictions and our imaginations?

La Peau de l'Espace is a solo that was born from the desire to make the spectators feel, see and hear the motor thoughts that animate the work of creation.

La Peau de l'Espace puts into body concepts of bodily presence. Where does the form in dance begin and end? What is a localised body? How to materialize gravity? Proprioception? What information is exchanged between a body and an audience?

The articulation of thought in movement is perceived. Words and speech are combined with movements to move the gaze and attention of the audience.

A danced and poetic oratory form

What is our perception of form? How is it constructed with our senses?

I have been working for several years on the articulation of immobility and movement at the same time, and in the same body. This way of composing the dance between deployment and stability invites the spectators to a game with the visible and the invisible made of persistence and transformations.

The making of form

The very word "form" is subject to preconceived ideas. Whether a body is animate or inanimate, mobilised by its own will or passive, it speaks to the space in any case. Over the years, my relationship to form has changed completely. I now think with the body of the space. In order to be able to hold a movement, I rely on the energetic space around me, I clearly compose in my perception the space outside me that is touched, emptied or

penetrated. Perception is built up through a creative awareness of how space is affected. Everything changes if we stop thinking that we have to do everything alone. Our presences are in relation to the invisible, or to put it another way, the space-time and the memory that links us with other living beings.

For *La Peau de l'Espace*, a fundamental question is put before the audience. The term "form" is very rich: what is called form in dance, how do we make a form? How do we receive it as spectators? What is its perceptive mobility? How does our perception shape our relationship to the world?

In order to better understand the specificity of perception, we will be interested in the conditions of the body in specific situations, notably out of gravity, echoing the experiences of astronauts: the state of passivity, of rest, does not have the same postural forms on earth as in space.

Then also by observing the cases of people who have lost the sense of proprioception, and therefore the ability to locate their own limbs, except by visual confirmation.

The so-called "passive" forms, i.e. those that are not held muscularly, escape us, it seems to me; they are part of a zone close to gravity that appears to us in the composition of our perceptive field as "without destination.

The aesthetic question of form in dance manifests itself in a very specific way in our difficulty in recognising these "so-called passive forms" as form, and thus in memorising them.

I understand more and more clearly how what I call "a place" or "a posture" is in fact animated by a particular anatomical fiction. In an 'x' posture, I feel not only a particular physical situation but how it redistributes new roles to different parts of my body. Some change in size, others intensify, for example, and so my body schema changes. These changes in sensation alter the representation of what I dance with. These anatomical fictions seem to be constructed not only with the body but also with the surrounding space. The perception of the external space is also altered and fictionalised.

It was while transmitting the score of the Recital of Postures to a group of dancers that I dared to share the fictions contained in the writing and that I realised their importance and their evidence.

The impact of space

When I reread Bachelard, I was delighted to read his words on the poetics of the inside and the outside, which cannot be separated. In spoken language, it is difficult for us not to represent these spaces in a hermetic way.

"In this way of the reverie of immensity, the real product is the consciousness of enlargement. [Immensity is within us. It is attached to a kind of expansion of being that life represses, that prudence stops, but that resumes in solitude. As soon as we are still, we are elsewhere; we dream in an immense world. Immensity is the movement of the immobile man. G. Bachelard, L'immensité intime.

Playing with the memory of immaterial objects in space

What appeals to me in *La Peau de l'Espace* is the weaving of anatomical fictions and the poetry of space that the spectators can perceive.

The fictions are born and disappear, they do not constitute the skeleton of the dramaturgy, but they are appearances. The performance is not a story, it is a dance that travels with apparitions. What persists is the relationship between the dancer and the audience, who together come into contact with the imaginary. With what is between, around, what connects, the void, our skins in contact through the air and all the fictions that appear.

Dance gives rise to figures but also to spaces outside the body or sometimes even to invisible objects. The obvious example is the work of the mime, which makes us "see" an invisible object and makes the spatiality of this object persist over time. Mime plays with objects that are often quite concrete: a door, a wall etc. With dance, I try to show the invisible in a slightly different way. I would like to explore what anatomical fictions produce for the spectator in space.

What quality of presence?

"To let oneself be seen in the process of feeling, to travel from the other to oneself": I would like a generous presence that invites one to delicately feel a plurality of states and particularly the journey between "being with the other" and "entering a fiction". Perhaps the two states can also coexist.

Several of my pieces open with a figure: whether it is a body standing in profile just before a walk, or a body slumped and suspended just before a fall... For *La Peau de l'Espace*, I want to leave the space for a look to be addressed, through a smile and a touch. The fiction is not established. They will be born and die several times.

How far do the mirror neurons take us? The ones that allow us to project potential sequences of gestures? How is the poetry of gesture woven into this empathetic relationship?

This is a piece for which I wish to preserve enough openness to resonate with the intimate and collective current events that we will be going through during this year and above all to open up a few gaps to invite the spectators to experience a participative empathy during the performance.

A printed object

For all the research that *La Peau de l'Espace* activates, a small booklet will be distributed at the end of each performance. A printed object of several pages that can be kept at home, but which can also be found in pdf format on the company's website, and which allows you to experience space once again by opening it.

This small edition includes drawings, sentences, excerpts from interviews that accompanied the research, resources and experimental devices to do at home.

Possible languages

The original language is French, but it can also be produced in English. On tour, we will integrate passages with possible parts in Italian or German.

Weaving a specific scenographic link with each place

La Peau de l'Espace can be seen in a theatre, a museum, a classroom, a library... any place that allows us to organise a space dedicated to vision or to show a body, words... The layout is preferably bi-frontal or in an arc.

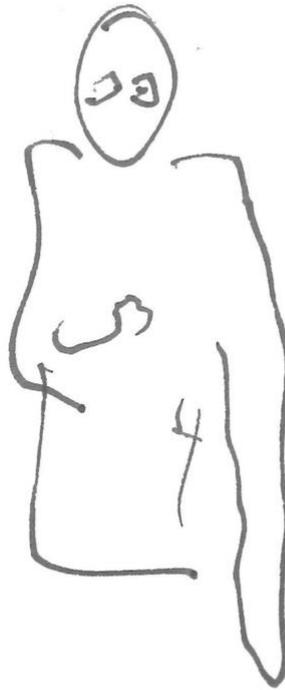
In this projection space, the spectator can "see" several things: the presence of gestures as well as the void.

There is no particular scenography created for this show. A specific work will be done beforehand and according to the specificity of the place that welcomes us, to invent the adequate scenographic device and weave the show in relation to a particular place.

Sound

The sound engineer's work will be to accompany the sounds produced and the texts spoken by the performer.

La Peau de l'Espace is a modular solo. Depending on the venue in which it is presented, it can take various forms and stage different forms of address: a choreographic score (first opus), a performed recital (second opus) or a combination of the two.



BIOGRAPHIES

Yasmine HUGONNET - dancer & choreographer



Yasmine Hugonnet is a choreographer, dancer, and researcher, born in Montreux in Switzerland. From 2 to 6 years old she lived in Mali. Back in Switzerland she started dancing ballet and at fifteen moved to contemporary dance. She studied at National Superior Conservatory of Dance in Paris, interested by contact improvisation, Butoh and composition. In 2000, after few months in New York (Trisha Brown, Movement Research workshops...) She started creating in the frame of the collective of

artists Synalephe, exploring various frame of performances, site specific, interactive pieces, video works, and a practice of dance and performances with visually impaired persons, spending two years in Taiwan.

As she looked for a more critical context, she moved to The Netherlands joining a Master Degree in Choreography called "Dance Unlimited" program (2003-2005); half practice and theoretical based master degree, she researched upon the notion of "Presences" in performances, studied Butoh and Laban Movement Analysis. In 2006, Laureate of MapXXL program by European Pepinières for Young Artists, she went to Ljubljana Slovenia for an artist residency where she collaborates with various artists and institutions (En Knapp, Maska, Plesni Theater). With a focus on embodiment and vision, she created RE-PLAY (2006) a trio that was invited at Impulz Tanz (8:Tensions) Festival in Vienna, Tanzhaus NRW Dusseldorf, Gibanica Slovene Dance Platform in Ljubljana. Then Latitudes de Pose (2007), a solo that has been presented at Mladi Levi Festival Ljubljana, Festival Arts Danthé in Paris, Les Incandescences Festival... She kept working in close collaboration with the Slovene scene and developed a site specific piece Of Other for the City Museum in Ljubljana and a group piece AAAAA, Solo for four voices, (2008-2009) that co-produced by Maska Slovenia and Tanzhaus NRW Düsseldorf.

From 2009 to 2013 she took a long period of research that is followed by the constitution of her Company Arts Mouvementés in Lausanne and three solos: Le Rituel des Fausses Fleurs in 2013, Le Récital des Postures in 2014, (invited by Swiss Dance Days 2015, Brigittines International Festival Bruxelles, Swiss Cultural Center Paris, ADC Geneva, Bonn International Solos festival...). La Traversée des Langues (2015) premiered at Festival Les Printemps de Sévelin, Programm Commun Vidy & Arsenic.

In this period she developed her dance language with a focus on the relation between postures, attention and imagination. Deepening her understanding of the movement of attention, the germination of figures, the idea of postures as containers; within her processes she developed a practice of ventriloquism. Her work has been oriented by few important encounters such as Peter Goss, Odile Rouquet, and Lisa Nelson.

She is associated artist for two years (2015-2017) with Théâtre de Sévelin 36 in Lausanne.

In 2016 she created La Ronde / Quatuor at Festival Rencontres chorégraphiques Internationales de Seine-saint-denis and Venezia Dance Biennale.

In March 2017, she presented Se Sentir Vivant, a new solo at the Festival Programme Commun à l'Arsenic, Lausanne. In 2017, Yasmine Hugonnet received the Prix Suisse de Danse (Création actuelle de danse) for Le Récital des Postures. The solo Se Sentir Vivant was also selected for the Swiss Dance Days in Lausanne in February 2019.

From 2018, she is supported by the Théâtre de Vidy (Lausanne): she creates the CHRONOLOGICAL trio, selected for a tour in Switzerland by the Fonds des Programmateurs, and presented in several venues in France, Italy and Belgium. In September 2019, she created and presented the in situ project Extensions in Bellerive Park with twelve performers from the Lausanne region. In 2020, she created *Seven Winters* with seven performers, which premiered from 22 to 26 September 2019 at the Théâtre de Vidy, and coproduced by Theatre Les 2 Scènes in Besançon (as part of the European Interreg programme), and programmed at Festival D'Automne 2020.

In October 2019, she began a three-month residency in Palermo as part of Palermo calling, a project set up by the Swiss Institute at Palazzo Butera. In December 2019, she presented several projects in this context: an adaptation of the Extensions project with Italian dancers, as well as the solos Se Sentir Vivant and Le Rituel des Fausses Fleurs.

In 2020, Yasmine Hugonnet was awarded the Label + Romand with his project Les Porte-Voix planned on

2022. Yasmine Hugonnet/ Arts mouvementés is currently contracted with the city of Lausanne and the Canton of Vaud for a period of three years, 2020-2022.

Michael NICK - Artistic Collaborator

Michael Nick is a violin player and composer he has collaborated with Yasmine Hugonnet for many projects since 2007. For this creation, Michael Nick accompanied the work process, without producing music. Born in Mainz, Germany, he started playing the violin at the age of 8 with Peter Heil at Peter Cornelius Konservatorium in Mainz. At the age of 12 he became a pupil of Erwin Amend's composition who was a pupil of Paul Hindemith. At the age of 17 he left Germany, moved to Paris to play with Hungarian saxophonist and composer Yochk'o Seffer (Progressive Rock); at the same time, he took lessons with Maryvonne Le Dizès (Ensemble Intercontemporain). He then collaborates with many musicians and groups such as: Art Zoyd, Siegfried Kessler, David Liebman, Angélique Ionatos, Jean-Marie Machado, NOHC by Didier Petit, Pablo Cueco, Michel Doneda, Daunik Lazro, Claude Tchamitchian, Sophie Agnel, Ramon Lopez, Cesar Stroschio, Orient Express Mouving Shnorer, Michael Riessler, Jérôme Noetinger ... QUAT NEUM SIXX / D.Lazro (saxophone), S. Agnel (piano prepared), J.Noetinger (electro-acoustic device), M.Nick (violins) Michael Nick develops his own musical projects (Dis Tanz, Rain Behind Eyes, Need Eden, ...) and creates music for the live show, especially in Switzerland for choreographers Yasmine Hugonnet (AAAAA solo four-part, D 'ICI LA, Sliding Matters'), Jean Marc Heim (Superflux), also for the Portuguese puppeteer Igor Gandra (Dura Dita Dura), the French director Corinne Frimas (The campaign).

Dominique DARDANT - créateur lumières

After discovering his profession by chance at the Théâtre de Chaillot in Paris (F), Dominique Dardant began to learn it and practice it in France before responding to an announcement that led him to the Théâtre Populaire Romand (La Chaux-de-Fonds CH), then in various Swiss companies, starting with the Theater for the Moment (Bern CH), Sinopia - Dance Ensemble (La Chaux-de-Fonds CH) and then everywhere between Zurich and Geneva (CH). In recent years, after an episode as a technical manager at Expo 02, a certain fidelity to the Festival de la Cité, he made interesting meetings (Denis Maillefer, Philippe Saire, Andre Steiger, Diane Decker, etc.) while continuing to work with Dominique Bourquin. Between creations and tours, he sometimes finds himself doing staged by various authors (Tsvétaïeva, Corman Auster, ...). He accompanies Yasmine Hugonnet since "The Ritual of Postures", and thus created the light of her last shows (La Traversée des langues, La Ronde, Se Sentir Vivant, Chronological, Seven Winters).

Stéphanie BAYLE - assistant

After training with the Geneva Junior Ballet, Stéphanie Bayle became the interpreter of several companies: Alias, Cie 7273, Cie Gilles Jobin, Rafaële Giovanola/Cocoon Dance, Tabea Martin. From 2012, she begins an intense and rich collaboration with choreographer Cindy Van Acker and dances in the pieces Diffraction, Helder, Zaoum, Obvie, Speechless Voices, Without References (creation 2020). She also became the choreographer's assistant on the pieces she created for other structures (P.A.R.T.S, Ballet de Lorraine, Ballet du Grand Théâtre de Genève,...) and thus joined Romeo Castellucci's artistic team for her opera productions. In 2018, she was featured in the cover of Lucinda Childs' plays directed by Ruth Childs. She began to develop her personal work and co-directed *Sous le monde*, a sound, choreographic and video performance with the musicians' collective Tout Bleu and the visual artist Delphine Desprès. She also collaborates with Louis-Clément Da Costa and electronic music composer POL on the creation of the piece *Hubbub*. In 2019, she created her association *Protagonistes* and worked on the design of the piece *Fresque*, in collaboration with musician and composer Simone Aubert. In 2019 she met Yasmine Hugonnet, performed and assisted her in the creation of the performance *Extensions* at the Théâtre de Vidy and joined the cast of her next creation *Seven Winters*.

PROJECTS – 2013 / 2020

VIDEOS LINKS

LE RITUEL DES FAUSSES FLEURS (2013) - solo – 25 min

<https://vimeo.com/74737983>

LE RECITAL DES POSTURES (2014) - solo – 50min

<https://vimeo.com/96731701/7cac95eb0d>

LA TRAVERSÉE DES LANGUES (2015) - solo – 50min

<https://vimeo.com/140572936>

LA RONDE/QUATUOR (2016) – 4 danseurs - 55 min

<https://vimeo.com/188049403/6ca8cd19f0>

SE SENTIR VIVANT (2017) – solo - 45 min

<https://vimeo.com/218018586/c3eaec6bcf>

CHRO NO LO GI CAL (2018) – trio - 50 min

<https://vimeo.com/329111845/7ea3113369>

EXTENSIONS (2019)

Performance in situ - 12 danseuses.rs - 45 min

<https://vimeo.com/374770102/d3a947d080>

SEVEN WINTERS (2020) - 7 danseuses.rs - 1h10
<https://vimeo.com/497259678/4a8fac1c6f>

PROJECTS – 2013 / 2021

SEVEN WINTERS - September 2020 creation at the Théâtre de Vidy-Lausanne
Photo: Anne-Laure Lechat



EXTENSIONS (2019) – Site-specific performance – Photo: Anne-Laure Lechat



CHRO NO LO GI CAL (2018) – trio – 1h – Photo: Anne-Laure Lechat



SE SENTIR VIVANT (2017) – Solo – 45 min – Photo: Anne-Laure Lechat



LA RONDE (2016) – Quartet – 55 Minutes - Photo: Anne-Laure Lechat



LA TRAVERSÉE DES LANGUES (2015) – Solo - Photo: Anne-Laure Lechat



LE RECITAL DES POSTURES (2014) – Solo – 50 min – Photo: Anne-Laure Lechat



TOURING HISTORY - 2013 / 2021

2021

LA RONDE / Quatuor (2016)

- 11-12.06.2021 – Teatro Di. Roma – Rome (IT)
- 11.09.2021 – She Festival – Le Caire (EGY)
- 18-19.09.2021 – CDCN Le Dancing - Dijon (FR)

EXTENSIONS (Création 2019)

- 26.06.2021 – Festival Extension Sauvage – Combourg (FR)

SE SENTIR VIVANT (2017)

- 27.06.2021 – Festival Extension Sauvage – Combourg (FR)

Préambule à La Peau de l'Espace (solo)

- 10-11.07.2021 – Festival de la Cité – Lausanne (CH)

CHRO NO LO GI CAL (Création 2018)

- 20-21.08.2021 – Festival International Les Brigittines – Bruxelles (BE)

LA PEAU DE L'ESPACE (création 2021)

- 24-28.11.2021 – Théâtre de Vidy – Lausanne (CH)
- 2-3.12.2021 – Festival Next / Espace Pasolini – Valenciennes (FR)

2020

LE RECITAL DES POSTURES (2014)

- 03.03.2020 - CCN Montpellier – Montpellier (FR)

CHRO NO LO GI CAL (Création 2018)

- 04.04.2020 - XING – Bologna (IT) – *Reporté*
- 18-19.08.2020 – Festival International Les Brigittines – Bruxelles (BE) – *Reporté*

EXTENSIONS (Création 2019)

- 08.08.2020 – ADN Danse Neuchatel @ Latenium – Hauterive/Neuchatel (CH)
- 29-30.08.2020 – KASERNE – Bâle (CH)

SEVEN WINTERS (Création 2020)

- 23-27.09.2020 – Théâtre de Vidy – Lausanne (CH)
- 14-16.10.2020 – Atelier de Paris CDCN / Festival d'Automne – Paris (FR) – partiellement annulé
- 08-09.12.2020 – Les 2 Scènes – Besançon (FR) - reporté
- 11-12-13.12.2020 – ADC – Genève (CH) - reporté

2019

EXTENSIONS (Création 2019)

- 14.09.2019 - Théâtre Vidy – Lausanne (CH) – 2 représentations
- 07.12.2019 - BAM / Istituto Svizzero – Palerme (IT) – 1 représentation

PARTITA (Création 2019)

- 20.04.2019 – Eglise St-François Lausanne – 1 représentation

CHRO NO LO GI CAL (Création 2018)

- January 18-19, 2019 / 18-19 janvier 2019 - Atelier de Paris CDCN – Vincennes (FR)
- January 24th, 2019 / 24 janvier 2019 - Théâtre de St Quentin (FR)
- April 3-4 th, 2019 / 3-4 avril 2019 – Festival Programme Commun – Lausanne (CH)
- May 4th-5th, 2019 / 4-5 mai 2019 – Gessnerallee – Zurich (CH)
- May 28th, 2019 / 28 mai 2019 – Théâtre Populaire Romand – Chaux-de-fonds (FR)
- Oct 1st, 2019 / 1^{er} octobre 2019 – LAC – Lugano (CH)
- Oct 9-12 / 9-12 octobre 2019 – ADC – Genève (CH)
- Nov. 6 / 6 novembre 2019 – Danae Festival – Milan (IT)
- Nov 8-9 / 8-9 novembre 2019 – TLH – Sierre (CH)
-

LE RECITAL DES POSTURES (2014)

- January 22nd, 2019 / 22 janvier 2019 - Théâtre de St Quentin – St Quentin en Yvelines (FR)
- February 13-14, 2019 / 13-14 février 2019 - Théâtre de Nimes - Nimes (FR)
- May 22-23 / 22 et 23 mai 2019 – Temple Allemand / Centre de Culture ABC – Chaux de Fonds (CH)

SE SENTIR VIVANT (2017)

- February 8-9 / 8-9 février 2019 – Swiss Dance Days / Théâtre de Vidy – Lausanne (CH)
- May 15th / 15 mai 2019 – Hiver de danses / Musée d'art et d'histoire – Neuchâtel (CH)
- Sept 26 / 26 sept 2019 – Festival Echelle Humaine / Lafayette Anticipations – Paris (FR)
- Oct 19th, 2019 / 19 octobre 2019 – Teatro Mosca – Sintra (PT)
- Dec. 7th, 2019 / 7 décembre 2019 – BAM / Istituto Svizzero – Palerme (IT)

LA RONDE / Quatuor (2016)

- March 14-15 / 14-15 mars 2019 – Eglise St François – Lausanne (CH)

LE RITUEL DES FAUSSES FLEURS (2013)

Transmission / Reprise avec la danseuse Ilaria Quaglia en 2019

- 05.05.2019 – Fête de la danse – Zurich & Genève (CH) – 2 représentations
- 07.12.2019 – BAM / Istituto Svizzero – Palerme (IT) – 1 représentation

2018

Prix Suisse de danse 2017 – Création actuelle de danse - pour Le Récital des Postures.

CHRO NO LO GI CAL (Création 2018) - Nombre de représentations : 6

- November 6-10, 2018 / 6-10 nov. 2018 - Théâtre Vidy – Lausanne (CH)
- December 1st / 1^{er} décembre - Centro di produzione sui linguaggi del corpo e della danza – Florence (IT)

LE RECITAL DES POSTURES (2014) - Nombre de représentations : 4

- Jul. 26-27, 2018 / 26 et 27 juillet 2018 - Festival Mimos – Périgueux (FR)
- Jan. 19-20, 2018 / 19 au 20 janvier 2018 - International Mime Festival – London (UK)

SE SENTIR VIVANT (Création 2017) - Nombre de représentations : 1

- March 25th, 2018 / 25 mars 2018 - Museo Vela – Ligornetto (CH)

Mon chien, durant toute l'observation, a eu un comportement normal (Création 2018)

- March 23d, 2018 / 23 mars 2018 – Création avec Vincent Thomasset – Festival Sidération – Paris (FR)

2017

SE SENTIR VIVANT (Création 2017) - Nombre de représentations : 13

- Nov.25 th, 2017 / 25 nov. 2017 – Next Arts Festival/Espace Pasolini , Valenciennes (FR)
- Nov.5 th, 2017 / 5 nov. 2017 –Danae Festival , Milan (IT)
- Oct 10-12, 2017 / 10-12 oct. 2017 – Centre Culturel Suisse, Paris (CH)
- Oct 4th, 2017 / 4 oct. 2017 –French Premiere - Festival Actoral, Marseille (FR)
- Sept 30th, 2017 / 30 sept.2017 – German Premiere - Internationales Bonner Tanz Solo Festival, Bonn (DE)
- Sept 26th, 2017 / 26 sept. 2017 – Italian Premiere - Festival Contemporanea 17, Prato (IT)
- Mars 22nd-Mars 26th / 22 – 26 mars 2017 – Arsenic / Festival Programme Commun – Lausanne (CH)

LE RÉCITAL DES POSTURES (2014) - Nombre de représentations : 23

- Dec. 17, 2017 / 17 dec. 2017 – Kunsthaus - Zofingen (CH)

- Nov 16-17, 2017 / 16-17 nov. 2017 - Théâtre de Vidy, Lausanne (FR)
- Oct 21th, 2017 / 21 oct. 2017 - Seoul International Dance Festival, Seoul (KOR)
- Oct 3th, 2017 / 3 oct. 2017 - Festival Actoral, Marseille (FR)
- July 9th-19th / 9 au 19 juillet 2017 - Selection Suisse en Avignon / CDC-Les Hivernales – Avignon (FR)
- May 29th, 2017 / 29 mai 2017 - Festival Tanec Praha - Prague (CZ)
- May 18-19 / 18 et 19 mai, 2017 - Potsdamer Tanztage - Potsdam (DE)
- Jan. 12-17, 2017 / 12 au 17 janvier 2017 - Théâtre de la Cité Internationale à Paris en janvier 2017 – Paris (FR)

LA RONDE (2016) - Nombre de représentations : 3

- May 10-12th, 2017 / 10-12 mai 2017 - Palazzo Fortuny - Venise (IT)

2016

LE RÉCITAL DES POSTURES : Sélection Aerowaves Twenty 2016

LE RÉCITAL DES POSTURES (2014) - Nombre de représentations : 8

- 2 décembre 2016 - Mantica Festival - Cesena (IT)
- 3 novembre 2016 - Romaeuropa - Rome (IT)
- 1 novembre 2016 - Theater aan het Vrijthof - Maastricht (NL)
- 1 et 2 octobre 2016 - Hiroshima - Barcelona (ES)
- 2 septembre 2016 - Tanzmesse - Düsseldorf (DE)
- 14 mai 2016 - Festa danzante - LAC Lugano (CH)
- 22 avril 2016 - Spring Forward - Aerowaves Platform, Pilsen (CZ)

LA RONDE (2016) - Nombre de représentations : 6

- 25 septembre 2016 - Teatro Metastasio Stabile della Toscana - Prato (FR)
- 22 juin 2016 - création 2016, Première Italienne, Biennale de danse de Venise (IT)
- 26-27 mai 2016 - Première Française - Rencontres Chorégraphiques Internationales de Seine-Saint-Denis – St Denis (FR)
- 6-7 février - création 2016 - Première Suisse - Festival Les Printemps de Sévelin - Théâtre Sévelin 36, Lausanne (CH)

UNFOLDING FIGURES (2016) - Nombre de représentations : 4

23-26 juin 2016 - création 2016 - College Danza 2016 - Biennale de danse de Venise (IT)

2015

LE RÉCITAL DES POSTURES (2014) - Nombre de représentations : 12

- 2-6 décembre 2015 - ADC - Genève (CH)
- 15 novembre 2015 - Tanzfestival Winterthur (CH)
- 1 octobre 2015 - Contemporanea festival, XIIIa edizione - Prato (IT)
- 21 juin 2015 - Festival Teater Im Ballsaal - Bonn (DE)
- 19 et 20 Février 2015 - Sélection Swiss Dance Days 2015 – Zurich (CH)
- 28 et 29 janvier 2015 - Centre Culturel Suisse - Paris (FR)

LE RÉCITAL DES POSTURES – EXTENSIONS (2015) - Nombre de représentations : 7

- 16-18 octobre 2015 - LE RÉCITAL DES POSTURES - Extensions, UMANO, Cantieri Internazionali sui linguaggi del corpo e della danza, CANGO - Florence (IT)
- 25-28 juin 2015 - LE RÉCITAL DES POSTURES - EXTENSIONS, Biennale College Dance 2015 - Biennale de Venise (IT)

LE RITUEL DES FAUSSES FLEURS (2013) - Nombre de représentations : 2

- 22-23 août 2015 - Festival International des Brigittines - Bruxelles (BE)

LA TRAVERSÉE DES LANGUES (Création 2015) - Nombre de représentations : 2

- 19 et 20 mars 2015 - Première Suisse, Festival Les Printemps de Sévelin - Théâtre Sévelin 36 – Lausanne (CH)

2014

LE RÉCITAL DES POSTURES (2014) - Nombre de représentations : 4

- 27-28 août 2014 - Festival international des Brigittines - Bruxelles (BE)
- 19-20 mars 2014 - Création au Festival Les Printemps de Sévelin - Lausanne (CH)

LE RITUEL DES FAUSSES FLEURS (2013) - Nombre de représentations : 2

- 28 et 29 juin 2014 - Évènement Arts Mouvementés au Local d'Art Contemporain – Vevey (CH)

2013

LE RITUEL DES FAUSSES FLEURS (2013) - Nombre de représentations : 5

- 4 et 6 Octobre - Plateforme Incidences – Fribourg (CH)
- 18 Juin - Festival Les petites Formes Décousues - Point Ephémère – Paris (FR)
- 20-21 mars - Création au Festival Les Printemps de Sévelin - Lausanne (CH)