

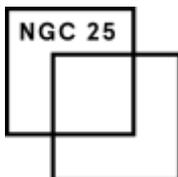
Salam

Project 2017

French-Palestinian creation

In collaboration with the city Bouguenais (44)

Cie ngc25 - Hervé Maigret



Company ngc25- company associated to Piano'cktail of Bouguenais (44)

Head office : 2, rue Paré - 44 000 Nantes –

Office address: Rue Ginsheim Gustavburg - 44 340 - Bouguenais - France

– +33(0)6 83 20 44 92– ngc25@ngc25.com- www.ngc25.com

The Company ngc25

Artistic and technical team

Direction / choreograph	Hervé Maigret
Choreograph assistant	Stéphane Bourgeois
Dancers	4 male dancers: 2 Palestinian dancers, 1 French dancer, 1 Ecuadorian dancer
Live music and music creation	Camille Saglio
Stage designer	Serge Crampon
Digital artist	Mickael Lafontaine
Light creation	Olivier Tessier
Sound control	Mathieu Roche
Stage management	Fabrice Peduzzi
Clothing	Martine Ritz
Documentary web-series	Didier Maigret

Administration

Distribution & administration	Noémie Barbereau
Administration and cultural actions	Adèle Bariller
Internationale distribution assistant	Valentin Deslandes
Production	Jean-Claude Remond

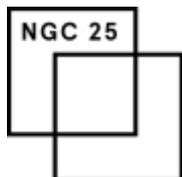
Adviser, author, historian: Sandrine Mansour-Mérien – *L'Histoire occultée des Palestiniens 1947-1953* (2013).

Show length: 55 minutes

Set size: 8 x 8 meters

Hervé Maigret founded ngc25 in 1998 with Nathalie Licastro and Stéphane Bourgeois. Ngc25's main goal is on one hand to interact with the spectators, and on the other to show another view of the dance; the democratic one. Enjoy the universe of this company, known for its professional quality. Ngc25's choreography is not just made of dance's steps, but also of a very artistic writing, that we can affiliate with the theatre.

The company is financially helped by the Region Pays de la Loire, the District Loire-Atlantique and the town of Bouguenais. Since 2016, it has a partnership with the show hall Piano'cktail in Bouguenais. In 2017, the company is certified by Institut français and the Foreign Affairs Ministry for the crossed year between France and Colombia.



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Calendar

Residence: January 2018

Première: 2nd of February 2018 at the Piano'cktail - Bouguenais (44)

Distribution: February / March 2018

Committed partnership: Piano'cktail in Bouguenais (44)

Ramallah Contemporary Dance Festival (Palestine)

Asked partnership:

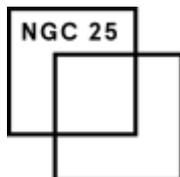
CCN Nantes
CNDC Angers
CCN Lorraine
CCN La Rochelle
CCN de Marseille - KLAP

CCN Lorraine
Biarritz CCN Malandain
CCN Tours
CCN Créteil
Le Nouveau Pavillon

Asked pre-purchase:

Théâtre de Verre / Châteaubriant (44)
Le Jardin de Verre / Cholet (49)
Le Carroi / La Flèche (72)
Le Triangle / Huingue (68)
Le Channel / Calais (62)
L'Odyssée / Orvault (44)
Capellia / La Chapelle sur Erdre (44)

Le Carré d'argent / Ponchâteau (44)
Le Champilambart / Vallet (44)
L'Arc / Rezé (44)
Théâtre de Montreuil-Bellay (49)
THV / St-Barthélemy d'Anjou (49)
Théâtre de l'Olivier / Istres (13)
Institut du Monde Arabe / Paris (75)



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SALAM

Choreography by Hervé Maigret- Ngc25
2nd semester 2017 Creation
Choreography for 4 dancers and 1 musician



There are 5 people on set, 4 dancers and 1 musician, 4 brothers as the 4 cardinal points and 1 axis, who is the center of the world and gathers all of them. They are here, together and united, the 5 men ; they open up the space by the motion, the freedom of the dancing bodies and also by the inner voice. A live voice that sound echoing their souls, it's a wave, it's music.

The blow is then the only instrument that accompanies the 4 "symbols" men. The set becomes the field of hopes offering to our mistaken views another truth. The sincerity of the bodies invades the horizontality, without any border limit, in a space of peace, while the voice vibrates in the verticality as for screaming to the Gods another Truth. They are Occidental, South Americans and Palestinians: they are humans...

They dance in joy, they dance without doubts, they dance their culture, they dance their religion, they dance...

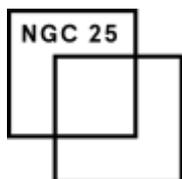
They are the air, the fire, the water and the earth and the 5th element that unites them.

They are the spring, the summer, the autumn, the winter and the 5th one that is the time.

They are East, South, West and North and the 5th one that is the center.

They are the taste, the touch, the smell, the sight and the 5th that is the hearing.

They are the 5 sons of the sun on mother earth, their space of peace...



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Genesis of the project

This play was born from meetings.

The meeting of the artist Camille Saglio, author, singer and musician in his company, Anaya. Singer engaged who, an afternoon of spring, invited me to come listen in his home a musical process he was experimenting. The voice is in the center of everything, without any other instrument he built with a system of loops recorded live. This results in a pure, true and strong music.

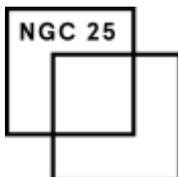
I needed a strong choreographic situation to shape up an idea that is still intangible but which convinced all my senses.

The meeting with François Baunez, Director of the Cultural Affairs of the city of Bouguenais, has been decisive. He presents me the partners of the city and also the one with Palestine. The artistic component is then left off because the choice of link with Palestine is purely politic. François Baunez then develops the attachments and links between this country and Bouguenais for me. My thoughts get stimulated and an idea comes up quickly.

The art is also source of political implication and allows the exploration of other paths... I show him my idea, the one of auditioning 2 Palestinian dancers and invite them the time of a creation on the spot, in Bouguenais and in other partner theaters in the county or not, during 1 month. Gathering 4 dancers on set with Camille Saglio and then offering for 1 other month a national tour to present the work but also to talk about this adventure, its construction: "Salam" is born. Everything still need to be build



Hervé Maigret



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Note of intention

My intention is to transmit, through the choreographic writing, an awakening in a peaceful state. With the notion of "freedom", searching the free gesture and free space. For this, I want to work on the detachment, because if we want to be free, we should detach ourselves from our reflexes and our vision guided by society and medias. If we want to be detached we have to learn to be free. The fear is today one cause of our frustration. Dancing "the peace" gets closer to the idea of fraternity and this will be my gesture and scenography concerns.

I want to interrogate myself on the notion of identity because we are often trapped by these questions: Who are you? Who am I? Our society taught us to identify ourselves with a label. When we meet someone, the conversation starts with these questions: What do you do? Where do you come from? Or even other questions about the culture, the country of origin... We identify the other by its vocation, his talent or his nationality, or other information that constitutes a social norm. We're looking for "entering in a norm", but isn't it also the beginning of politeness, decency in our relationships with others? Are we able to go beyond this in our relationships?

The identity is defined by the place of birth, the sex, the richness, the appearance, the politic, the sport, the beliefs, the religions, the race... These labels stuck together, we are reassured and have the impression of knowing the other. We carry the label ourselves...

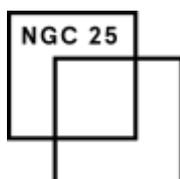
A label that is modulated depending on the place we are located, influenced by the exterior (medias, politics, religions) and by the news.

If we interrogate ourselves a little more we know very well that this label is different. What we really are doesn't only depend on the place we are from, our religion, our race... With our own interrogation, we are creating a feeling of insecurity and vulnerability. That is what's currently happening! I would then look in this creation for our true nature which will be, for each one of the interpreters finding the gestural truth, reflect of a creating spark which makes us dance. The differences will be exchanges forces and will promote the fact that we are diverse but identical in our ways to interrogate ourselves, live, breathe, watch, and love.

Reading bodies is then an open book on the sensitive. Understanding the life paths of each one and gathering them on the same way (voice). I want to explore the gestural quality of each one, I want to find the force and fragility, trace lines and see where they cross each other. I want to build roads and make them dance in a fertile field, symbol that the Earth is rich and full of hopes.

More than a dance, more than a politic act, isn't the artist vector to watch our world differently and bring another reasoning, other answers?

Hervé Maigret / December 2015



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Documentary web-series

During the whole process of the creation of the show “Salam”, it is planned that a documentary web-series accompanies the participants and informs internet-users on the progression of the project. Didier Maigret, filmmaker, will be in charge of reporting the key-moments of the creation and communicate on the show through the internet.

“The web-doc will tell us the adventure of a choreographic creation. The blog will allow internet users to interact with the choreographer during the creation. Videos of 2 or 3 minutes will observe how encounters are being created through relational links, weeks of rehearsal: an idea takes form and evolves until slowly existing and become a piece of art.

Have a look on the side of the music elaboration or clothing creation, or simply attending dancers’ warm-up during a work time that would lead later in the afternoon to 2 or 3 minutes of the final creation. The web-doc will show that a piece of work is always evolving.

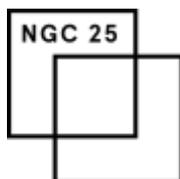
Eventually, the obligation to respect the agenda and fix a date for the première will stop the evolution of the creation. The aim is also to put the public in the centre of the creation process”, Didier Maigret.

Intention note for the web-doc realisation

“I will play on the duration of the video-shots that will establish an atmosphere, a tension when actors are using the whole frame and live in a delimited area. This researched immobility of the frame will remind the geopolitical situation of Israel and Palestine almost unchanged since decades.

I will use photos during the working sessions not to freeze the moment but to capture tensions, physical pains or onerousness of exercises: falls, instability. Those pictures will be commented by the protagonists themselves.

The documentary web-series will underline the slow process of choreographic creation in order to get reactions of the internet users. It is an initiation to the process of creation that must not omit the mistakes and fails of the work”, Didier Maigret.



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Camille Saglio, musician



"My artistic career is more located in the field of music but also been rubbing writing since a long time. In fact, since the beginning of my singing and guitar training, my melodies go with texts and poems I write myself. And at present I have written two theater plays.

When I turned twenty years old, I went to live in Bolivia for one year, on the highlands of El Alto. True school of life, this city and its citizens got me interested in sharing cultures. So, I started a new

musical project when I got back, in 2003, named SÖDI, which set poems to music from foreign countries while reproducing music accents from the country of origin, accompanied by Elina Palette on the flute and Julien Trefel on percussion. I was singing in Arabic, Hebrew, English, Portuguese, Catalan, Diola, Bambara and French.

Then I worked in Paris, graduated with a master's degree in French foreign languages, in an antenna of the catholic relief with asylum seekers. At the same time, in 2007, I started working with the accordionist Matthieu Dufrene for the concert's first part of Lo'Jo on a project around oriental poetry: it was the beginning of Manafina.

In 2008, I arrived to Nantes to work in a reception center for the asylum seekers and Manafina molt in group, where the percussionist Jonathan Albertier and clarinetist Gabriel Saglio, singer and founder of the Vieilles Pies, joined us.

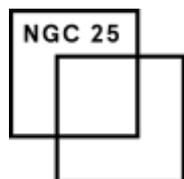
In 2009 a new project was born: the writing of a new "**Dis-leur que j'ai vécu**", also as its adaptation in 2010 with Jean Guitonneau, in theatrical monologue, interspersed with melodies and chants of the world.

In 2012, I created the project "**Les contes du bout de la branche**" with the storyteller and dancer Myriam Albertier.

In 2014, I get on stage with Didier Bardoux, for my second play: **En lutte !**, which is about the workers struggles and relocation.

In June 2016, I will accompany "**Nous, rêveurs définitifs...**" from Cie 14: 20 in the theater "Rond-point" during 5 weeks.

Since a few months, I in the middle of researches around the voice, equipped with my sampler. This project is about exploring without any limits the possibilities that offers the vocal apparatus. Influenced by my attachments to foreign cultures, this path sounds like mystic or instinctive breaths... it seems natural as soon as it goes together with a visual art like dance."



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Serge Crampon, plastic artist/stage designer

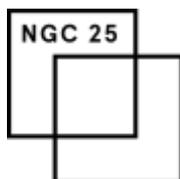


"We know instinctively the relatedness of the artistic creation with the oldest voices of the Earth: a little music that rings in the depth of rhythms and pictures. At every moment of his research and in any ways it takes, the original experience is something Serge Crampon rediscovers, relives and questions.

His work has naturally, from this hidden origin to the extreme possible, the deep movement and the sound of a stream that becomes a river, dragging sometimes earth on the way. The rigour of Serge Crampon is to not refuse this attraction that ends irrigating the whole piece of work.

In the original innocence, the absence has settled in; and the need of presence, the desire of the body to exist in a new way starts to search styles. And we hear the little music of Serge Crampon with these two notes: the first one is the being, the second one is the echo (as a mirror?), the void, and the joint guidance is the mediation of the absence and the presence that makes from the place simply natural a human place, a land. Art is not itself the victory on the nonsense, but it is surely one of the places where this fight will be decisive. And the more it takes risks, the more it is an act from human, and the better it say no to the night", *L'expérience originelle*, par Philippe Roy.

"Always in search for emotions, sensations and experiences, the "Salam" project gives me the opportunity to ask the question of the meaning and the progression, around an expression that I cherish, the one of the being and its condition. Beyond this, it is also sharing on the same time and place unit, an artistic work with evolving nature for a final date. This link to relation, to comparison, to knowledge complementarity, to artistic and technical competences are for me the major plus in this experience", Serge Crampon.



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Mickaël Lafontaine, digital artist

"My univers of creation is located at the cross-road of reality and digital, but also between art and social.

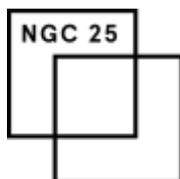
Indeed, on one hand I use video-projection and interactivity in order to include the digital part in the piece of work and make it live in the hands of the spectator who becomes then the creator. On the other hand, I develop since 2007 projects in co-creation with the education and voluntary areas in order to use art and the new technologies as a social changing factor.

I invite different languages, such as the generative art, video, sound sculpture, poesy or typography in order to create performances, stage designs and installations centred on human, matter and contemplation. I code my own application in order to insufflate life and evolutional and reactional behaviours to my artworks.

I develop projects in France and in Québec in collaboration with festivals, art centres, dancers and choreographs, universities, schools and children's hospital", Mickaël Lafontaine.

"In each project, I develop my own applications with the software *Processing*. I use different types of captors in order to connect my creations to sensibility: cameras, motion captures based on kinect, forms and colours recognition, augmented reality, 3D generative animations, sound captors, including vibration captors. My basis in electronics allow me to create or divert captors, including infrareds", Mickaël Lafontaine.

"I take part in multiple events such as the Elektra Festival (Montreal), the Mois Multi (Québec), the Astropolis Festival (Brest), the Scopitone Festival (Nantes), the Rhyzome Centre (Québec), the Topo Agency (Montreal)", Mickaël Lafontaine.



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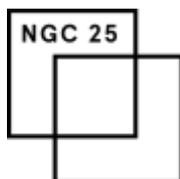
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Sandrine Mansour, historian, author

Sandrine Mansour is passionate about History and has a special interest for Arabic countries and the Israeli-Palestinian conflict. After a master's degree and a diploma from the University of the Sorbonne, she obtains her PhD at INALCO. Because of her studies on Palestine and Palestinian, she then commits herself to protection of refugees coming from Arabic countries and takes part in numerous conferences on Palestine History.

Sandrine Mansour becomes an English teacher, and then researcher in the Circle of researcher on the Middle-East. She organises a colloquium in the Senate around the perception of the Israeli-Palestinian conflict in the school books and will be, later, part of the Workgroup on "Israel/Palestine" in the school books in France.

Between 2003 and 2017, Sandrine Mansour publishes many articles and books. She collaborates also in the elaboration of two documentary-films and a film still related with Palestine. She gives today political accompaniment and advises for the decentralised cooperation of the district Loire-Atlantique with Palestine.



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Hervé Maigret / Choreographer,

artistic director of the company ngc25



Hervé Maigret starts the contemporary dance when he was a kid in his hometown L'Haÿ-les-Roses. During his teenage years he practices different styles of dance but he gets trained by Jose Limon with Sarah Sugihara. In addition, he follows the courses of floor barre with Robert Bestonso and Patrick Sarrazin and practices the classical dance basics in the school of Max Bozzoni.

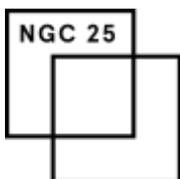
Rewarded many times, like in 1997 in the International Dance Contest of Paris, once he got the high school diploma, and after one year of art history studies in the school Sorbonne, Hervé Maigret integrates the National Choreographic Center of Nantes. He stays there 7 years and participates to 7 creations, 4 recovery roles and assists Claude Brumachon during the creation of: "Amants gris" in the National Conservatory of Paris. This is also the time when he meets Nathalie Licastro and Stéphane Bourgeois with whom he creates his own company: the company ngc25 (New Choreographic Group and 25 referring to his age).

He develops quickly a personal dance, mastering the choreographic technique and associates a cinematographic and theatrical look on the dance. He overflies the eras and attaches himself to the characters, conserving all his creations as they reflect emotions, the behavioral states of the human being taking inspiration from everyday life.

It's after his first duet "*Entre Cendres et Je*" presented during the Connivences of June 1998, festival organized by Claude Brumachon in the CCN of Nantes, that the young choreographer was spotted. Dancing in the first part of Maguy Marin and José Montalvo, participating to the Plateaux de la Biennale in the city of Val de Marne, it slowly creates his space in the landscape of the French contemporary dance.

Propelled in the programmings of the regional and national scenes, he created a new male duet, "Les kadors" in 2000 which plays indoor as well as outdoor. This short show became quickly a visitor's card for the company. More than 10 years after, the choreography had multiple mutations: Génération Kadors (where 2 teenagers take over on the dance floor) and GK3 (3 generations gathered around the same jukebox). These three shows allow this playful male universe to go over 300 representations through France but also in Hungary, Poland, Switzerland, Belgium, Chili, Venezuela, Ecuador and Reunion Island.

After many creations registered in specific eras and universes, with "Les discrets", in 2003, Hervé Maigret proposes an intimate show around an out-sized love story. Success came during his performance in the festival of "Chaïnon Manquant de Figeac" as well as in the "Grenier à Sel" in the off festival of Avignon or even more in the auditorium Saint Germain de Paris in the programming of La Région des Pays de la Loire.



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In 2005 for “Messe Basse” he gathers on set 13 characters of all ages in a setting of a family banquet mixing dance to theater.

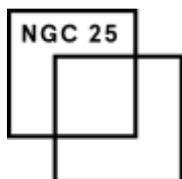
He keeps spreading widely his plays of the directory as his incredible version of the tale of Peter Pan “Et droit devant jusqu'au matin...” which makes us dive into the dream universe and childhood, or "Citadelle", duet for two interpreters accompanied by a lyrical singer. More recently, he created "Arborescence", creation for 5 dancers presented around a tree, in the corner of a garden or in the turning of a heritage site.

With his creation "Il y a toujours des mouches dans les bars..." created in February 2012, he assures his ambition of making the spectator dive in the world of symbolic gestural language. This choreographic quartet accompanied with a sensitive and poetic video work, talks about the natural cycle of seasons going over the surrealism of Magritte. In 2013, with "Bigus, l'alchimiste", duet for young audience, Hervé Maigret associate the imaginary and the symbolic language for a lecture aimed for the smaller kids in their quest of discovering the world.

The company exceeds today the 60 representations per season, proposing each year many shows from his repertoire.

Over time, Hervé Maigret knew how to develop his work by insisting on the notion of company and choreographic “group”. So he often opened his creations to new artistic associations proposing to a stage director, a videographer, a group of musicians or decorators to work under the artistic form of “co-writing” with the intention of recreating proper universes to the spirit of the company. Since 1998, Hervé Maigret knew how to stay faithful to his artistic and technical team.

In 2003 he participates to multidisciplinary project by associating himself to the composer Bruno Billaudeau and to the stage director Laurent Maindon to co-write "Pépinier ou l'enclos des rêves". He restarts this experience in 2004 with Gérard Potier, by bringing a choreographic touch to the story "Mildiou le clown". In 2010 he signs the staging of the singer Delphine Coutant and his show "Cristal" then in 2011, with "Parades Nuptiales" and participates to many experiences such as converts, short films and performances along with other artists like Denis Rochard and Serge Crampon.



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Getting more and more sought, he receives an order of a play for the National Opera of Rhin by its director Bertrand D'At from the CCN of Mulhouse. "Retour à Dogville" is created and presented in 2008 in the program "Ordres/Désordres". Two years later, following a meeting during the festival of Maracaibo in Venezuela, the National Company of Ecuador and its director Maria-Luisa Gonzales invite Hervé Maigret to Quito for the creation of



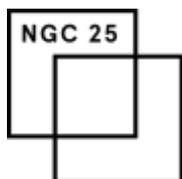
"El Otro Bolero" for the 14 dancers of the Ecuadorian company. This is also the opportunity to transmit one of the plays of the repertoire of the company, "l'avant dernière danse", created in 2007 for the biennial "Transcendance" in response to the order of "Musique et Danse" in Loire-Atlantique. In 2012 he collaborates with the National Company but also with the National Orchestra of Quito for the project of the Animal Carnival where 5000 spectators of all ages come to watch this exceptional work in Quito.

Going through the Grenier à Sel in the off festival of Avignon, the Auditorium of Saint Germain or the Etoile in north of Paris, programmed during many choreographic events: the Plateaux de la Biennale of Val de Marne, the Festival Danse Dense of Pantin, the Festival Danse in Lille, Le Temps d'aimer in Biarritz, the Festival Cadences of Arcachon, the Festival de la Cité in Lausanne, the Biennale of dance of Saint Barthélemy of Anjou, Transcendance in Loire-Atlantique, Vivacité in Sotteville-Lès-Rouen, the International festival of Dance of Maracaibo, the Festival Bof of Budapest (Festival d'Automne associated with l'Alliance Française of Budapest) or even more the International festival of Dance of Iquique in Chili, the company ngc25 keeps going through French and international scenes in order to share its dance.

Recently the company has worked with the French Alliances of Caracas and Quito, the last one ordered for 200 participants of a flash-mob in the streets of the Ecuadorian capital. Since 2011, a partnership settled multiplying the exchanges between ngc25 and the National Dance Company of Ecuador directed by Maria-Luisa Gonzales.

Since 2014, Hervé Maigret collaborates with the singer Liz Cheral for the creation of movie clips for her album "Les Survivantes". He initiates in September 2014 in Quito the creation of a French-Ecuadorian choreographic group "Paralel0°" which he takes on the art direction. This group is sponsored by the French Alliance of Quito.

In 2015, the Ministry of Culture and Communication delivers him an exemption of SD (State Diploma) with contemporary dance as an option under the special reputation. It's this very year that the creation "Roméo & Juliette" appears with the intention of Hervé Maigret to revisit the classics by restructuring the narration.



Company ngc25- company associated to Piano'cktail of Bouguenais (44)

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Repertoire of the company ngc25

Le bal à Boby [October 2016] – Play for 2 performers and a choreographer on set

A choreographic delirium freely inspired by the musical universe of Boby Lapointe. This participatory and interactive show starting from 7 years old is full of crazy surprises.

Romeo & Juliette [March 2015] – Play for 8 performers

What if Romeo and Juliette were not teenagers but a couple getting old. Hervé Maigret and his company ngc25 revisit the myth of Romeo and Juliette of W. Shakespeare on the music of S. Prokofiev.

Bigus l'alchimiste [February 2013] - Play for 2 performers

Bigus, our novice alchemist, goes on a journey to discover "the world" to grow up... Meeting space, the four elements, the gestures of everyday life, he's going to learn, test and transform in his imaginary laboratory.

Il y a toujours des mouches dans les bars... [February 2012] – Play for 4 performers

Getting to know yourself better in order to master what we truly are, affirming our domination on our surroundings. This is what pushed the men to observe, tame and observe nature accordingly to our idea.

Arborescence [June 2011] – Play for 5 performers

Arborescence is a choreographic creation presented in situ, in the corner of the garden or in the curve of a heritage site.

GK3 [June 2010] – Play for 6 performers

3rd part of the adventure started with Les Kadors then Génération Kadors.

Citadelle [November 2009] Duet accompanied by a opera singer

Citadelle is a refined play, in which the bodies reveal the carnal matter of the duet.

Et droit devant jusqu'au matin... [November 2008] – Play for 10 performers

Choreographic story conceived from the universe of Peter Pan by James M. Barrie.

Les plaisirs et les jours [november 2007] Solo apartment

This solo is an intimate breath hidden from the most curious ones. Work of a choreographer over a performer, a sensitiveness and a life. Work of the women and the transformed routine, exacerbated, repressed.

L'avant dernière danse [November 2007] - Duet

Duet for two men, one by one meeting each other, the friend searching for the other one. They will be two to finally form one.

Bal Moderne [May 2007] Play for 5 performers (in extension of the Génération Kadors nights)

It's with the desire to extend the passed moment around Génération Kadors that Hervé Maigret imagined a modern dance to pursue the night in a joyful way in a moment of informal exchange around dance.

Les offices du corps [October 2006] Play for 5 performers

In an underground space with ottoman manners where the matter and dampness get united, four men and a woman celebrate their bodies.

Génération Kadors [July 2006] Play for 4 performers

Wide theme of masculinity in the reflect of four "small guys" gathered around a jukebox to listen to their favorite tracks, as a pretext to game and provocation.

Déambulatoire à La sortie du jour [June 2005] Play for 5 performers

It's through ceremonial of funerals of the Egyptian "book of deaths" that this ambulatory made sense.

Messe Basse [January 2005] Play for 13 performers

There's like a inventory perfume in this family. There are thirteen characters at the table, a meal that is finishing, cravings of laughs and cries. There are murmurs, a lot of murmurs... and a mystery... [Show removed from the diffusion]

Les Discrets [October 2003] - Trio

Who are they: alone, two, three in the labyrinth of their secret garden?

La Sortie du Jour [April 2002] - Solo

Inspired from a religious ceremonial of ancient Egypt, this solo is a work of research of man against interior gods, a travel danced through the borders of the sacred to the source of life [Show put to sleep]

Le miroir d'Œdipe [April 2002] - Trio

A quest danced in the labyrinth of the thought but is destiny compensatable? [Show removed from the diffusion]

Vestiaire s'il vous plaît... [January 2002] Play for 7 performers

In a festive universe, reflection on the rise of the fascism and intolerance where seven performers become creatures of a place where the party happens and people forget who they are.

Les Kadors [September 2000] - Duet

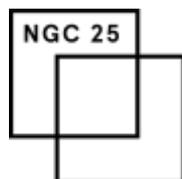
Buried inside all of us, the wild instincts, macho, hotshots, posers now have their place without being scared of the ridicule.

Flibustières [October 1999] - Duet

"... The human being has an existence to interrogate himself, understand and save his soul" [Show removed from the diffusion]

Entre Cendres et Je [June 1998] - Duet

Who would we be without these flashes, without these senses, without these smells, buried inside of us?

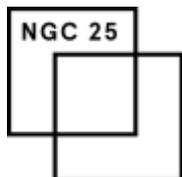


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