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# CHRONOLOGICAL / TRIO

Yasmine Hugonnet

Creation : Nov. 6th – Nov 10th, 2018 - Théâtre de Vidy, Lausanne (CH)

## Previsional Touring

- Dec. 1st, 2018 - Centro di produzione sui linguaggi del corpo e della danza , Florence (IT)
- January 18-19, 2019 - Atelier de Paris CDCN – Vincennes (FR)
- January 24, 2019 - Théâtre de St Quentin – St Quentin en Yvelines (FR)
- May 4-5, 2019 – Gessnerallee – Zurich (CH)
- May 28, 2019 – Théâtre Populaire Romand – Chaux de Fonds (CH)
- October 1st, 2019 – LAC – Lugano (CH)
- Oct. 9-13, 2019 – ADC – Genève (CH)
- November 8-9, 2019 – TLH - Théâtre Les Halles - Sierre (CH)

## DISTRIBUTION

Durée / Length : 1h

Choreography	Yasmine Hugonnet
Dancers	Ruth Childs, Yasmine Hugonnet, Audrey Gaisan Doncel
Assistant & replay	Isabelle Vesseron
Scenography	Nadia Lauro
Light Design	Dominique Dardant
Sound	Frédéric Morier
Vocal Composition & external view	Mickael Nick
External view	Mathieu Bouvier
Administration & Production	Cristina Martinoni & Morgane Akermann
Touring management	Jérôme Pique

## PRODUCTION

Production : Arts Mouvementés

Coproduction : Théâtre de Vidy Lausanne, Atelier de Paris Carolyn Carlson – CDC, Centre Chorégraphique National de Caen, Centre Chorégraphique National de Rillieux la pape. A coproduction in the frame of the Programmers' Fund of Reso – Dance Network Switzerland. Supported by Pro Helvetia, Swiss Arts Council

Residencies / Prets de studio : Théâtre de Vidy, Lausanne (CH), Théâtre Sévelin 36, Lausanne (CH), Tanzhaus, Zurich (CH), Centre National de la danse, Pantin (FR), La Briqueterie – CDC du Val de Marne (FR), CCN de Caen (FR), CCN de Rillieux la pape (FR), Atelier de Paris Carolyn Carlson-CDC (FR)

Support : Canton de Vaud, Ville de Lausanne, Pro Helvetia – Fondation Suisse pour la Culture, Bourse SSA, Loterie Romande ; Fondation Ernst Göhner ; Fondation Nestlé pour l'art ; Fondation Stanley Thomas Johnson

## CONTACT

Production / Diffusion : Jérôme Pique

jeromepique.diffusion@gmail.com - +33 (0) 62 223 63 38

Administration : Le Bureau / Cristina Martinoni et Morgane Akermann

administration@yasminehugonnet.com

www.yasminehugonnet.com

Notes by Yasmine Hugonnet - November 2016  
Project written in collaboration with Mathieu Bouvier

## CHRONOLOGICAL / TRIO

Whenever I dance, whether in a studio or onstage, I go through a series of acts whose chronology seems to constitute a crossing, a journey. Until now there has been a chronological logic in my composition choices and the condition was the idea of a one-way journey. Indeed I endow each gesture with the power and the value of an irreversible act that can potentially alter everything: "I jumped over the wall, I cannot climb up again."

In a workshop I pay special attention to all the preparatory movements before a given gesture, all the chronological implications that will allow the gesture to be made. If I am lying on my stomach for example, totally relaxed, and I start raising an arm, I can observe what such a simple gesture entails, from the dynamic anticipatory moves of my deep muscles to the peripheral echoes of my gesture. Even before lifting my left wrist, I may already be moving my neck, tightening my belly, pinching my lips, maybe the tonicity of my right arms has already been affected too. Can I preserve the relaxed state of semi-sleep while raising this arm? It is similar to a state of premonitory dreaming, during which I can hear the pre-movements of my gesture and take my time to yield or resist.

The creative act is at that very place: knowing the articulatory levels and motor chronologies that compose the gesture, in order to play with them, to oppose them, to alter their course or rhythm, and to pay attention to what they provoke emotionally inside me.

For this new production, I would like to work on the variations of the experience of the passing of subjective time and its correspondence with real physical time. I wish to explore the way the reading of the gesture varies according to the chronology of events and their emotional contents. The means used to achieve this will be the body and the voice. It is a kind of choreo-graphic-musical concert.

Yasmine Hugonnet





Photos : Anne-Laure Lechat



## COMPOSITION

There are three dancers onstage, and three voices.

The origin of the voice is not always clearly identified thanks to ventriloquy so that the movement of the face can be connected with the voice or not.

Thus three main approaches will be necessary:

THE GESTURE

THE SOUND

THE FACIAL MOVEMENT /EXPRESSION

The gesture is intrinsically linked with the sound, that is to say one single vocal modulation can be reflected in the gesture and conversely. Each body is a choreo-graphic-musical instrument.

The accuracy of the work on the relationship between a vocal profile and a choreographic profile creates a specific form of postural/musical language.

The dance piece is envisioned as a concert following a musical score and gradually sculpting the bodies and the theatre space.

Any modulation in volume, note, unit of measure, accentuation is echoed in a modulation in gesture and conversely.

## MATTERS AND PRESENCES

We will work on basic choreographic elements that will gradually become more and more complex during the performance, starting with dancers in a standing position/posture in front of the audience, like reciters. This vocabulary allows me to focus simply and accurately on our way to read the gesture and its primordial affects.

The vocal matter is the word: CHRONOLOGICAL

It will be used/uttered in many varied ways until its final phonetic diffraction and partial disappearance. Putting together common or distinctive dynamic profiles between the voice and the gesture will create the musical score.

For example, is lifting both arms up and laterally a crescendo?

So, if the arms are raised, the voice can produce a crescendo (volume or note), or a rhythmic acceleration/deceleration, or a straight line (tempo or note)

How are the emotional aspects of the gesture affected by the vocal modulations?

## SCENOGRAPHY

The scenography designed by Nadia Lauro consists of 3 ascending levels that extend the slope of the step towards the distance. It is a metaphysical space, a timeless place, a kind of geothermal architecture. The smoke rings escape from below. Dust and small fumes echo the immateriality of the ventriloqued voices that inhabit the places.

## CHRO NO LO GI CAL by Mathieu Bouvier, November 2018

Is there a little present in the pure state? Can we snatch a little present from the race of time? Dostoevsky, in *The Demons*, said that this present is a sudden contact with "eternal harmony." It is an ecstasy, poetic or mystical, but it can not last more than five seconds. Beyond five seconds of pure present, it is epilepsy.

For Marcel Proust, "a little time in the pure state" is offered when an old emotion resonates in a current emotion. It is then lived again in the past, and the present memory is changed. To touch a little time in a pure state is to have a memory in the present.

The present is a river sound, perpetual rather than eternal, a roll between the already and the still.

The dance offers an experience of time that escapes the clocks, a time to live in the weights rather than the measures. For living bodies, in fact, duration is experienced first in the shedding of weight: the birth of a leap, the growth of a leaf, the fall into sleep. In bodies, weights grow, roll, sink and do not divide.

Thus do the seconds, the minutes, the sensations and the thoughts: they are born everywhere, they live in the forgetfulness of their metamorphoses, in the hard desire to last, to use the words of Paul Eluard. Thus do the dances of Yasmine Hugonnet: forces that germinate, grow and change constantly, following mixed flows of effort and relaxation, progressions and retentions, becoming from memories, imminent gestures and afterimages .

Chro no lo gi cal opens rhythmic gaps in the number of time, to explore other consistencies, more plastic: atomic velocities, gravitational waves, flashbacks and déjà-vu, haunting gestures, ghosts in the voice, words before words, dances after the end, survivals of archaic knowledge in the new clothes of the contemporary.

Like black holes swallowing time in the universe, language is also a gap in the body, it always puts us a little late or ahead of the world, the pure presence. Ventriloquism, which Yasmine Hugonnet shares with her colleagues Audrey Gaisan and Ruth Childs, digs and inhabits this gap: a gap between the face and the voice, a hiatus between the voice and the words, a movement of thought that goes up from the bottom of the living, arises in a breath, crosses the face like a cry, and takes shape in a dance.

# BIOGRAPHY

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 Pepinnières 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 2017 she created a new solo Se Sentir Vivant that premiered in March 2017 at Arsenic (Lausanne), part of Festival Programme Commun.

In 2017, Yasmine Hugonnet is awarded by Swiss Dance Award (dance creation) with Le Récital des postures, which has toured internationally and be performed more than 60 times today. In November 2018, she created a new work for 3 dancers, Chro no lo gi cal at Théâtre de Vidy, Lausanne (CH).

### **Ruth Childs – performer**

British-American dancer, performer, singer, Ruth Childs was born in 1984 in London. She grew up in the United States where she studied dance (classical and contemporary) and music (violin.) In 2003 she moved to Geneva to finish her dance training with the Ballet Junior de Genève. Following this, she worked with many choreographers and directors including Foofwa d'Imobilité, La Ribot, Gilles Jobin, Massimo Furlan, the 2B company, Marco Berrettini and Yasmine Hugonnet. Since 2015, she is also working on a re-creation and revival project of the early works of her the aunt, the american choreographer Lucinda Childs. In 2014 she founded her company SCARLETT'S in order to develop her own work through dance, performance, film and music and collaborates with Stéphane Vecchione on musical project "SCARLETT'S FALL." In 2016 the state of Geneva awarded her a research residency in Berlin to develop her own work, in spring 2018 she will be premiering her first performance/installation "The Goldfish and the Inner Tube" piece (in collaboration with S. Vecchione) based on the research completed during this residency.

### **Audrey GAISAN DONCEL – performer**

Trained in contemporary dance at the CRR in Paris, then at EX.ERCE at CCN Montpellier in the 2000s. She has worked as an performer with many choreographers including Boris Charmatz, Marianne Baillot, Catherine Contour, Clara Cornil, Olivia Grandville, Emmanuelle Huynh, Latifa Laabissi, Alain Michard, Julie Nioche, Martine Pisani, Mark Tompkins, as well as Rémy Héritier, Jennifer Lacey and Loïc Touzé, with whom she collaborated for several years. Since 2009, she performs with Young Girl Orrible, a "Principle of lyrical infamy" that manipulates and develops acoustic noise without sound. In 2010, with Jennifer Lacey and Barbara Manzetti, she signed the I Heart Lygia Clark play, in which "aesthetic treatments" were given to clients / spectators individually received by appointment. This work explores the potential of therapy as an artistic practice. She designs the costumes for Une Etendue of Rémy Héritier and Deux ou trois bagues au doigt of Annabelle Plucini. She is also a laureate of the French Institute's "Hors les Murs" program for her project How Many Dogs in New York (2012). Back in France she continued this research work then entitled How many dogs, a choreographic piece produced in close collaboration with Eric Yvelin. Several forms of this project were created in 2016 at Laboratoires d'Aubervilliers and Menagerie de Verre. Most recently, she has been performing for Yasmine Hugonnet (La Ronde 2016, Chronological 2018) and assistant on her latest solo "Feeling Alive" (2017).

### **Nadia LAURO - Scenography**

Nadia Lauro, a scenographer and visual artist based in Paris, has developed her work in a variety of contexts (theatrical spaces, landscape architecture, museums), designing scenographic spaces, environments, and visual installations that generate brand new ways of seeing and of bringing people together. She has collaborated with choreographers like Vera Mantero, Benoît Lachambre, Frans Poelstra, Barbara Kraus, Emmanuelle Huynh, Fanny de Chaillé, Alain Buffard, and Latifa Laabissi. She has also worked closely with Jennifer Lacey, with whom she has co-directed several projects.

In 2007, Les Presses du Réel published Jennifer Lacey & Nadia Lauro - dispositifs chorégraphiques by Alexandra Baudelot. In 2000, she was awarded a Bessie (i.e., the New York Dance and Performance Award) for her role in the Visual Design of \$SHOT (Lacey / Lauro / Parkins / Cornell). Alongside architect Laurence Crémel, she founded the association Squash Cake Bureau in 1998, where she has since worked on landscape design and created street furniture.

She also designed the scenography for the concert Transhumance (Cocorosie, Nadia Lauro, Gaspard Yurkévitch) at the Centre Georges Pompidou, as well as the installations/performances Tu montes, As Atletas, and I Hear Voices in venues throughout Europe, Japan, and Korea as well as La Clairière (Fanny de Chaillé / Nadia Lauro) for the 2013 Nouveau Festival at the Centre Georges Pompidou.

## **Dominique DARDANT - Lights**

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"

## **Mathieu Bouvier – Outside Eye & Dramaturg**

Mathieu Bouvier is a visual artist and researcher, currently a doctoral student in art at Paris 8 Saint-Denis University, where his research in aesthetics focuses on a figurative approach to dance. He regularly attends the field of contemporary dance, as a videographer, scenographer and playwright, and collaborates in particular with Loïc Touzé, Yasmine Hugonnet, DD Dorvillier ... With other artists and researcher, he directed at the Manufacture de Lausanne / He.So, a research program on the work of the figure in dance, which led to the creation of a collaborative platform for research in art: <http://pourunatlasdesfigures.net/>

## **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) ...

## VIDEO LINKS / PROJECTS

- LE RITUEL DES FAUSSES FLEURS (2013) - solo – 25 min  
<https://vimeo.com/74737983>
- LE RECITAL DES POSTURES (2014) - solo – 50min  
<https://vimeo.com/96731701>  
mot de passe : Recital2014
- LA TRAVERSEE DES LANGUES (2015) - solo – 50min  
<https://vimeo.com/140572936>
- LA RONDE/QUATUOR (2016) – 4 danseurs - 55 min  
<https://vimeo.com/175231995>  
mot de passe: goround
- SE SENTIR VIVANT (2017) – solo - 45 min  
<https://vimeo.com/254571356>  
mot de passe: vivant

## TOURING HISTORY 2013 / 2019

### 2019

#### 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<sup>er</sup> octobre 2019 – LAC – Lugano (CH)
- 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)

#### LA RONDE (2016)

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

### 2018

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

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

- November 6-10, 2018 / 6-10 nov. 2018 - Theatre de Vidy – Lausanne (CH)
- December 1st / 1<sup>er</sup> 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 - Collee 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 Collee 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

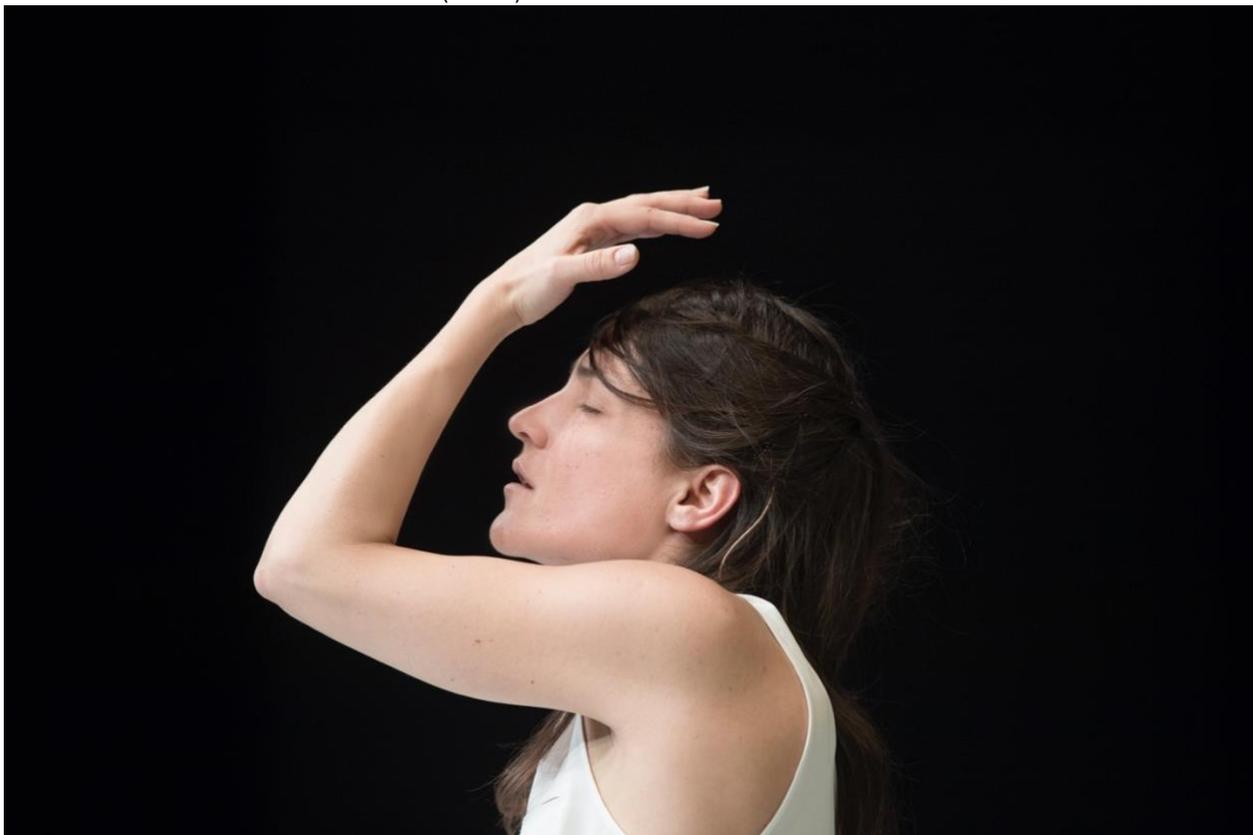
LE RITUEL DES FAUSSES FLEURS (2013) - Nombre de représentations : 5

- 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)

## OTHER PROJECTS – 2013 / 2018

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



LA RONDE (2016) – Quatuor – 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



LE RITUEL DES FAUSSES FLEURS (2013) – Photo : Anne-Laure Lechat



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Arts Mouvementés / Cie Yasmine Hugonnet  
Le Buro – Rue de Genève 52 – 1004 Lausanne – Suisse

Diffusion / Communication :

Jérôme Pique - +33 (0) 62 223 63 38

jeromepique.diffusion@gmail.com -

Contact administration à Lausanne :

Kika Martinoni - +41 78 615 35 07 ; Morgane Akermann - +41 79 242 28 92

[administration@yasminehugonnet.com](mailto:administration@yasminehugonnet.com)

[www.yasminehugonnet.com](http://www.yasminehugonnet.com)