

In english
LA RONDE / QUATUOR
Yasmine Hugonnet
Création 2016



Photo : Anne-Laure Lechat, 2016

La Ronde / Quatuor

Yasmine Hugonnet

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Durée 55 minutes.

DISTRIBUTION

Title	La Ronde / Quatuor
Creation	February 6-7, 2016, Festival Les Printemps de Sévelin, Lausanne, Suisse
Conception & choreography	Yasmine Hugonnet
Danse	Jeanne Colin, Audrey Gaisan Doncel, Yasmine Hugonnet, Killian Madeleine
Lights	Dominique Dardant
Costumes	Tania d'Ambrogio
Regards & replays	Ruth Childs
Guest	Mathieu Bouvier
Tour Manager	Jérôme Pique
Administration & production	Virginie Lauwerier
Crédit photos	Anne-Laure Lechat

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Production Arts Mouvementés

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Yasmine Hugonnet is associated artist to Théâtre Sévelin 36 (2015 – 2017) and is part of program YAA !, Young Associated Artist, developed by Pro Helvetia – Fondation Suisse pour la Culture

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La Ronde/ Quatuor

By Yasmine Hugonnet

It is a round dance in four bodies. They are four bodies bound by mutual gestures and ghosts. It is a round dance where faces turn around, as well as backs, movements, as a frieze of time on the surface of a vase. The round dance, it is the space that takes time to change a body in another body. Every body unwinds in the body following the dance of a common body around a memory lapse.



The partition of the Round appears as a strange time piece, made of four part harmonies which do not follow the pace of a measure but a look of an agreement, a respiratory harmony which binds bodies and supports mooses. The time of the round dance is not a number but a fluid, it flows of body in body as an alive material , a roll between « already and still », a duration lived in the transfers of the weight. A race is thrown in the front of a suspended step. A movement expires far after the arrival of the gesture. The time of the round dance is disengageable: as they go in accord or in harmony, the figures thrown in the round turn faster or more slowly than the passage of bodies during movements flow. Sometimes even, it seems to me to see them backward, as these car wheels which turn backwards in a movie. Maybe due to eye speeds. The dance, I can content with keeping an eye on it when I am looking at the spatial evolutions of a body. But I can also keep it in the eye, when my look anticipates or delays its motives , launches accelerations in the breaks, holds stages in flows, When the round dance shows me that seeing is a dance. Then she raises in the front current gestures a thick cloud of virtual movements, which I emulate or which I feign in the drunkenness of the metamorphoses; a round of Epiphanies which I dance moreover of the round which I see. "

Mathieu Bouvier September 2016

March 2015

Dancing as a choreographic rite to experience together

I would like to work with a group of both male and female dancers for this new dance piece. I believe that four people represent the beginning of a group. The idea of a round dance is a way of re-considering the concept of a group, an underlying structure that builds a link within a dancing form. This link is asserted through a group architecture and the sharing of a common dancing experience.

This can be imagined as a journey in and out of the body, during which the body is both the spaceship and the space in which it travels. I like the idea of a performance envisioned as a choreographic rite. The birth of an Idea of the Body appears in the vibratory space between the dancer and the audience. But this body is not that of the dancers but more a symbolic, archetypal and social body, which actually embodies communication itself.

Postures and imagination

Each form can be seen as a posture suggesting a relation to oneself and to the world as can be experienced in the art of sculpture. Our bodies are made of a collection/reservoir of posture images coming both from our individual experience and from our collective culture and shared representations. I am indeed bringing together unidentified postures and trying to re-interpret those that can be recognized and to question them. That is why I use all the elements that compose a posture, such as muscular and directional intention, tone, shape, figures, expressive content, sensations... Posture is considered as a given collection/reservoir transformed in turn by its own contents. Choreographic writing stems from an exploration of the body in movement in each possible skin texture or layer, bones, organs, a process of de-hierarchization of bodily parts. Movement is continuous even if it is not visible as such, even in apparent immobility. That is what enables the dancer to move from “within” the posture and to shift its anchor point.

I like the idea of invisible movement in a circle, a kind of choreographic writing that puts the bodies into motion without any apparent gestures or moves. Change then imperceptibly occurs so that after a long while it is a whole new person that has appeared.

The round dance as both choreographic structure and compositional material

I have already explored in several productions the connection between movement and immobility, the visible and the invisible, stability and instability throughout concrete practices of body movement and conception.

The choreographic structure of the round dance is appropriate to re-think the piece along several composition lines:

- The stable line, the continuous basis is the round dance which invariably links the four dancers although it can be more or less visible at times.
- The progressive articulation of what is actually “dancing’ throughout the performance, which bodily parts are involved and with which vocabulary. The dance will be designed as a journey within the gesture, gradually modified so as to modify in turn the perception of the bodies and movements.
- The form of the group and its materialization through the round dance architecture will be considered as a moving sculptural space.

- The evolution in bodily presence is also an important aspect, especially in connection with the appearance and disappearance of faces, as well as the use of the gaze and the awareness of the other dancers and of the audience. It will reflect on the level of engagement and “play” with the performance.

November 2015

The principle of reciprocity links the bodies. One dancer supports another with one hand and is supported by another dancer’s hand. Dancers are engaged in postures to drive and be driven by with the same level of sustainment. The combination of attention within intention and receptivity will create a specific distribution of strengths in the bodies and reinforce presence.

We worked along this frame with a “transmitter” producing one gesture in turn transmitted to the others either through sensation or through gaze or speech. In sensation, it is the passive hand that helps understand the gesture. If we all wish to have the same possibilities and be connected with one another, we can find ourselves in a square shape within the round dance. Each can then bring his or her own dimensions and ideas within the form.

Even if the contents of the preceding sentences seem methodological, the attention given to those preliminary conditions is really necessary to produce this collective gesture as it predetermines its contents.

The gesture originates from the will to move, to come closer or to pull away from the other, to watch and feel a specific connection with him or her. This common intention stirs the subject’s energy and produces change within the group when it is multiplied by four through its reciprocal quality.

The concrete approach I adopt with my collaborators, both perceptive and choreographic, brings us to explore forms, to inhabit them. There is no message preceding the act of being at a specific place, of making the move needed to reach another place that can allow us to dream and imagine.

Thus we will become true “developers” of latent contents, in the sense of photographic processing since all the postures and forms convey the history of man and its representations.

The ritual dimension contained in the form of the round dance, the work on axes and the principle of reciprocity simply originates from the engagement or mental impulse required from the dancers.

I wish to come back to a notion that had appeared to me while creating the “Récital des Postures”:

“(My aim is) reconciling the dancers’ affectivity, that is giving it the essential qualities of a subject that desires, feels, watches and produces movements, with a choreographic language that can spread out in space far beyond the bodies and potentially close to a formal abstraction. If this affectivity does not constitute the dramaturgy of the piece, it is nevertheless a release of the “human” element necessary to bring forth a “body” into the world. We all produce movements, either visible or invisible, to inhabit the world, in the here and now.”

CHOREOGRAPHIC TOOLS

Reversal or inversion: a posture is taking hold of me as much as I am taking hold of it.

I am a shape in this world whether I produce a gesture with my body or not. There is no difference between abandon and engagement in terms of existence as they have the same value. My consciousness is present whether I engage into something or not.

Progress: being the witness of change as it is being produced.

I have often wondered about the desire to create a group piece and to combine several choreographic utterances as I am not interested in the comparison between two distinct "objects" but rather in the progress and the change circulating from one object into another, in the space of time. Thus, it is the figure of the round dance that is affected.

Dance: dissociation/ discontinuity and continuity

I wish to allow each and every part of the body to express itself so that it can travel freely in space and have the power to tip the rest of the body even if it is infinitely small. This presupposes the use of dissociation followed by an acute attention to all that is at play in the body in resonance.

Composition: a series of intentions

An intention should not be abandoned in the wake of the following one. We should be as close to what is actually emerging as possible. It is therefore essential that intentions are kept alive and given the right place in this series. The focus of attention shifts with each new intention but nothing is fixed once and for all. Activity and presence should be sustained and fueled by a flow of intentions. This may be the true meaning of immobility: maintaining a continuous flow of intentions. There are several principles at play in order to produce change, such as accumulation, negotiation, erosion...

La ronde quatuor : a round dance figure of four

It is a sculpture in movement. The link with sculpture and modeling is revived with new forms and images such as antique vases, wells and reservoirs. The choreographic writing revolving around Greek vases is a the image of a dream revolving around us too...

SCENOGRAPHY

The spatial arrangement is designed to exhibit the sculptural figures of the four bodies in a round dance. A specific tension exists between the circular and the 2-dimensional flattening, creating visual and perceptive tension. As in my previous projects, I have used floor mats to create a vanishing line, a time line.



Photos : Anne-Laure Lechat



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 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).

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).

Jeanne Colin – performer

French dancer and choreographer, she lived in Brussels where she studied four years at P.A.R.T.S. From 2013, she took part in various collaborative projects like The Chimera Cabaret, a participatory and feminist cabaret played in Iceland and Brussels and Under the Molten Lava Moon, played at Rosas Performing Space. In May 2014, she created the solo Get Out Of The Blues, as part of the international tour of graduation PARTS. In recent years, she danced occasionally in the projects of several choreographers such as David Hernandez (US) in Unisono, David Zambrano with Passing Trough presented at the opening of the MAS in Antwerp, Robert Stein, Albert Quesada (SP) in Slow Sport and Johanne Saunier with Les Ballets Confidentiels. She is also collaborating with Daniel Linehan on his show Le sacre du Printemps. Since the summer of 2015, she has joined Yasmine Hugonnet for her next creation, a quartet, the first of which will take place in Lausanne in February 2016.

Killian Madeleine – performer

Trained in the conservatories of Nantes then Angers, he then studied at CNSMD Lyon from 2008 to 2012. Between 2012 and 2015, he participated in the work of La Tierce, Frederick Gravel, the people of the dock, Scalene company, the company Ektos, Strates / Harris Gkekas and joins Yasmine Hugonnet for the 2016 LA RONDE / QUATUOR creation. He meets Fabrik / Ben Merlin - Guillaume Fournier with whom he participates as an illustrator in the creation of an artist's book. Their ongoing collaboration continues on other diverse projects. Alongside these activities, Killian Madeleine develops an experimental work around sculpture.

Mathieu Bouvier – Outside Eye

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/>

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"

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^{er} 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^{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 - 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

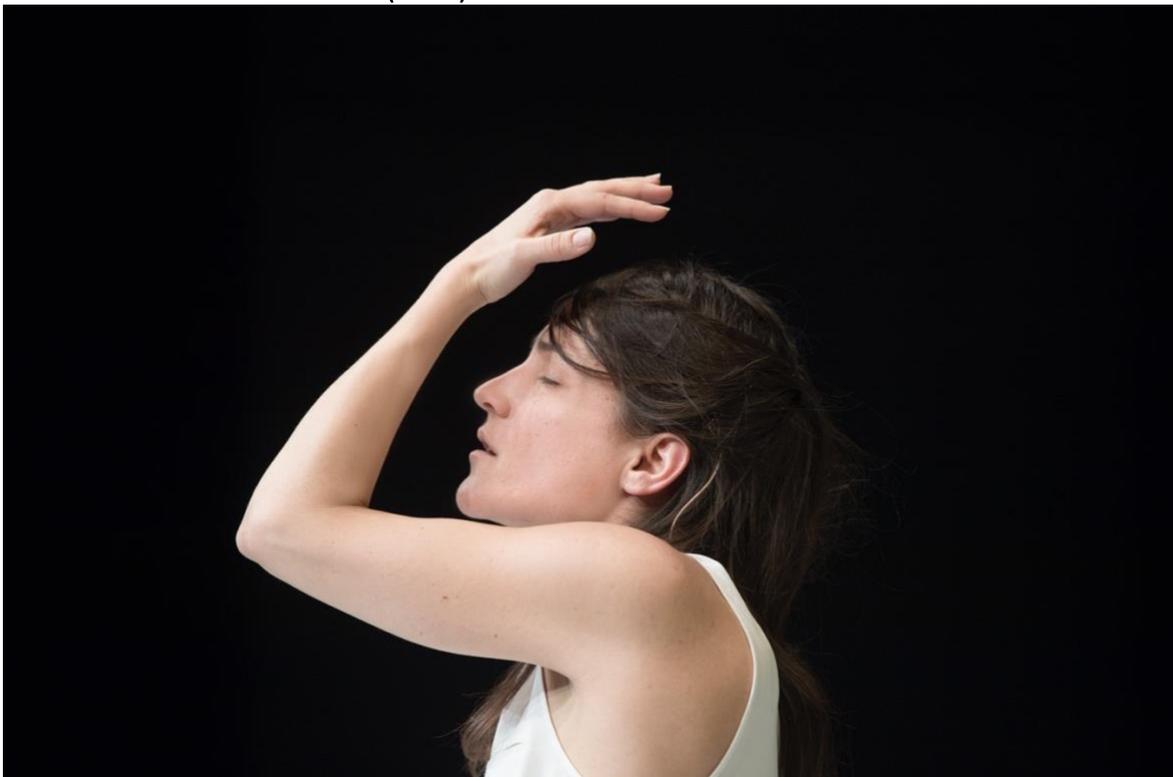
- 4 et 6 Octobre - Plateforme Incidences – Fribourg (CH)
- 8 Juin - Festival Les petites Formes Décousues - Point Ephémère – Paris (FR)
- 20-21 mars - Création au Festival Les Printemps de Sévelin - Lausanne (CH)

OTHER PROJECTS – 2013 / 2018

CHRONOLOGICAL (2018) – trio – 1h – Photo : Anne-Laure Lechat



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



LE RECITAL DES POSTURES (2014) – solo – 50 min – photo : Anne-Laure Lechat



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



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



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