

# LE RECITAL DES POSTURES (2014)

Yasmine Hugonnet

To collect, sustain and extend the vibratory moments of the body's emerging identity...

Creation 2014



# LE RECITAL DES POSTURES

Yasmine Hugonnet

Création 2014

Duration 50 minutes.

## DISTRIBUTION

Choreography & dance	Yasmine Hugonnet
Artistic Collaborator	Michael Nick
Lights creation	Dominique Dardant
Costumes	Scilla Llado
Scenography	Yasmine Hugonnet, Dominique Dardant
Regards & replay	Ruth Childs
Dramaturgical advices	Guy Cools
Administration & Production	Virginie Lauwerier
Administration & Production	Cristina Martinoni & Morgane Akermann
Touring management	Jérôme Pique
Photos	Anne-Laure Lechat

## PRODUCTION

Created in March 2014 at Festival Les Printemps de Sévelin, Lausanne, Suisse.

Production : Arts Mouvementés Coproduction : Théâtre Sévelin 36, Lausanne Support : Ville de Montreux, Fondation Ernst Göhner, Pro Helvetia - Fondation suisse pour la culture, Corodis et Ville de Lausanne Residencies : Théâtre Sévelin 36 - Lausanne, Tanzhaus – Zurich, Dampfzentrale – Berne, Centre National de la Danse – Pantin.

A project developed in the frame of "Danse et Dramaturgie 13-14", initiated by Théâtre Sévelin 36 in Lausanne in partnership with Dampfzentrale in Berne, Tanzhaus in Zurich, Théâtre de l'Usine in Geneva and supported by Pro Helvetia - Fondation suisse pour la culture, Société Suisse des Auteurs (SSA) and the Pour-cent culturel Migros. Yasmine Hugonnet is associated artist to Théâtre Sévelin 36 (2015 -2017) and is part of program YAA! - Young Associated Artist, developed by Pro Helvetia. Le Récital des Postures was part of the Swiss Selection at Festival d'Avignon 2017.

## CONTACT

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## PRESENTATION

A recital is a form of concert for one instrument: in this case the soloist uses the body to execute a series of postures according to a score of notes suspended in the silence, meditative. As the many poses are taken the movement circulates within the audience's imagination... The body exposes its simple mysteries through the fecund power of evocation. The very graphic nature of the ensemble, the work with silhouettes, Yasmine Hugonnet's humour, all echo the materiality of presence: the fluidity of muscles, a head that disappears into the floor, inversions, hair that is multi-purpose... Pinned to the whiteness of the stage the body affirms itself and lets itself be forgotten just until it finds its voice and speaks to us from inside the skin..."

Patrick Bonté, Director of Les Briggittines International Festival, Brussels, Belgium

"I like to think of the form of the performance as a choreographic rite: in the vibratory space between the performer and the spectator, one can witness the birth of the idea of a Body. But this body is not that of a dancer, it is a symbolic body, archetypal, social, as well as a place of communication.

Each form may be a posture, one that evokes a relation to the self and the world, in the same way the art of sculpture does. What is it that orients us as we try to identify whether a body has good or bad posture, strong or weak, lazy or efficient...? What happens in the interstices between these extreme postures? I envisage the posture as a reservoir and alter it using its own contents.

The movement continues constantly whether it is visible or not, even in apparent immobility. This is what makes it possible for there to be movement "inside" the posture, to move the point of anchorage. I am seeking to make the proximity that exists between In – posture and Im-posture vibrate."



## THE POSTURE AND IMAGINATION

Each form may be a posture that evokes a relation to the self and the world, in the same way the art of sculpture does. Our bodies are composed out of a reservoir of images of postures that stem from our own personal experience and also that which we share through our culture and its representations. So what orients us in our identification of whether a posture is good or bad, strong or weak, lazy or efficient...? What happens in the interstices between these postural extremes? I collect unnamed postures and attempt to re-appropriate the ones that seem familiar, and to question them. In order to do so I play with the different elements from which they are composed: intention (directional and muscular), tone, form, figure, expressive potential, sensation... I envisage the posture as a reservoir and alter it using its own contents.

The choreographic composition is a result of an exploration of the elements that together make the body move. Each texture or layer from the skin to the bones, the organs in implicated in a process of de-hierarchization of the body's many parts. The movement is constant whether visible or not, even in apparent immobility. This is what permits the movement "inside" the posture, to move the point of anchorage. I am trying to make the proximity that exists between In-posture and Im-posture vibrate, to expose the negotiation at work when we construct our own image and all the adjustments that we make in order to correspond to it.

Together the performer and the spectator generate the dramaturgical content

I always try to maintain some element of the posture while altering an aspect of it, which allows the attention to be focused on what happens when there is a change and the manner in which new content is appropriated. This process of composition creates a particular kind of space for the performer and spectator. The performer must be extremely engaged in each instant of the body's composition and intention while at the same time freed from the responsibility of dictating the dramaturgical sense that it produces. In this way the body is both actor and witness. This process also allows the spectator to identify with the gestural proposition that he or she is witnessing and to recognize its formal content while attributing to it an affective dramaturgy that is based on his or her own feeling. In a certain way the spectator constitutes their own vision of things and has access to words from a language that they may choose to assign or not.

The basis for this, or rather my desire, is to attempt to support a posture that is not only choreographic but also "productive", in that I may reconcile an intense engagement with abandon, passiveness, or in any case a certain porousness. Is it possible to produce movement while being open and amenable, sensitive, receptive and engaged? The idea is to reconcile the dancer's active engagement with a detachment in regards to representation. The dancer is at the centre of all they feel but what they feel is not what articulates the choreographic discourse even if it does much to constitute it.

## OTHER IMPRESSIONS

Philippe Saire, director, Sévelin Theatre 36 in Lausanne (this text was written on the occasion of Question de Danse in Marseille):

“At first glance this Récital des Postures resembles Arte Povera, the aridness of silence, the naked body, its solitude. But what emerges from these elements generates a feeling in the spectator about the piece that I could almost call lyrical. This feeling comes first from the piece’s structure, which immediately removes us from the habitual rhythms of waiting and renewal, and carries us off into another temporality. What is there is there in spite of us. The postures become tableaux or sculptures that come to life indubitably each time. The naked body makes itself up, hair gets done, and we traverse a series of bodies represented as in painting as a human fresco unfolds before our eyes. This dance of postures also has its own song, and is aptly entitled Recital. This silent piece exudes a strong musicality, that of each posture and its transformations, the strangeness of this traversed body. Finally, if the piece’s strangeness captivates us, it is also probably because the performance is infused with a deep tenderness and with a humour that gives way to this tenderness, and reminds us that we too do what we can with what we are.”

Patrick de Rham, director of the Festival les Urbaines in Lausanne (published on Facebook):

“A wonderful performance from Yasmine Hugonnet... The subtle encounter between the world she creates with a singular vocabulary and the sensitive references of each person in a diverse audience... A moment of grace and a very precious discovery.”

## PRESS EXCERPTS

Cécile Dalla Torre, La Courrier, Geneva, 2 December 2015

“There is a lot of noise surrounding her, after the troubling solo she created in Spring 2014 in Lausanne. A delightful and heartening commotion that touches a sensitive spot everywhere Yasmine Hugonnet performs. Sometimes there are key works, that are accomplished and ripe, that mark us. Le Récital des Postures is one of such works...”

Corinne Jaquiéry, La Liberté, Fribourg, 15 March 2014

“Yasmine Hugonnet traces and draws out the dance in connection with the audience, waiting for them to appropriate each gesture in order to procure sensations that are the most likely to nourish their imagination and create their own choreographic melody.”

# BIOGRAPHY

Yasmine Hugonnet is a choreographer, dancer, and researcher, born in Montreux in Switzerland in 1979. 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 Sovenia 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 2013, Le Récital des Postures 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 chrégraphiques Internationales de Seine-saint-denis and Venezia Dance Biennale. She is currently working on her next solo piece Se Sentir Vivant that will premiere in March 2017 at Arsenic (Lausanne), part of Festival Programme Commun.

## **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 Cuelco, Michel Doneda, Daunik Lazro, Claude Tchamitchian, Sophie Agnel, Ramon Lopez, Cesar Strocio, 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 - 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 / Hiver de danses – Chaux-de-fonds (FR)
- Oct 1st, 2019 / 1<sup>er</sup> octobre 2019 – LAC – Lugano (CH)
- Oct 9-13, 2019 / 9 au 13 octobre 2019 – ADC – Genève (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, 2019 / 15 mai 2019 – Musée d'art et d'histoire / Hiver de danses – 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 Postures

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 - Colledge 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 Colledge 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

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) – Quatuor – 55 Minutes - Photo : Anne-Laure Lechat



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





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