

# Se Sentir Vivant (Feeling Alive)

## An aesthetic of dissociation

Creation : 22- 26 March 2017  
ARSENIC / Festival Programme Commun – Lausanne (CH)



Photo : Anne-Laure Lechat, « Se Sentir Vivant » by Yasmine Hugonnet, 2017

# Se Sentir Vivant

Yasmine Hugonnet

Creation 2017

Solo

Duration : 45 min

## 2 versions : Theater or museum performance

This performance can be presented in a theater (black box) or in a museum context (No light and sound installation)

## DISTRIBUTION

Conception, texts, performance	Yasmine Hugonnet
Texte	Extrait du premier chant de La Divine Comédie de Dante
Lights création	Dominique Dardant
Sound	Frédéric Morier
Musicality & regards	Mickael Nick
Costumes	Karine Dubois
Replays et regards	Audrey Gaisan
Research et regards	Mathieu Bouvier
Administration & Production	Le Buro- Cristina Martinoni & Morgane Akermann
Touring	Jérôme Pique
Photos	Anne-Laure Lechat

## PRODUCTION

Production Arts Mouvementés Coproduction Arsenic - Centre d'art scénique contemporain Soutiens Canton de Vaud, Loterie Romande, Ville de Lausanne, Pro Helvetia - Fondation suisse pour la culture, Fondation Nestlé pour l'Art, Migros Vaud. Résidences Arsenic - Centre d'art scénique contemporain - Lausanne (CH), Théâtre Sévelin 36 - Lausanne (CH), La Briqueterie - CDC du Val de Marne (FR) Prêt de studios Centre Culturel Suisse - Paris (FR), Centre National de la Danse - Pantin (FR), Ménagerie de Verre - Paris (FR), Studio Le Regard du Cygne - Paris (FR), Les Laboratoires d'Aubervilliers (FR). Yasmine Hugonnet est artiste associée au Théâtre Sévelin 36 (2015 -2017) et bénéficie du programme YAA! - Young Associated Artist, développé avec Pro Helvetia.

## CONTACT

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Presentation

## Se Sentir Vivant by Mathieu Bouvier

What speaks in us when we speak? How to speak of the very place where it speaks in us? It is a question of finding a word before the words: the one that comes from the weight, the one that goes up in the breath, articulates the gestures, and ventriloquises the whole body.

Arrived in the middle of the path of our life, when we lost the right way in a dark forest, or planted one morning in front of the mirror of the bathroom, what can we do to feel alive, to make again the first step, make a new gesture, push a first song? We can touch each other, look at each other, but where is the "myself", in "feeling myself alive"? Right here in the body-paste, or right there in the picture? A voice inside starts to ring but it is in the mirror that she speaks. A grimace comes: who started?

Every word is carried by a gesture, which leads it from breath to voice, and supports it even in the words in which it takes airs, where it makes faces in sound and on faces. The gesture is in the word as the continuous presence of the body in thought, in the mouth, in the memory. Gaston Bachelard said that "the voice projects visions": probably because the gesture projects voices, and thought projects gestures.

If the voice is from the start a face (that one thinks of the voices that one sees on the radio), that would be a voice stared, which would leave the face to speak since other mouths, voice of the belly or eyes, voice of the hand or bones, vibrations on unheard-of cords, ventriloquism?

Mathieu Bouvier



Photo : Anne-Laure Lechat, « Se Sentir Vivant » de Yasmine Hugonnet, 2017

## A TRAGICOMEDY OF DISSOCIATION

This play presents a woman – a woman who addresses the audience.

This is a woman who addresses herself too, and surely other missing people.

She addresses the audience to speak... to speak about what brings us to life, to hear her own voice resonate outside her body, to speak about the place where speech comes from, and about what is being spoken in ourselves, to drift between the different layers of intermingled speeches, to speak about separation and bond – separation from life, death, love, one's own image and substance...

This is a voice coming from the belly, the eyes, the hands, the mouth...

There is a continuity of speech in terms of performance and presence but not in the text itself.

The flow of speech moves from gestures to ventriloquist utterances, or facial expressions, or again breathings, postures, sounds, songs, questions...

All this is organized in very lively motions that start or stop what goes in and comes out... what is brought to life or to an end...

How do we know we are alive?

What daily strategies do we use to establish a contact with ourselves?

We do so through sight, touch, speech without uttering a word, like an inner voice.

This is exactly this space of specific contact that ventriloquy opens up. A voice moves without apparently affecting the subject that produces it. It comes from within and seems totally independent, with a body of its own. Fleeting thoughts can be heard.

Feeling alive...

Being there, standing, speaking. Is it desire that keeps us standing?

## DRAMATURGICAL CONTENT

The play is based on both dance and music. It is a one-woman, stand-up show, a tragicomedy of dissociation.

There may be an underlying tension due to the lightness created by the sound dimension and the tragic depth of the questioning.

Shifting the focus of attention between meaning, gesture and sound allows a multiplicity of voices and a new way of holding things together, of bonding them. But the question of the I/you interaction is still central, as well as the notion of the present moment, with the possibility of drifting, surfing on the edges between producing and not producing, travelling between the layers of meaning. It is a drifting process...

## MUSIC, SOUND, VOICE

(Germination)

The practice of ventriloquy was first used during the production of « A Recital of Postures » in which I was exploring places where I could be both totally immersed in movement, abandon or reception. I was experimenting on being motionless while testing what could move. That was how I started to learn how to produce a voice without any body or face movements, a voice that was first a singing voice. I used the technique more thoroughly when producing “The Crossing of Languages”, which allowed me to speak in French or English, with words, sentences, the beginnings of texts.

## VENTRILOQUY – motionless speech

Ventriloquy is not merely a theatrical trick. It creates a strange form of disappearance. The motionlessness of the face and the body enhances the energy and the urgency of a voice locked inside a body.. There is a kind of partial death, of tender estrangement from the self, hidden behind the face. The place where speech is produced is slightly withdrawn and must be forced to enable the voice to travel through the body. Communication is made urgent.

The Greek term of Engastrimyth comes from three words: in, belly and speech.

I focus on the places of communication like the body, the face, the voice and the words. I practice dissociating the different parts of the body in movement. How can a place of any size alter things dramatically by a mere change in texture or intention? This practice of dissociating movement and voice is also part of other contemporary forms of dancing like hip-hop, isolation, popping, smurfing...

## SCENOGRAPHY

The performance space is small and attention must be drawn to the solo act as for stand-up productions.

Lighting and sound should be carefully designed for this stage project that can also be adapted to more unusual venues like a cellar or a cabaret.



Photo : Anne-Laure Lechat

# 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 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 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, Chronological at Théâtre de Vidy, Lausanne (CH).

## **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- 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 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 Récital des Postures (2014)- Nombre de représentations : 4

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

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

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

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

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

## 2017

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

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

LE Récital des Postures (2014)- Nombre de représentations : 23

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

LA RONDE (2016)- Nombre de représentations : 3

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

## 2016

LE Récital des Postures : Sélection Aerowaves Twenty 2016

LE Récital des Postures (2014)- Nombre de représentations : 8

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

LA RONDE (2016) - Nombre de représentations : 6

- 25 septembre 2016- Teatro Metastasio Stabile della Toscana- Prato (FR)

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

UNFOLDING FIGURES (2016) - Nombre de représentations : 4

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

## 2015

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

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

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

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

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

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

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

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

## 2014

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

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

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

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

## 2013

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

- 4 et 6 Octobre- Plateforme Incidences – Fribourg (CH)
- 18 Juin- Festival Les petites Formes Décousues- Point Ephémère – Paris (FR)

20-21 mars- Création au Festival Les Printemps de Sévelin- Lausanne (CH)

PREVIOUS PROJECTS – 2013 / 2018

CHRO NO LO GI CAL (2018)



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



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



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



Photos : Anne-Laure Lechat

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



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