

La Biennale de Lyon presents

Biennale danse LYON 2025

6 – 28 September 2025
and around the region until the 17th October 2025

Lyon – Métropole – Région

labiennaledelyon.com

Press kit

Dance is taking over Lyon and its metro area from 6-28 September 2025, and then the entire Auvergne-Rhône-Alpes region until 17 October, for a 21st Lyon Biennale de la danse packed with movement, creativity and the spirit of sharing.

Featuring 40 dance works, including 24 new pieces and French premieres, this edition affirms dance's role as a common benefit – a space for emotion, experimentation and commitment. Reflecting the riches of today's scene, it brings together leading names in contemporary dance and emerging avant-garde figures.

The Biennale encompasses shows in theatres, public space and new venues, as well as festive nights and professional events, not forgetting novel projects: Brasil Agora!, a programme paying tribute to the Brazilian scene; Forum, an experimental space entrusted to curators and artists; and a partnership with the Centre Pompidou.

One major highlight is the Défilé, gathering 3,000 participants in central Lyon on the theme of recycled dances. After departing from Place des Terreaux, it will reach Place Bellecour for a grand finale choreographed by Mehdi Kerkouche.

So: an edition to feel great vibes together, explore the issues facing today's world, and celebrate dance in all its diversity!

Press contacts

Jean-Paul Brunet
+33 6 09 09 89 16
jpbrunet@labiennaledelyon.com

Laura Lamboglia
+33 6 83 27 84 46
llamboglia@labiennaledelyon.com



Ministère de la Culture

The Lyon Biennale de la danse is both a major event for the artistic scene and a vibrant popular celebration.

Each edition radiates the same brilliance and vitality of contemporary choreographic creation. In 2025, the featured artists – emerging and established alike – will present no fewer than 24 new works.

Through its programming – from ecological upheavals to societal challenges – the 2025 Biennale will reflect a choreographic landscape deeply engaged with the pressing questions of our time.

As the second most practiced amateur activity in France, dance is undeniably an art that brings people together. The traditional Opening Parade, held in the heart of the city, will embody this collective energy that connects generations, engages youth, and invites thousands of spectators to share in a common momentum.

The Lyon Biennale de la danse reminds us just how deeply culture is a shared asset – one that unites us and lifts us up together.

Wishing everyone a wonderful Biennale!

Rachida Dati
Ministre de la Culture



Région Auvergne-Rhône-Alpes

In Auvergne-Rhône-Alpes, we are the heirs of a long-standing cultural tradition. The richness of our region's artistic heritage brings with it a great responsibility: that of transmission. Since 2016, alongside Laurent Wauquiez, we have made access to culture a priority across our entire region. This includes our major urban centers – with the Biennale de la danse as a flagship example – but also our rural areas, which must also benefit from high-quality cultural offerings.

Over its 40-year history, la Biennale de Lyon has firmly established itself as the leading contemporary dance event in France. For this 21st edition, which will highlight social and group dances that foster connection, the Auvergne-Rhône-Alpes Region is proud to once again support this festival that contributes so fully to the influence of our territory.

Wishing everyone an excellent Biennale!

Fabrice Pannekoucke
Président de la Région Auvergne-Rhône-Alpes



Métropole de Lyon

The Biennale de la danse is always a popular celebration – a unique moment of sharing between cultures, generations, and regions. This 21st edition, rooted in the issues of our time, honors the richness of social dances through the theme of "recycled dances."

The Défilé – the largest choreographic parade in Europe – will be its living symbol, bringing together over 3,000 amateur dancers in the streets of Lyon's Presqu'île.

This year, two new emblematic venues join the adventure: Les Grandes Locos, a former industrial site transformed into a playground for contemporary creation, and the Cité Internationale de la Gastronomie, a heritage jewel in the heart of the city. These spaces perfectly embody the dialogue between memory, innovation, and openness to the world that the Biennale seeks to promote.

The Métropole is proud to support this radiant and inclusive Biennale, which brings together creativity, freedom, and shared experience. Thank you to Tiago Guedes and the team for this magnificent edition.

Bruno Bernard
Président de la Métropole de Lyon



Ville de Lyon

Lyon dances – and makes the world dance.

With every edition, the Biennale de la danse reminds us that this art form is a universal language, capable of connecting bodies and minds across borders and through our shared vulnerabilities. Fueled by the major issues and movements of our time, the 2025 edition is set to infuse our city with a unique, vibrant, and unifying energy.

For three weeks, Lyon will once again become the stage for a choreographic celebration where amateur and professional artists will come together, sharing their perspectives and movements. They will take over both iconic venues and public spaces. At the heart of the city, the grand Défilé – a moment of collective enthusiasm – will shine as the most dazzling popular expression of the Biennale. Meanwhile, the Biennale will venture into new territories at Les Grandes Locos and the Cité de la Gastronomie.

A heartfelt thank you to Tiago Guedes, to the creators, the dancers, the teams, the participating residents, the partners, and to all those – whether in the spotlight or behind the scenes – who help us fall in love with dance. Wishing everyone a wonderful Biennale!

Grégory Doucet
Maire de Lyon

Venues

Lyon – Métropole

- Bizarre! – La Machinerie

Vénissieux
- Centre culturel Charlie Chaplin

Vaulx-en-Velin
- Centre LGBTI+

Lyon 1
- Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu

Lyon 2
- CN D - Centre national de la danse

Lyon 2
- Comoedia

Lyon 7
- Espace culturel L’Atrium

Tassin la Demi-Lune
- Groom

Lyon 1
- La Mouche

Saint-Genis-Laval
- Le Bac à Traille

Oullins-Pierre-Bénite
- le Ciel – scène européenne pour l'enfance et la jeunesse

Lyon 8
- Le Croiseur

Lyon 7
- Le Rize

Villeurbanne
- Le Sucre

Lyon 2
- Le Toboggan

Décines-Charpieu
- Les Célestins, Théâtre de Lyon

Lyon 2

- Les Grandes Locos

La Mulatière
- Les SUBS

Lyon 1
- Maison de la danse

Lyon 8
- MJC Monplaisir

Lyon 8
- Musée des Beaux-Arts de Lyon

Lyon 1
- Musée des Confluences

Lyon 2
- Ninkasi Cordeliers

Lyon 2
- Opéra de Lyon

Lyon 1
- Radiant-Bellevue

Caluire-et-Cuire
- Salle Georges Brassens

Givors
- Showroom Galerie 7

Lyon 2
- Théâtre de la Croix-Rousse

Lyon 4
- Théâtre de La Renaissance

Oullins-Pierre-Bénite
- Théâtre du Point du Jour

Lyon 5
- Théâtre Jean Marais

Saint-Fons
- Théâtre National Populaire

Villeurbanne
- TNG – Les Ateliers Presqu’île

Lyon 2
- Villa Gillet

Lyon 4

As well as in various public spaces

Region

- Château Rouge

Annemasse
- Cultur(r)al

Sallanches
- Dôme Théâtre

Albertville
- Festival d'Aurillac

Aurillac
- Halle Bernard Grosselin

Amplepuis
- La Comédie de Clermont-Ferrand scène nationale

Clermont-Ferrand
- La Comédie de Valence, CDN Drôme – Ardèche

Valence
- Le Vellein, scènes de la CAPI

Villefontaine
- Les Quinconces – Théâtre de Vals-les-Bains

Vals-les-Bains
- LUX Scène nationale

Valence
- MAMC+, Musée d’art moderne et contemporain de Saint-Étienne

Saint-Priest-en-Jarez
- MC2: Maison de la Culture de Grenoble – Scène Nationale

Grenoble
- Musée gallo-romain de Saint-Romain-en-Gal

Saint-Romain-en-Gal
- Salle Fontalon

Roanne
- Théâtre de Cusset

Cusset
- Théâtre du Parc

Andrézieux-Bouthéon
- Val des Chenevières

L'Arbresle/Éveux

Artists

Artists and companies

- Aina Alegre / CCN de Grenoble

Alejandro Ahmed / Grupo Cena 11

Andréa Givanovitch

Ballet de l'Opéra de Lyon

Anne Teresa De Keersmaecker

Mercedes Dassy

Katerina Andreou
- Christian Rizzo

Clarice Lima

Collectif A/R

Collectif ÈS – CCNO

Compagnie Relevant & La Fougue

Dalila Belaza

Davi Pontes & Wallace Ferreira

devynn emory

Dorothee Munyaneza

Dresden Frankfurt Dance Company

William Forsythe

Ioannis Mandafounis
- Emmanuel Eggermont

Eszter Salamon / Carte Blanche

Fangas Nayaw

Filipe Lourenço

Gisèle Vienne

Idio Chichava

Jan Martens

Julien Fournet

Leïla Ka

Lia Rodrigues

Luiz de Abreu & Calixto Neto

Mademoiselle Do'

Marco da Silva Ferreira

Marco da Silva Ferreira / CCN de Caen en Normandie

Marie Orts

Marrugeku

Mehdi Kerkouche

Mercedes Dassy

Miet Warlop

Mounia Nassangar

Nicolas Fayol

Nina Laisné – François Chaignaud – Nadia Larcher

Original Bomber Crew

Philippe Decouflé

Rebecca Journo

Simon Le Borgne

Tânia Carvalho / CNSMD Lyon + Paris

Volmir Cordeiro

Yuval Pick

Défilé

- Abdou N’Gom

Abou Lagraa & Nawal Aït Benalla

Aïcha M’Barek & Hafiz Dhaou

Aina Alegre

Anne Le Batard et Jean-Antoine Bigot

Bouba Landrille Tchouda

Diego Dantas

Kadia Faraux

Tom Grand Mourcel

Club Bingo

- 2SIK!

Ben Klock

Bunny Dakota

Des Gens Cool

DJ Alé

DJ Andria

Eli

Erica do Futuro

Garçon Sauvage

Kittin

La Pulse

Llanamour

Louise Albann

Mogan Tox

NEUX

Pedro Bertho

Planète Boum Boum

And more...

The Biennale de la danse, devised and run by La Biennale de Lyon, has been championing dance as a common benefit since it was founded in 1984. It offers a multitude of forms and formats for every audience: amateurs, professionals, and spectators – from our first-ever Biennale-goers through to this year’s first-timers. Each edition turns Lyon, the Lyon metro area and the Auvergne-Rhône-Alpes region into a vibrant hotbed of dance, where movement becomes a universal language.

To affirm dance as a common benefit means devising a Biennale de la danse open to its huge variety of practices,

stories and genres, informed by dialogues between disciplines, cultures and territories. It also means questioning the world around us, for no work of art exists outside of reality. What is dance still capable of in our crisis-stricken world? Faced with ecological, political and social upheaval, how can the moving body offer fresh perspectives, and a more sensitive approach to otherness and the living world? Through 40 shows, including 24 new pieces and French premieres, and original spaces for connection and discussion, this year’s edition offers many paths to explore these issues.

Plural perspectives

The featured artists address current tensions, transforming movement into a language of resistance to deconstruct representations of minoritised bodies and to interrogate colonial legacies. They examine young people’s autonomy in the light of future challenges. They pay tribute to leading figures in dance and music, summoning memory and reinterpreting a heritage through works that build bridges between past and present, fusing rigorous dance vocabulary and choreographic freedom.

They transform the stage into a space for metamorphosis, where gestures unfold and reinvent material, creating sensory experiences as dance converses with the visual arts. A host of visions to highlight the extraordinary vitality of the creative act.

Close ties

More collaborative than ever, the 2025 Biennale de la danse is built on many close ties; and some have given rise to inventive programmes. With the Centre Pompidou, we are proposing an immersion in the singular worlds of three major artists on the contemporary scene.

And with the Brazil-France cultural year, the extensive Brasil Agora! programme, created in close collaboration with the Panorama Festival in Rio, will showcase the amazing creative wealth of Brazilian dance.

Emphatically international, the Lyon Biennale de la danse is this year launching Forum, and inviting five curators and five artists from beyond Europe to create a new space for interaction and experimentation – zooming out and discovering how art and dance can make a statement in other contexts.

Togetherness

The Biennale de la danse reaffirms the importance of the collective in a variety of places where dance becomes an art of bond-building – on stage, in the street, and in unexpected alternative spaces. The large ensembles remind us of the power of the group, while the unmissable Défilé brings together thousands of amateur dancers for a big festive occasion with popular appeal. Other attractions like the Club Bingo nights encourage the emergence of collective dance energies.

In an unstable world, fraught with crisis, culture must step up and stand firm. Now more than ever, the Lyon Biennale de la danse is needed to give artists the opportunity to create, invent, build bonds, examine norms and open up fresh perspectives. In this challenging context, it is essential to reiterate that culture is a right, and a strategic long-term investment. Support for these initiatives must be strengthened, so they can continue to enlighten the present and shape the future.

Thank you to the artists and to our public, private and artistic partners. And thank you to our loyal audience, whether guided by curiosity or passion. We wish all of you a good Biennale!

Laurent Bayle,
Chairman of
La Biennale de Lyon

Sabine Longin,
CEO of
La Biennale de Lyon

Tiago Guedes,
Artistic director
la Biennale de la danse

Calendar

Saturday

06.09

| OPENING EXHIBITION FREE | |
|---|---|
| 16:30 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Eszter Salamon – <i>Landscaping</i> |
| SHOWS | |
| 14:30 | Place de la République, Lyon 2 Volmir Cordeiro – <i>Rue</i> FREE |
| 19:30 | Maison de la danse, Lyon 8 Lia Rodrigues - <i>Borda</i> |
| CLUB BINGO NOMADE FREE | |
| 21:00-00:45 | Maison de la danse, Lyon 8 Fervinho – Ale + Erica do Futuro |

Sunday

07.09

| LE DÉFILÉ FREE | |
|-----------------------------|--|
| 16:00 | Rue de la République, Lyon 1 / Lyon 2 Le Défilé |
| 17:30 | Place Bellecour, Lyon 2 Mehdi Kerkouche – <i>360</i> |
| CLUB BINGO NOMADE | |
| 18:00-00:00 | Le Sucre, Lyon 2 S. Society – Pedro Bertho + Ben Klock + NEUX |

Monday

08.09

| TALKS & WORKSHOPS | |
|-------------------|---|
| 14:30-17:30 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Workshop with Gisèle Vienne |
| 18:30 | Opéra de Lyon, Lyon 1 Conversations between Katerina Andreou and Mercedes Dassy and the journalist Rosita Boisseau FREE ADMISSION |

SHOWS

| | |
|-------|---|
| 19:30 | Maison de la danse, Lyon 8 Lia Rodrigues - <i>Borda</i> + Post-show talk |
| 20:00 | Opéra de Lyon, Lyon 1 Ballet de l'Opéra de Lyon – <i>Nuits transfigurées</i> |

Tuesday

09.09

| TALKS & WORKSHOPS | |
|-------------------|---|
| 10:00 - 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Workshop with Lia Rodrigues |
| 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Conversations with the choreographers : Lia Rodrigues, Eszter Salamon FREE ADMISSION |
| 19:30 | Comoedia, Lyon 7 Screening : <i>If it were love</i> (2020, 82 min) Echoing Gisèle Vienne's show, <i>Crowd</i> |
| SHOWS | |
| 20:00 | Opéra de Lyon, Lyon 1 Ballet de l'Opéra de Lyon – <i>Nuits transfigurées</i> |
| 20:30 | Château Rouge, Annemasse (74) N. Laisné - F. Chaignaud - N. Larcher <i>Último Helecho</i> |

Wednesday

10.09

| TALKS & WORKSHOPS | |
|-------------------|--|
| 10:00-12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Training with Mercedes Dassy |
| SHOWS | |
| 19:00 | Les Subs, Lyon 1 Andréa Givanovitch – <i>Leather Better</i> |
| 20:00 | Théâtre National Populaire, Villeurbanne Eszter Salamon – <i>MONUMENT 0.10: The Living Monument</i> Post-show talk |
| 20:00 | Opéra de Lyon, Lyon 1 Ballet de l'Opéra de Lyon – <i>Nuits transfigurées</i> |

Thursday

11.09

| TALKS & WORKSHOPS | |
|-------------------|--|
| 10:00-12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Training with Katerina Andreou |
| SHOWS | |
| 19:00 | Les Célestins, Théâtre de Lyon, Lyon 2 Alejandro Ahmed, Grupo Cena 11 <i>Eu não sou só eu em mim</i> Post-show talk |
| 20:00 | Théâtre National Populaire, Villeurbanne Eszter Salamon <i>MONUMENT 0.10: The Living Monument</i> |
| 20:30 | Opéra de Lyon, Lyon 1 Ballet de l'Opéra de Lyon – <i>Nuits transfigurées</i> |
| 21:00 | Les Grandes Locos, La Mulatière Gisèle Vienne – <i>Crowd</i> |

CLUB BINGO NOMADE FREE

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|-------------|---|
| 19:00-00:00 | Centre LGBTI+, Lyon 1 Guinguette pailletée |
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Friday

12.09

| TALKS & WORKSHOPS | |
|-------------------|--|
| 10:00 - 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Training with Alejandro Ahmed |
| 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Talks with avec les chorégraphes : François Chaignaud, Christian Rizzo FREE ADMISSION |

SHOWS

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|-------|--|
| 17:00 | Place C. Béraudier Lyon Part-Dieu, Lyon 3 Volmir Cordeiro - <i>Rue</i> FREE |
| 19:00 | Les Célestins, Théâtre de Lyon, Lyon 2 Alejandro Ahmed, Grupo Cena 11 <i>Eu não sou só eu em mim</i> |
| 19:00 | Les SUBS, Lyon 1 Mercedes Dassy <i>Spongebabe in L.A. (4 Love & Anxiety)</i> |
| 19:00 | Le Bac à Traille, Oullins-Pierre-Bénite Original Bomber Crew – <i>Vapor</i> |
| 20:30 | Opéra de Lyon, Lyon 1 Ballet de l'Opéra de Lyon – <i>Nuits transfigurées</i> |
| 21:00 | Les Grandes Locos, La Mulatière Gisèle Vienne – <i>Crowd</i> Post-show talk |

CLUB BINGO NOMADE FREE

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| 22:00-04:00 | Ninkasi Cordeliers, Lyon 2 2SIK! |
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Saturday

13.09

| TALKS & WORKSHOPS | |
|-------------------|--|
| 10:00-12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Training with Volmir Cordeiro |
| 14:30 + 15:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 FREE Videoconference via numeridanse.com |
| 16:30 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Meet with: À TOI !, then listen together to the podcast <i>Nos trajectoires comme des planètes</i> FREE ADMISSION |

SHOWS

| | |
|-------|--|
| 14:00 | Place P. Duquaire, Lyon 5 Volmir Cordeiro – <i>Rue</i> FREE |
| 15:30 | Opéra de Lyon, Lyon 1 Ballet de l'Opéra de Lyon – <i>Nuits transfigurées</i> |
| 17:30 | Les SUBS, Lyon 1 Simon Le Borgne – <i>Ad Libitum</i> |
| 18:00 | Val des Chenevières, L'Arbresle/Éveux Marco da Silva Ferreira – <i>Fantasie minor</i> |
| 19:00 | Les SUBS, Lyon 1 Mercedes Dassy <i>Spongebabe in L.A. (4 Love & Anxiety)</i> |
| 19:00 | Le Bac à Traille, Oullins-Pierre-Bénite Original Bomber Crew – <i>Vapor</i> |
| 19:00 | Halle Bernard Grosselin, Amplepuis Filipe Lourenço – <i>Cheb</i> |
| 21:00 | Les Grandes Locos, La Mulatière Gisèle Vienne – <i>Crowd</i> |

CLUB BINGO NOMADE

| | |
|---------------|--|
| 23:00 - 05:00 | Le Sucre, Lyon 2 Club curated by Gisèle Vienne Bunny Dakota + Kittin |
| 23:00 - 04:00 | Ninkasi Cordeliers, Lyon 2 Andria + Eli FREE |

Sunday

14.09

| SHOWS | |
|-------|--|
| 12:00 | Place de la Croix-Rousse, Lyon 4 Volmir Cordeiro – <i>Rue</i> |
| 15:30 | MAMC+, Saint-Etienne (42) Filipe Lourenço – <i>Cheb</i> FREE |
| 17:30 | Les SUBS, Lyon 1 Simon Le Borgne – <i>Ad Libitum</i> |

Monday

15.09

| TALKS & WORKSHOPS | |
|-------------------|---|
| 10:00-12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Training with Dalila Belaza |
| SHOWS | |
| 20:00 | Théâtre National Populaire, Villeurbanne Miet Warlop – <i>INHALE DELIRIUM EXHALE</i> |

Tuesday

16.09

| TALKS & WORKSHOPS | |
|-------------------|---|
| 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Conversation(s) with the choreographers: Nina Laisné & François Chaignaud, Christian Rizzo, Jan Martens FREE ADMISSION |
| 14:30 - 17:30 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Workshop with Aina Alegre |

SHOWS

| | |
|-------|--|
| 19:00 | Théâtre National Populaire, Villeurbanne Dalila Belaza – <i>Orange</i> |
| 21:00 | Maison de la danse, Lyon 8 Christian Rizzo <i>à l'ombre d'un vaste détail, hors tempête.</i> |
| 21:00 | Théâtre National Populaire, Villeurbanne Miet Warlop – <i>INHALE DELIRIUM EXHALE</i> |

Wednesday

17.09

| FORUM | |
|---------------|---|
| 12:00 - 14:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Keynote lecture: <i>Hospitalities</i> |

SHOWS

| | |
|---------------|--|
| 14:30 + 17:10 | Les SUBS, Lyon 1 Nicolas Fayol – <i>Faire fleurir</i> |
| 15:45 | Les SUBS, Lyon 1 Simon Le Borgne – <i>Ad Libitum</i> |
| 19:00 | Théâtre National Populaire, Villeurbanne Dalila Belaza – <i>Orange</i> Post-show talk |
| 19:00 | Les Célestins, Théâtre de Lyon, Lyon 2 Jan Martens – <i>THE DOG DAYS ARE OVER 2.0</i> |
| 19:30 | Maison de la danse, Lyon 8 Christian Rizzo <i>à l'ombre d'un vaste détail, hors tempête.</i> Post-show talk |
| 21:00 | Opéra de Lyon, Lyon 1 N. Laisné - F. Chaignaud - N. Larcher <i>Último Helecho</i> |

Thursday

18.09

| FORUM | |
|---------------|--|
| 10:00 - 13:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Idio Chichava – <i>M'POLO Rituals of the Living Body</i> Participatory gathering |
| 11:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 devynn emory – land somatics Immersive lecture |
| 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Marrugeku – <i>Dance, Climate and Contested Land</i> Lecture |
| 13:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Fangas Nayaw, River Lin Indigenous Peoples Basic Punk Law Participatory experience |

Calendar

SHOWS

| | |
|---------------|--|
| 14:30 + 16:30 | Les SUBS, Lyon 1 Marie Orts – Contre-forme |
| 15:30 | Les SUBS, Lyon 1 Rebecca Journo – L'heure du thé |
| 19:00 | Les Célestins, Théâtre de Lyon, Lyon 2 Jan Martens – THE DOG DAYS ARE OVER 2.0 Post-show talk |
| 19:00 | Théâtre de La Renaissance, Oullins-Pierre Bénite Collectif ÈS --About Lambada |
| 21:00 | Opéra de Lyon, Lyon 1 N. Laisné - F. Chaignaud - N. Larcher <i>Último Helecho</i> |
| 21:00 | Les Grandes Locos, La Mulatière Marco da Silva Ferreira – F*cking Future |

CLUB BINGO NOMADE (FREE)

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|-------------|---|
| 22:00-04:00 | Groom, Lyon 1 Open platines by Des Gens Cool |
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Friday

TALKS & WORKSHOPS

| | |
|---------------|--|
| 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Conversation(s) with the choreographers: Emmanuel Eggermont, Collectif A/ (FREE ADMISSION) |
| 14:00 - 17:30 | Cité Internationale de la Gastronomie de Lyon– Grand-Hôtel-Dieu, Lyon 2 Workshop with François Chaignaud |

FORUM

| | |
|---------------|--|
| 10:00 - 13:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Idio Chichava <i>M’POLO Rituals of the Living Body</i> Participatory gathering |
| 11:00 | Cité Internationale de la Gastronomie de Lyon – Grand-Hôtel-Dieu, Lyon 2 devynn emory – land somatics Immersive lecture |
| 11:00 | Cité Internationale de la Gastronomie de Lyon – Grand-Hôtel-Dieu, Lyon 2 Round table South to South Choreographies |
| 13:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Fangas Nayaw, River Lin <i>Indigenous Peoples Basic Punk Law</i> Participatory experience |
| | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Fangas Nayaw <i>Indigenous Peoples Basic Punk Law</i> Performance |

Shows

| | |
|-------|--|
| 17:00 | Place C. Béraudier Lyon Part-Dieu, Lyon 3 Clarice Lima – Woods/Bosque (FREE) |
| 18:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Davi Pontes & Wallace Ferreira – Repertório N.2 |
| 19:00 | Théâtre de la Croix-Rousse, Lyon 4 Aina Alegre – FUGACES |
| 19:00 | Théâtre de La Renaissance, Oullins-Pierre Bénite Collectif ÈS – About Lambada Rencontre en bord de scène à l’issue de la représentation |
| 19:00 | Les Célestins, Théâtre de Lyon, Lyon 2 Jan Martens – THE DOG DAYS ARE OVER 2.0 |
| 20:00 | Théâtre Jean Marais, Saint-Fons Marco da Silva Ferreira – Fantasia Minor |
| 21:00 | Les Grandes Locos, La Mulatière Marco da Silva Ferreira – F*cking Future |
| 21:00 | Théâtre du Point du Jour, Lyon 5 Emmanuel Eggermont <i>Open my chest and place our tomorrows inside</i> |

CLUB BINGO NOMADE (FREE)

| | |
|-------------|---|
| 22:00-04:00 | Ninkasi Cordeliers, Lyon 2 Planète Boum Boum |
|-------------|---|

Saturday

FORUM

| | |
|---------------|---|
| 10:00 - 13:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Idio Chichava <i>M’POLO Rituals of the Living Body</i> Participatory gathering |
| 11:00 | Cité Internationale de la Gastronomie de Lyon – Grand-Hôtel-Dieu, Lyon 2 Round table Eco-somatics for tomorrow |
| 15:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Original Bomber Crew <i>Dance, Fear and Everything in-between</i> Performative take over |
| 18:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Fangas Nayaw <i>Indigenous Peoples Basic Punk Law</i> Performance |

SHOWS

| | |
|-------|--|
| 15:00 | Musée des Confluences, Lyon 2 Clarice Lima – Woods/Bosque (FREE) |
| 16:00 | Bizarre! - La Machinerie, Vénissieux Marco da Silva Ferreira – Fantasia minor |
| 16:30 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Davi Pontes & Wallace Ferreira – Repertório N.2 |
| 17:00 | le Ciel - scène européenne pour l'enfance et la jeunesse, Lyon 8 Julien Fournet – L’Enfance majeure |
| 18:00 | Place des Terreaux, Lyon 1 Clarice Lima – Woods/Bosque (FREE) |
| 18:30 | Théâtre du Point du Jour, Lyon 5 Emmanuel Eggermont <i>Open my chest and place our tomorrows inside</i> |
| 19:00 | Théâtre de la Croix-Rousse, Lyon 4 Aina Alegre – FUGACES Post-show talk |
| 21:00 | Les Grandes Locos, La Mulatière Marco da Silva Ferreira – F*cking Future |

CLUB BINGO NOMADE

| | |
|-------------|--|
| 23:00-05:00 | Le Sucre, Lyon 2 Garçon Sauvage |
| 23:00-04:00 | Ninkasi Cordeliers, Lyon 2 (FREE) Andria + Llanamour |

Sunday

FORUM

| | |
|-------|--|
| 11:00 | Cité Internationale de la Gastronomie de Lyon – Grand-Hôtel-Dieu, Lyon 2 Round table Hierarchies of gaze |
| 13:00 | Lieu à confirmer Idio Chichava <i>M’POLO Rituals of the Living Body</i> Public sharing |

SHOWS

| | |
|---------------|---|
| 14:30 + 16:30 | Musée de Saint-Romain-en-Gal Clarice Lima – Woods/Bosque |
| 16:00 | le Ciel - scène européenne pour l'enfance et la jeunesse, Lyon 8 Julien Fournet – L’Enfance majeure |
| 16:00 | La Mouche, Saint-Genis-Laval Collectif ÈS – Jackpot |

| | |
|-------|---|
| 19:30 | Maison de la danse, Lyon 8 Dresden Frankfurt Dance Company <i>Undertainment / Lisa</i> |
|-------|---|

Monday

SHOWS

| | |
|-------|---|
| 19:30 | Maison de la danse, Lyon 8 Dresden Frankfurt Dance Company <i>Undertainment / Lisa</i> |
|-------|---|

Tuesday

TALKS & WORKSHOPS

| | |
|-------|--|
| 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Conversation(s) with the choreographers: Ioannis Mandafounis (TBC) (FREE ADMISSION) |
| 19:00 | Théâtre de La Renaissance, Oullins-Pierre-Bénite Yuval Pick – Into the silence Post-show talk |

SHOWS

| | |
|-------|--|
| 19:00 | Théâtre de La Renaissance, Oullins-Pierre-Bénite Yuval Pick – Into the silence Post-show talk |
|-------|--|

Wednesday

SHOWS

| | |
|-------|--|
| 20:00 | Théâtre de La Renaissance, Oullins-Pierre-Bénite Yuval Pick – Into the silence |
| 20:30 | Radiant-Bellevue, Caluire-et-Cuire Idio Chichava – Vagabundus |

Thursday

SHOWS

| | |
|-------------|---|
| 18:00-22:30 | Villa Gillet, Lyon 4 Dorothée Munyaneza – Myriade |
| 19:00 | TNG – Les Ateliers Presqu’île –, Lyon 2 Calixto Neto – O Samba do Crioulo Doido |
| 20:30 | Radiant-Bellevue, Caluire-et-Cuire Idio Chichava – Vagabundus Post-show talk |
| 20:30 | Le Toboggan, Décines-Charpieu Leïla Ka – Maldonne |
| 21:00 | Les Grandes Locos, La Mulatière Collectif A/R – Dancing |

CLUB BINGO NOMADE

| | |
|-------------|---------------------------|
| 22:00-04:00 | Groom, Lyon 1 La Pulse |
|-------------|---------------------------|

Friday

TALKS & WORKSHOPS

| | |
|-------------|--|
| 10:00-12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Training with Calixto Neto |
| 12:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Conversation(s) with the choreographers: Philippe Decouflé, Tânia Carvalho (FREE ADMISSION) |
| 18:30 | Place de la Convention, Oullins-Pierre-Bénite Workshop for all with Yuval Pick |

SHOWS

| | |
|---------------|--|
| 17:00 | Place C. Béraudier Lyon Part-Dieu, Lyon 3 Filipe Lourenço – Cheb (FREE) |
| 17:30-23:30 | Villa Gillet, Lyon 4 Dorothée Munyaneza – Myriade |
| 18:00 + 20:30 | Salle Fontalon, Roanne (42) Collectif ÈS – Jackpot |
| 19:00 | TNG – Les Ateliers Presqu’île, Lyon 2 Calixto Neto – O Samba do Crioulo Doido |
| 20:00 | Théâtre du Parc, Andrézieux-Bouthéon (42) Mounia Nassangar – STUCK Leïla Ka – Pode Ser |
| 20:30 | Maison de la danse, Lyon 8 Philippe Decouflé – Entre-Temps |
| 20:30 | Radiant-Bellevue, Caluire-et-Cuire Idio Chichava – Vagabundus |
| 21:00 | Les Grandes Locos, La Mulatière Collectif A/R – Dancing |

CLUB BINGO NOMADE (FREE)

| | |
|---------------|-------------------------------------|
| 22:00 - 04:00 | Ninkasi Cordeliers, Lyon 2 D-Tox |
|---------------|-------------------------------------|

Saturday

TALKS & WORKSHOPS

| | |
|------------|---|
| 9:30-17:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Seminar in partnership with Université Lyon 2, performing arts department (FREE ADMISSION) |
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SHOWS

| | |
|---------------|---|
| 13:00-23:00 | Les Grandes Locos, La Mulatière Feeling First – Immersion All Styles |
| 14:30 | Place A. France, Oullins-Pierre-Bénite Filipe Lourenço – Cheb (FREE) |
| 15:00-23:00 | Villa Gillet, Lyon 4 Dorothée Munyaneza – Myriade |
| 18:30 + 20:30 | Musée des Beaux-Arts, Lyon 1 Tânia Carvalho – CNSMD Lyon + Paris <i>Tout n'est pas visible, tout n'est pas audible</i> |
| 20:30 | Maison de la danse, Lyon 8 Philippe Decouflé – Entre-Temps |

CLUB BINGO NOMADE (FREE)

| | |
|-------------|---|
| 23:00-04:00 | Ninkasi Cordeliers, Lyon 2 Andria + Louise Albann |
|-------------|---|

Sunday

SHOWS

| | |
|---------------|---|
| 14:00-20:00 | Villa Gillet, Lyon 4 Dorothée Munyaneza – Myriade |
| 15:00 | Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2 Filipe Lourenço – Cheb (FREE) |
| 17:00 | Maison de la danse, Lyon 8 Philippe Decouflé – Entre-Temps |
| 18:30 + 20:30 | Musée des Beaux-arts, Lyon 1 Tânia Carvalho – CNSMD Lyon + Paris <i>Tout n'est pas visible, tout n'est pas audible</i> |

Calendar

Shows on tour around the metro area and region after 28 September

Philippe Decouflé – *Entre-Temps*

| | | |
|-------|-------|---------------------------------|
| 30.09 | 20:30 | Maison de la danse, Lyon 8 (69) |
| 01.10 | 19:30 | Maison de la danse, Lyon 8 (69) |
| 02.10 | 20:30 | Maison de la danse, Lyon 8 (69) |
| 03.10 | 20:30 | Maison de la danse, Lyon 8 (69) |
| 04.10 | 20:30 | Maison de la danse, Lyon 8 (69) |

Filipe Lourenço – *Cheb*

| | | |
|-------|-------|-------------------------------------|
| 30.09 | 20:00 | LUX, Valence (26) |
| 09.10 | 20:30 | Les Quinconces, Vals-les-Bains (07) |

Marco da Silva Ferreira – *Fantasia Minor*

| | | |
|-------|-------|------------------------------|
| 01.10 | 20:00 | La Mouche, Saint-Genis-Laval |
|-------|-------|------------------------------|

Collectif ÈS – *Jackpot*

| | | |
|-------|-------|--|
| 02.10 | 20:00 | Salle Georges Brassens, Givors (69) |
| 09.10 | 20:00 | Centre culturel Charlie Chaplin, Vaulx-en-Velin (69) |

Lia Rodrigues – *Borda*

| | | |
|---------------|-------|-----------------------------------|
| 02.10 & 03.10 | 20:00 | La Comédie, Valence (26) |
| 06.10 & 07.10 | 20:00 | La Comédie, Clermont-Ferrand (63) |

Leïla Ka – *Maldonne*

| | | |
|-------|-------|--|
| 02.10 | 20:00 | Dôme Théâtre, Albertville (73) |
| 04.10 | 20:00 | Salle Léon Curral, Sallanches (74) |
| 11.10 | 20:30 | Théâtre du Vellein, Villefontaine (38) |
| 16.10 | 20:30 | L'Atrium, Tassin la Demi-Lune (69) |

Idio Chichava – *Vagabundus*

| | | |
|-------|-------|------------------------|
| 07.10 | 20:00 | Théâtre de Cusset (03) |
|-------|-------|------------------------|

Collectif A/R – *Dancing*

| | | |
|---------------|-------|--|
| 10.10 & 11.10 | 20:00 | MC2: Maison de la Culture de Grenoble – Scène Nationale, Grenoble (38) |
|---------------|-------|--|

Emmanuel Eggermont – *Open my chest and place our tomorrows inside*

| | | |
|-------|-------|-----------------------------------|
| 14.10 | 20:00 | La Comédie, Clermont-Ferrand (63) |
| 15.10 | 20:30 | La Comédie, Clermont-Ferrand (63) |

Miet Warlop – *INHALE DELIRIUM EXHALE*

| | | |
|---------------|-------|--|
| 14.10 & 15.10 | 20:00 | MC2: Maison de la Culture de Grenoble – Scène Nationale, Grenoble (38) |
|---------------|-------|--|

Exhibition

6-28 sept, 12:00- 19:00
Cité internationale de la Gastronomie de Lyon – Grand-Hôtel-Dieu, Lyon 2

Eszter Salamon - *Landscaping* FREE

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DÉFILÉ de La Biennale de la danse

A popular and unifying opening

SUNDAY 7 SEPTEMBER 2025

Terreaux → Bellecour 16:00

Le Défilé

A large-scale dance parade in central Lyon, the Défilé is the Biennale's curtain-raiser, featuring 3,000 amateur participants aged 10 to 80 from all over the region. The event fosters connections between citizens and 180 professional artists in the fields of dance, music, singing, costumes, floats, props, and more. Over 150,000 spectators fill the streets to admire this festive parade. Unique in Europe, it celebrates the power of cultural blending, openness to others, and inter-cultural dialogue in a concept crafted by the contemporary imagination.

In 2025, the Défilé spotlights a dialogue between different choreographic aesthetics.

Since time immemorial, dances have been omnipresent in our ever-evolving societies, permeating our daily lives, our cultures and our shared spaces. In fitness halls where dance classes are all the rage; on the forecourts of theatres and museums, where hip-hop and breakdance crews strut their stuff; in clubs and ballrooms, where communities find dance to be a tremendous tool for expression and emancipation; in neighbourhood capoeira associations or samba classes; on village squares, where traditional and folk dances are perpetuated; and in the dance halls and public spaces of towns where ballroom

Recycled dances

dances are attracting ever greater numbers... group and social dances are everywhere, helping people to connect, share and party. Intrinsically popular, they can reach out to everyone. The Défilé will give our beloved social dances a fresh lease of life, offering participants and spectators a unique experience in the streets of Lyon, powered by collective strength and creativity. For this edition, each choreographer was invited to form a pair: two committed minds, two visions, working in tandem to forge a common project. This collaboration enriches the creative process, generating unsuspected perspectives for this year's Défilé. The intention is a complementary fit between the two profiles: on the one hand, the expert / specialist (a dance teacher or seasoned dancer) provides the choreographer and group with in-depth and more intimate knowledge of the selected social dance, introducing them to its movements and rhythms through practice, sharing its history, its context, its music; and on the other hand, the gaze of a choreographer, who will build on this learning process to open up vast realms of creative and innovative possibility.

The parade will consist of eight groups from around the region – plus a ninth to bring up the rear, directed by choreographer Diego Dantas, head of the Rio de Janeiro Choreographic Centre.

In charge of the finale is Mehdi Kerkouche, whose participatory and festive proposition will transform Place Bellecour into a dancefloor!!

Défilé-related events

Dans les coulisses du Défilé

A photo exhibition by Véronique Lepout – A look back at preparations for the 2023 Défilé with the group led by Compagnie Chatha (Lyon 8)

→ Mon 15 sept to Fri 10 oct
9:00-22:00,
Sat 9:00-12:00
La Passerelle, espace d'exposition de
la MJC Monplaisir, Lyon 8
Free admission

Le fil de soi(e)

A film by Jean-Luc Raby and Isabelle Million (Association Traboules Audiovisuel, 2025) Twenty-five years on, this film revisits the shared community adventure in Villeurbanne for the Défilé of the Biennale de la danse in 2000.

→ Sat 27 sept at 15:00
Le Rize
23 rue Valentin Haüy, Villeurbanne
Free admission

To go further

Scan the code to view the memorial and prospective study on the Défilé conducted in 2020-2023 by Lyon Métropole.



8 participating groups

Including amateur performers

[Annecy]
[Boniieu Scène nationale Annecy]

Aina Alegre

→ 200 participants

PARADES & DÉSOBÉISSANCES

Catalonia-born Aina Alegre taps the energy of Mediterranean folk celebrations in a show blending dance and polyrhythms, performed by a multi-generational cast of amateurs. A dialogue between crowd and city, like a piece of living architecture. The public space will now possess a new festive memory.

Recycled dances
→ Traditional Catalan dances

For several years, Aina Alegre has been collecting gestures, dances, and stories related to percussive gestures, building a living archive. In this process, exchange and transmission are central to her exploration of this "root gesture," which continuously infuses her choreographic writing in various forms.

Aina Alegre
Choreographer and dancer, Aina Alegre has been creating performances and shows in a wide range of formats since 2010. She approaches choreographic creation as a space to expand the imagination around the body. Her work is conceived as an orchestration of movement, sound, light, and space. In recent years, Aina Alegre has developed a choreographic language that is also musical, blurring the boundaries between sound and movement. Alongside her stage work, she creates monumental in-situ pieces that engage in dialogue with the architecture and landscapes in which they are embedded. She also conducts research and gathers stories and dances linked to hammering and striking gestures. The notions of memory and archive run throughout her artistic universe. Since 2023, she has co-directed the Centre Chorégraphique National de Grenoble with dancer Yannick Hugron.

DRESS REHEARSAL
Sat 05.07 - 19:00 for the opening of Annecy paysages
From Bonlieu to the Jardins de l'Europe, passing through the old town

BY THE SAME ARTIST
FUGACES → p. 66

[Annonay & Nord-Ardèche]
[Cie La Baraka / La Chapelle]

About Lagraa & Nawal Aït Benalla

Cie La Baraka
→ 200 participants including 160 dancers

Demain, il fera beau

Inspired by Berber line dances from the Maghreb, the choreography is a dialogue between tribal and contemporary styles. With simple foot-bounces plus hip and shoulder movements, the performers joyously and inclusively advance, each with their own degree of proficiency, to electro-revisited Berber music.

Danses recyclées
→ Berber dances from North Africa

The Berber dances from North Africa are striking for the fervor and joy they radiate. Often performed in a line, shoulder to shoulder, dancers engage in simple, repetitive foot and shoulder movements. A master of ceremony leads and guides the changes in movement throughout the line.

About Lagraa
Choreographer and co-director of La Baraka and La Chapelle, Abou Lagraa is deeply committed to expanding access to dance through audience outreach and education. In 2024, he adds the 31st piece to his repertoire: Carmen, created for the Ballet of the Tunis Opera. At the same time, he launched the Mediterranean Cultural Bridge in Tunisia, a program aimed at supporting the professional development of dancers in the region.

Nawal Aït Benalla
A Franco-Moroccan choreographer, Nawal Aït Benalla joined La Baraka in 2006 as a performer and quickly became one of its key figures. Since 2018, she has co-directed both the company and La Chapelle, its residency space in Ardèche. Internationally acclaimed for her choreographic work, she also initiates projects at the crossroads of art and social engagement.

DRESS REHEARSAL
Sun 29.06 - 18:00, Annonay
Avenue de l'Europe → Place des Cordeliers

Sun 7 sept

4pm

[Clermont-Ferrand et Puy-de-Dôme]
[Boom'Structur]

Tom Grand Mourcel

Cie Dikie Istorii
→ 150 participants

Système D

"I envision a futuristic, shape-shifting club fed by the underground spirit, where a danced story has been transformed and recycled. A crowd grooving to electronic sounds will follow a dystopian float built from reclaimed materials, as the chaos of mashed-up club and rave dance styles spawns new tales." Tom Grand Mourcel

Danses recyclées
→ Club-inspired dances

Arnaud Bacharach, an electronic music composer, crafts a hybrid sonic world, drawing from a wide range of influences such as bass music, techno, trap, hip-hop, jazz textures, UK sounds, and baile funk. Deeply fascinated by nightlife culture, he immerses himself in clubs, underground venues, and Parisian basements, becoming an active player in this vibrant and ever-evolving scene.

Tom Grand Mourcel
With a background in hip-hop, Tom Grand Mourcel joined the Conservatoire National Supérieur de Musique et de Danse (CNSMD) in Lyon in 2012 to study contemporary dance. As a performer with various companies, he later founded Dikie Istorii and created several original works. Alongside his choreographic projects, he is committed to cultural outreach and, in 2021, co-founded both the Hoods Flakes collective and the La Feat platform.

REBONDS
Dim 21.09: A highlight following the Défilé
in the streets of Clermont-Ferrand

Terreaux → Bellecour

Free

[Isère]
[Le Marche Pied]

Bouba Landrille Tchouda

Cie Malka
→ 300 participants

RITOS

RITOS cements a community of men and women through dance! We will dance to connect with each other, to communicate with the gods and invisible forces, and to celebrate life. We will dance to show how we differ, and what we have in common. We will dance the colours of fraternity, to build stories together! RITOS cements a community of men and women through dance! We will dance to connect with each other, to communicate with the gods and invisible forces, and to celebrate life. We will dance to show how we differ, and what we have in common. We will dance the colours of fraternity, to build stories together!

Danse recyclée
→ Capoeira

Nova Geração Capoeira (Grenoble) – Mestre Cebola
The group Geração Capoeira was founded in 1989 in Montes Claros, in the Brazilian state of Minas Gerais. In April 2000, with the arrival of Professor Cebolinha (trained by Mestre Lagartixa) in France, the academy expanded, and a new branch of the group was established in Grenoble.

Bouba Landrille Tchouda
Bouba Landrille Tchouda is an intense performer and a thoughtful choreographer. His work embraces a wide spectrum of influences, blending hip-hop, capoeira, and contemporary dance. Shaped by a diverse and cross-cultural journey, his choreographic language reflects a rich tapestry of encounters and experimentation. He belongs to a generation of hip-hop-rooted choreographers who have successfully developed a distinctive, contemporary dance vocabulary.

DRESS REHEARSAL
Sat 30.08, Saint-Martin-d'Hères

[Lyon 3, Lyon 7 & Vaulx-en-Velin]
[Compagnie Kadia Faraux]

Kadia Faraux

Cie Kadia Faraux

→ 180 to 200 participants

Feria Andalus

“Inspired by the Sevillana flamenco dance and hip-hop, our routine will exude Middle Eastern and Gypsy influences. The women will show moves such as shoulder-shaking and wrist figures: and the men, the zapateo and foot techniques. Mastery of each dance’s gestural language – and its passion and grace – is key.”
Kadia Faraux

Danse recyclée

→ La Sevillana

Kadia Faraux explores the Sevillana – a popular Spanish dance originating from Seville – through a collaborative project with the Dansa Metropolitana Festival in Barcelona and a leading artist in the genre: choreographer Pol Jimenez.

Kadia Faraux
Artistic director of her company, Kadia Faraux began her journey in hip-hop dance in 1994 as both a choreographer and performer. Over the years, she has cultivated and affirmed her desire to choreograph from this raw, powerful aesthetic, making it resonate with a broader audience. For her, dance becomes a form of speech – a woman’s voice. Her determination has led her to create several hip-hop works that challenge and redefine the masculine codes of the style, offering a distinctly feminine interpretation.

DRESS REHEARSALS
Sat 28.06 - 15:00, Palais des Sports Jean Capievic, Vaulx-en-Velin
Sun 29.06 - 13:50, Pont Morand, Lyon 6

[Lyon 8]
[Compagnie Chatha]

Aïcha M’Barek & Hafiz Dhaou

Cie Chatha

→ 220 participants

8^e Side Story

Dancing through Lyon is an artistic and civic act that’s more necessary than ever. West Side Story echoes this need, and sparks memories of melodies, rhythms (the gangs’ finger clicks) and inflamed feelings. The story of Romeo and Juliet, though 500 years old, holds up a mirror to our current problems.

Danses recyclées

We will unfold a vibrant mosaic of dances — including mambo, cha-cha-cha, krump, and hip-hop — that are both joyful and fiercely expressive.

Hafiz Dhaou et Aïcha M’Barek
Founded in 2005 by choreographers and performers Hafiz Dhaou and Aïcha M’Barek, the company Chatha moved to Lyon in 2006 following an invitation to create a piece for the Biennale de la danse. Their artistic approach reflects a deep inner commitment — a search for meaning through mind and body, where movement can build in intensity toward a state of trance. Research is the driving force behind the company’s creative process.

DRESS REHEARSAL
Sat 21.06 - 16:00-17:00, rue Genton, Lyon 8

[Oullins-Pierre-Bénite – Brignais – Irigny – La Mulatière]
[Ville d’Oullins-Pierre-Bénite]

Abdou N’Gom

Collectif Stylistik

→ 400 participants

Let’s Re-Jam

Hip-hop and Lindy-hop have a common history and social essence. In Let’s Re-Jam, our amateur and professional performers team up to fuse the two dances in a hybrid choreographic language that turns the street into a festive, inclusive parade, celebrating diversity and freedom through movement.

Danse recyclée

→ Lindy-hop

Lindy Hop – Shall We Swing? – Aurélien Faravelon
Aurélien Faravelon is a passionate Lindy Hop dancer and dedicated teacher. Founder of Shall We Swing?, he teaches swing and solo jazz in Lyon, Villeurbanne, and Vienne. His work focuses on dance education and cultural outreach, organizing festive and educational events to introduce the wider public to the vibrant world of swing culture.

Abdou N’Gom
A discreet yet charismatic figure of Lyon’s hip-hop scene, Abdou N’Gom draws inspiration from both his wounds and strengths. A former athlete, he discovered dance in 1998 and founded Stylistik in 2006. As a choreographer of the 2025 Biennale de la danse Défilé, he crafts a powerful and poetic choreographic language grounded in engagement and transmission.

PUBLIC REHEARSALS
Sat 14.06 - 18:00, Place de l’Europe, Irigny
Sat 21.06 - 16:00, Stade Danilo, La Mulatière
Sat 28.06 - 16:00, Complexe sportif Pierre Minssieux, Brignais

DRESS REHEARSAL
Sun 06.07, 15:00 avenue Edmond Locard à Oullins-Pierre-Bénite

[Villeurbanne]
[Les Ateliers Frappaz - Centre National des Arts de la Rue et de l’Espace Public, Villeurbanne]

Anne Le Batard et Jean-Antoine Bigot, avec la complicité de Rolando Rocha et Corinne Pontana

Cie Ex Nihilo

→ 300 participants

Palomilladas

In South America, palomilladas means an unruly, cheeky little crew. Ex Nihilo has drawn on this attitude to rework the impromptu. The dancers adopt a cocky, street-urchin persona, in a blended choreography inspired by the rhythmic, visual and musical world of Peruvian dances, set to electro-urban music.

Danses recyclées

→ Traditional Peruvian dances

Ex-Nihilo includes among its members Rolando Rocha, a dancer originally from Lima, Peru. His choreography, shaped by a mix of influences, draws on his heritage and takes inspiration from traditional Peruvian dances.

Anne Le Batard
Originally trained in dance in her hometown of Marseille, Anne Le Batard founded Ex-Nihilo in 1994. Alongside Jean-Antoine Bigot, she has co-created around fifteen works for both the stage and public space, presented in France and abroad. Her choreographic language focuses on attentiveness and responsiveness, emerging from long periods of on-site immersion.

DRESS REHEARSAL
Sat 30.08 - 18:00, in front of Théâtre National Populaire, Villeurbanne

A festive tail that epitomises the love story between the Défilé and Brazil!

[Lyon + Rio de Janeiro]

Brasil Agora!

Diego Dantas

Corps-Territoire : carnaval, ville et résistance

Centro Coreográfico da Cidade do Rio de Janeiro

Reflecting the Défilé & Brazil love story, and in a nod to the first-ever Défilé in 1996, the Biennale extended an invitation to Brazilian choreographer Diego Dantas. Inspired by the Afro-descended Carnaval de Rio, he proposed a creative process involving people of all ages and backgrounds, to spotlight ancestry, Black culture, and the coming-together of bodies as an engine of celebration and social transformation. Dantas has tweaked the carnival's conventions, fusing the traditional samba with electronic music in the parade's tail block. An intensely festive dive into Brazilian culture.

Diego Dantas
Diego Dantas is a dancer, choreographer, and graduate of the Angel Vianna Faculty of Dance. He is also the artistic director of the Rio Choreographic Center. He leads innovative projects and creates choreographies for major Rio Carnival groups, promoting inclusion, diversity, and access to dance for amateur performers.

Artistic direction, choreography Diego Dantas Music composition DJ Pedro Bertho Scenography, char Balyam Ballabeni Repetiteurs Karla Pollux, Constance Besançon

With the support of the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government



ALSO

After, Sucre at 18:00 → p. 116

Free

[Créteil]

Creation 2025

Mehdi Kerkouche

360

(extract)

Piece for 8 dancers
and a group of amateur performers
2025 – 30 min

After scoring a hit with PORTRAIT, Mehdi Kerkouche unveils his new piece, 360: a uniquely poetic, visual and immersive experience with eight dancers and an electronic soundtrack, staged in the round. Designed for varied types of venues, it invites the audience to feel dance differently – moving together in the midst of the action. Social dances inform Kerkouche's vocabulary; and he shows how bodies in motion transcend language and cultural barriers to create a universal language that connects people.

“I wanted an experience where the spectators feel as alive as the artists.”

Mehdi Kerkouche

Choreography and direction Mehdi Kerkouche Choreographic assistant Sacha Néel Music Lucie Antunes Set design Emmanuelle Favre assistée d'Anaïs Favre Design costume Guillaume Boulez assisté de Lucie Guillemet Make up Sabine Leib Stage management and sound Frédéric Valtre Dancers Jolan Cellier, Téó Cellier, Ashley Durand, Matthieu Jean, Fien Lanckriet, Alice Lemonnier, Matteo Lochu, Grâce Tala

Production Centre Chorégraphique National de Créteil et du Val-de-Marne | EMKA

Co-produced by Chaillot – Théâtre national de la Danse ; Théâtre de Suresnes Jean Vilar ; MAC –Maison des Arts et de la Culture, Scène Nationale de Créteil ; L'Archipel, Scène Nationale de Perpignan Residency Chaillot - Théâtre national de la Danse Grants Région Île-de-France – PAC



Mehdi Kerkouche
Mehdi Kerkouche, born in 1986 in Suresnes, France, began his professional dance career before the age of 18. After working as a performer, he transitioned into choreography and teaching, sharing his work across France and internationally. In 2017, he founded his own company, EMKA, developing a poetic and energetic movement style that blends diverse dance influences. He gained public recognition during the first lockdown with his viral dance videos and the creation of the online solidarity festival On Danse Chez Vous, which earned him the title of Chevalier of the French Order of Merit. In 2020, he was invited by the Paris Opera Ballet to create a new work. On January 1, 2023, he was appointed Director of the National Choreographic Centre in Créteil and Val-de-Marne, where he supports emerging choreographers and champions digital tools for dance. He continues to collaborate with major artists like Angèle, while touring his latest piece PORTRAIT, which has been met with great acclaim in France and abroad.

1996

Aquarela do Brasil
Inspired by the famous Rio Carnival, Guy Darnet took on the challenge of parading 2,000 participants from neighborhoods across the Lyon metropolitan area through the city center, alongside four Brazilian groups from Salvador da Bahia, Olinda, São-Luis, and Rio. A unique event in Europe, it drew 200,000 spectators under the sun.

1998

Méditerranée, an open circle to the World
Two years later, the Défilé welcomed groups from across the region, bringing together 3,500 participants, accompanied by two guest Mediterranean companies: the Gnawa of Marrakech (Morocco) and the Tannoura Whirling Dervishes (Egypt). Despite the rain, 80,000 people attended.

2000

The Silk Roads: Routes of dreams, routes of Dialogue
A tremendous success, the 2000 Défilé featured 28 regional groups and one guest company, “The Chinese Circus of Taiwan.” It brought together 4,500 participants in front of 200,000 Lyonnais and 150,000 TV viewers who watched live on France 3. It was one of the highlights of Lyon’s millenium celebrations.

2002

From the Rio Grande to Tierra del Fuego: paths of freedom
The Défilé left the Presqu’île and moved to the scenic left bank of the Rhône, where 250,000 spectators – and just as many TV viewers live on France 3 – watched 25 regional groups and four South American carnival groups from Barranquilla (Colombia) and Oruro (Bolivia) parade.

2004

Europe and its grand narratives
For its fifth edition – the second along the Rhône, decorated by local residents – the Défilé welcomed 22 groups from across the Rhône-Alpes region, joined by two Romani brass bands from Romania (Iza and Cozmesti), drawing an audience of 300,000.

2006

The world of cities, the cities of the world
For its tenth anniversary, the Défilé returned to Rue de la République. Twenty-two groups shared their visions of the city and urban life through powerful, meaningful projects that questioned contemporary urban society. A special exhibition, 10 Years of Costumes, took over 14 venues across the region for the duration of the Biennale.

2008

Legends of the future
Fifteen groups and two guest companies – including Lyon’s first-ever samba school, a nod to the Défilé’s origins – built bridges between past and future, memory and transmission. Half of the groups included participants from other European countries as part of the European Year of Intercultural Dialogue. This edition also saw the creation of the Pointillés, choreographed by Mourad Merzouki, forming a thread between the groups.

2010

La Vie en rose !
The final Défilé under Guy Darnet’s artistic direction brought together 4,700 participants from across the region, offering 300,000 spectators their often humorous yet thoughtful interpretations of La Vie en Rose. For the first time, a participatory finale (La Tarentelle) gathered participants and the public in Place Bellecour for an unforgettable moment of collective dance.

2012

Between sky and earth
With new Artistic Director Dominique Hervieu, this edition featured a choreographed opening and Pointillés, using all kinds of rolling urban movement. Two Tutti moments – a mass dance across the full parade route – involved all 4,500 participants. Mourad Merzouki presented a new version of his classic Récital pour 40 danseurs in Place Bellecour, followed by a new rendition of La Tarentelle, bringing this 9th edition to a festive close.

2014

Happy Birthday, Mr. Défilé!
Twelve groups and Brazilian-style Pointillés, a nod to the Défilé’s origins, join in the celebration for its 10th edition. At Place Bellecour, a spectacular finale fireworks show is presented to 15,000 spectators by South African choreographer Dada Masilo, who reprises her hit Swan Lake from the 2012 Biennale with 30 amateur dancers.

2016

Together!
Neither the move to Gerland Stadium (for security reasons), nor the rain that lasted all day, dampened the enthusiasm of the 4,500 participants: 12 regional groups opened by the Cie Transe Express and 100 amateur musicians, joined by a group of 200 participants from Turin, and closing with the Brass and Percussion Ensemble of the Auditorium / Orchestre national de Lyon.

2018

A Parade for peace
The return of the Défilé to public space marked a particularly emotional and meaningful edition, under the patronage of the inspiring Latifa Ibn Ziaten and Lilian Thuram, and united by a powerful, much-needed theme. At Place Bellecour, 15,000 people, including 300 amateur choristers, sang and danced to John Lennon’s “Imagine”, a timeless, universal anthem for peace, voted “song of the century.”

2021

Africa2020
As a major event of the Africa2020 Season, the Défilé had to adapt to pandemic-related health restrictions. Postponed by nine months, it returned in a new, resilient and spectacular format, held at the Grand Théâtre de Fourvière, with its emblematic godmothers Germaine Acogny and Fatoumata Diawara. The seated audience was composed of participants and their families.

2023

Arts and Sports
Under the direction of Tiago Guedes, the Défilé now opens the Biennale de la danse, celebrating the joyful meeting and dialogue between the arts and sports. Each choreographer and artistic team partners with an athlete, sports team, club, or discipline to invent a poetic and festive connection between dance and sport. This choreographic parade, centered on the human (and social) body, brings together the passion of the public, sport, and the arts.

2025

Recycled dances
The 2025 Défilé will take place on Sunday, September 7, along Rue de la République in Lyon, as part of the opening weekend of the Biennale de la danse. For this edition, the Défilé will breathe new life into our beloved social dances. The parade will feature eight groups from across the region and a guest group led by choreographer Diego Dantas, director of the Choreographic Center of Rio de Janeiro. The grand finale will be entrusted to Mehdi Kerkouche, who will present a participatory and festive performance, turning Place Bellecour into a giant dancefloor!



shows

shows

Partners

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BRASIL AGORA!

Dance vibrations from today’s Brazil

As part of the 2025 Brazil-France season, the Biennale de la danse is staging an extensive showcase of Brazilian creativity.

Twenty-nine years after the 1996 Biennale de la danse, which was wholly devoted to Brazil, the brasil Agora! strand offers an update on its choreographic approaches, based on the many visions, gestures and bodies that make up Brazil’s contemporary scene – be it artists living in Brazil or the diaspora in France.

The programme – ranging from in-situ performance to group pieces for a big stage, and from the Biennale Défilé to festive venues – illustrates the wealth of aesthetics and formats specific to the Brazilian dancescape.

Programme devised in conjunction with the Festival Panorama - Rio de Janeiro

| PROGRAMME | |
|---|---|
| Lia Rodrigues <i>Borda</i> 6 + 8 sept Maison de la danse → p. 38 | Original Bomber Crew <i>Vapor</i> 12 + 13 sept Le Bac à Traille → p. 48 |
| Volmir Cordeiro <i>Rue</i> 06, 12, 13, 14 sept → p. 110 | Davi Pontes & Wallace Ferreira <i>Repertório N.2</i> 19 + 20 sept Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu → p. 64 |
| Diego Dantas 7 sept With the Défilé’s closing show → p. 24 | Clarice Lima <i>Woods/Bosque</i> 19 → 21 sept in public spaces → p. 112 |
| Grupo Cena 11 / Alejandro Ahmed <i>Eu Não Sou Só Eu Em Mim</i> 11 + 12 sept Les Célestins, Théâtre de Lyon, Lyon 2 → p. 46 | Calixto Neto & Luiz de Abreu <i>O Samba do Crioulo Doido</i> 24 → 26 sept Les Ateliers - Presqu’île → p. 100 |

Event held as part of the 2025 Brazil-France season



Biennale

danse LYON 2025

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Centre Pompidou

In 2025, the Centre Pompidou is embarking on a metamorphosis. This autumn, its iconic building will close for refurbishment, so that it can reconnect in 2030 with its initial utopian vision. Meanwhile, the spirit of the Centre Pompidou will come to life in partner venues throughout France and beyond, thanks to the Constellation programme, with the 2025 Lyon Biennale de la danse as one of its highlights.

The live shows of the Centre Pompidou and the Biennale de la danse de Lyon share a vision and strong artistic affinities. The Constellation programme provides the opportunity to join forces and invent a trail for the 21st Biennale de la danse, featuring the multi-faceted worlds of three major artists on the contemporary scene: Eszter Salamon, Gisèle Vienne and Dorothee Munyaneza.

These invitations stem from a deep desire to present the work of these choreographers – long supported by the Centre Pompidou – across every aspect of their output and explorations.

Distinctive and committed, their respective aesthetic visions invites us to reconsider the questions that animate us – whether it’s how we relate to time, to others or to nature. Gisèle Vienne explore the brighter and darker aspects of partying, and its anthropological dimension, to a rave-party tempo; Eszter Salamon composes landscapes and monuments with her dancers’ presence and movements; and Dorothee Munyaneza has devised a four-day programme featuring an array of artists (writers, musicians, performers, DJs, fashion designers) whom she is inviting to share her quest for poetry and for multiple ways of inhabiting the world.

These three artists all work at the intersection of disciplines, and the immersions they propose span a variety of artistic forms: installations, performances, shows, music, DJ sets, literary panels, etc.

This joint programme will take place in a constellation of venues across Lyon and the metro area: Les Grandes Locos, Le Sucre, the Cité Internationale de la Gastronomie de Lyon, the Théâtre National Populaire and the Villa Gillet.

| PROGRAMME | |
|--|--|
| <p>Eszter Salamon <i>Landscaping</i> Creation 2025 Video installation developed with Carte Blanche, the Norwegian National Company of Contemporary Dance 6 – 8 sept Cité Internationale de la Gastronomie de Lyon –Grand Hôtel-Dieu Free admission Opening Sat 6 sept → p. 40</p> <p>MONUMENT 0.10: <i>The Living Monument</i> Carte Blanche (Compagnie nationale de danse contemporaine de Norvège) 10 + 11 sept Théâtre National Populaire → p. 86</p> | <p>Gisèle Vienne <i>Crowd</i> 11 → 13 sept Les Grandes Locos → p. 88 + After Sat 13 sept at Le Sucre → p. 88</p> <p>Dorothee Munyaneza <i>Myriade</i> Performances, concerts, literary events... 25 → 28 sept Villa Gillet → p. 74</p> |



© Eszter Salamon, image Mattias Poliak

Biennale
danse LYON 2025

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Festival d’
Automne

2025 marks the centenary of the birth of Pierre Boulez, a semi-
nal figure in the world of contemporary music.

Against this backdrop, the Festival d'Automne in Paris and the
Biennale de la danse are teaming up to conceive a unique artistic
production that will be a highlight of the Centenaire Boulez.

Developed using a transmissive approach that Pierre Boulez
cultivated all through his life, the project unites third-year dance
and music students from the Conservatoires Nationaux Supérieurs
de Musique et de Danse in Paris and Lyon, who will bring to life a
creation where Pierre Boulez's music is played live, and performed
to by 30 dancers from the two institutions.

The choreographer is Portuguese artist Tânia Carvalho, who
has a visceral bond with music.

This bespoke work, tailored for tomorrow's musicians and
dancers, will be staged as a walkabout in museum spaces: at the
Musée des Beaux-Arts in Lyon, then in the autumn at the Musée
d'Art Moderne in Paris.

The Centenaire Boulez is curated by Laurent Bayle, Chairman of
La Biennale de Lyon.

| PROGRAMME |
|--|
| Tânia Carvalho / Pierre Boulez <i>Tout n'est pas visible, tout n'est pas audible</i> |
| With music and dance students from the CNSMD conservatoires in Paris and Lyon A co-production by the Festival d'Automne in Paris and the Biennale de la danse |
| 27-28 sept Musée des Beaux-Arts de Lyon |
| 3-5 oct Musée d'Art Moderne de Paris → p. 86 |



© Rui Palma



NEW PIECES

A biennale of creation
24 new pieces and French premieres

11 World premieres
7 French premieres
6 creations 2025
15 shows co-produced by the Biennale

NEW PIECES

Lia Rodrigues

BORDA

| | | |
|-----|-------|-------|
| Sat | 06.09 | 19:30 |
| Mon | 08.09 | 19:30 |

📍 Maison de la danse, Lyon 8

| | | |
|---------------|-----------------|--------------|
| Full price | 1st cat. 35€ | 2nd cat. 30€ |
| Reduced price | 1st cat. 29€ | 2nd cat. 25€ |
| Half price | 1st cat. 17,50€ | 2nd cat. 15€ |

Around the region

| | | |
|-----|-------|-------|
| Thu | 02.10 | 20:00 |
| Fri | 03.10 | 20:00 |

📍 La Comédie de Valence, CDN Drôme – Ardèche, Valence

| | | |
|-----|-------|-------|
| Mon | 06.10 | 20:00 |
| Tue | 07.10 | 20:00 |

📍 La Comédie de Clermont-Ferrand scène nationale, Clermont-Ferrand

Tickets and prices through partner venues

Piece for 9 dancers
2025 – 50 min 14+

Metamorphoses, overflows, a dialogue between bodies and materials... Lia Rodrigues’ *Borda* is not some geographical border, demarcated by walls or barbed wire; it is a place of frictions and invisible passageways, a space for caring, for fertile contaminations and joyous hybridisations.

Starting with a haze is sometimes the best way to reframe a conversation. Which is doubtless why the titles chosen by Lia Rodrigues are always so richly polysemic. In Portuguese, *borda* refers to both a boundary and the painstaking act of embroidery. Is it thus possible, through the power of imagination and movement, to knock down a few deathly walls? And to redefine places of separation as spaces of possibility and transformation? For the third part of a trilogy begun with *Fúria* and continued with the bewitching *Encantado*, the Brazilian choreographer draws metamorphosis-friendly material from her company’s archives. On stage, bodies, objects and all kinds of fabrics segue from state to state, joining forces or hybridising to beget a new, shifting organism. At the world’s edge, disparate life forms merge their existences to spawn something new. A promise for the times ahead.

Co-produced by Maison de la danse/Pôle européen de création, in support of la Biennale de Lyon
Co-hosted by Maison de la danse
As part of the 2025 Brazil-France Cultural Year
With the support of the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government
With the support of Dance Reflections by Van Cleef & Arpels

Company Lia Rodrigues Companhia de Danças Artistic direction Lia Rodrigues Performers Leonardo Nunes, Valentina Fittipaldi, Andrey da Silva, David Abreu, Raquel Alexandre, Daline Ribeiro, João Alves, Cayo Almeida, Vitor de Abreu Assistant director Amalia Lima Dramaturgy Silvia Soter Lighting design Nicolas Boudier Technical team on tour Magali Foubert and Baptistine Méral Sound design Miguel Bevilacqua Mixing & mastering Ronaldo Gonçalves Production and distribution director Colette de Turville Production officer Astrid Toledo Production and touring – Brazil Gabi Gonçalves / Corpo Rastreado Administrative assistant Gloria Laureano Logistical support Centre des Arts Maré Sindy Silva Teachers Amalia Lima, Leonardo Nunes, Valentina Fittipaldi, Andrey Silva Costumes Lia Rodrigues Companhia de Danças Seamstress Antonia Jardimino de Paiva Thanks to Thérèse Barbanel, Corpo Rastreado, Inês Assumpção, Luiz Assumpção, Diana Nassif, the team of Centro de Artes da Maré, Jacques Segueilla. Dedicated to Max Nassif Earp

Production Lia Rodrigues Companhia de Danças Coproducers Kunstenfestivaldesarts - Bruxelles, Maison de la danse, Lyon/Pôle européen de création, in support of la Biennale de Lyon, Chaillot - Théâtre National de la Danse - Paris/Le CENTQUATRE - Paris, Festival d'Automne à Paris, Wiener Festwochen - Wien, La Bâtie - Festival de Genève - Comédie de Genève, Roma Europa - Rome, PACT Zollverein - Essen, One Dance Festival-Plovdiv, Theater Freiburg, Muffathalle - München, Passages Transfestival - Metz, Festival Perspectives - Saarbrücken, Le Parvis scène nationale Tarbes Pyrénées, Tanz im August, HAU Hebbel am Ufer – Berlin, Théâtre Garonne, scène européenne – Toulouse, Le Lieu Unique, Scène nationale de Nantes (in residence at La Libre Usine) With the support of Ammodo Foundation, Redes da Maré and Centro de Artes da Maré. Lia Rodrigues is an International Associate Artist at CENTQUATRE-PARIS and at Maison de la Danse / Pôle européen de création, in support of la Biennale de Lyon.

| RELATED EVENTS |
|---|
| 08 Sept Post-show talk |
| 09 Sept Conversation(s) with Lia Rodrigues → p. 126 |

| TOUR DATES |
|--|
| 28-31 May → Kunstenfestivaldesarts/ Les Halles de Schaerbeek, Bruxelles (World premiere) (BE) |
| 3-4 June → Pact Zollverein, Essen (DE) |

| |
|--|
| 7-8 June → One Dance Festival (BG) |
| 11-12 June → Fabrik Potsdam (DE) |
| 17 June → Muffatwerk, Munich (DE) |
| 20-21 June → Wiener Festwochen, Wien (AT) |
| 12-14 July → Julidans, Amsterdam (NL) |
| 22-24 August → Festival Zürcher Theaterspektakel, Zurich (CH) |
| 27-28 August → Festival Tanz im August, Berlin (DE) |
| 1-3 Sept → Festival La Bâtie / Comédie de Genève, Genève (CH) |



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Interview

How did the multiple meanings of *borda* inspire you?

At the outset, we knew that its geographic and political sense – ‘border’ – would take precedence over the other meanings. But another dimension of this term – ‘embroider’, i.e. meticulously making a stitch that creates shapes and textures on surfaces – became increasingly central to us. Other meanings of the word – “edge” and “margin” – are important too. Edges are thresholds; they separate and assemble. They’re spaces that generate friction between materials, elements and textures; they’re places of transformations and transitions, of overflows with a fertilising effect. Even if we’re not always aware of it, we cross a border when we effect a change – moving from one place to another, from one perspective to the other, from one state to another. This theme was already present in *Pororoca*, which was inspired by the meeting of river and sea.

Pororoca is a Tupi word. Did indigenous Brazilian cultures also influence *Borda*?

Brazilian culture is incredibly rich and diverse, and indigenous and Afro-Brazilian cosmogonies are an essential reference in our work. We’re inspired by their texts, images, dances, rituals, music and paintings, their ways of seeing, and their knowledge. This wisdom is vital in helping to understand the world’s complexity and to find new ways of addressing the issues we currently face.

In your pieces, materials play a fundamental role. How did you use them here?

The dialogue between bodies and materials informs the whole trilogy comprising *Fúria*, *Encantado* and *Borda*. For the latter work, we worked with all the materials from our previous pieces, which were stored in suitcases: the material from *May B*, the piece that Maguy Marin bequeathed to us; the plastic tarpaulin from *Pindorama*, the objects from *Fúria*, the costumes from *Ma* and *Folia*. Everything was recycled to create an organism in which each person is dependent on their relations with the others. That connects with the question of margins, or fringes – those hybrid territories where different forms of life and thought meet and pollinate each other.

Lia Rodrigues

Born in 1956 in São Paulo, Lia Rodrigues studied classical ballet and history at the University of São Paulo (USP). She took part in the city’s contemporary dance movement in the 1970s, and joined Maguy Marin’s company in 1980 for a two-year stint. On returning to Brazil, she founded Lia Rodrigues Companhia de Danças in 1990, in Rio de Janeiro, running a year-round slate of activities: research, new work, classes and rehearsals. In 1992, she established Festival Panorama, also in Rio, and ran it for 14 years. Since 2004, her company has been helping to develop educational and artistic actions in the Maré favela in Rio de Janeiro, in partnership with an NGO, Redes de Desenvolvimento da Maré. This collaboration gave rise to the Centro de Artes da Maré, open since 2009; and to the Escola livre de Danças da Maré, which opened in 2011. Combining activism and utopias, Rodrigues believes in the synergy between art and social processes.

In France, she created in 2005 one of the *Fables à la Fontaine*, a series of short pieces initiated in the 2000s alongside Béatrice Massin and Dominique Hervieu; and *Hymnen* (2007) for the CCN Ballet de Lorraine. Her works also include *Ce dont nous sommes faits* (2000), *Formas Breves* (2002), *Incarnat* (2005), *Chantiers poétiques* (2008), *Pororoca* (2009), *Piracema* (2011) and *Pindorama* (2013), *Para que o Céu nao Caia* (For the sky not to fall) (2016), *Fúria* (2018) and *Encantado* (2021). She has been awarded honours such as the Chevalier de l’Ordre des Arts et des Lettres (2005), by the French government; the Prince Claus Award in the Netherlands (2014); and the Prix Chorégraphie de la SACD (2016). She was named choreographer of the year by *Tanz* magazine in 2019, and received the French dance critics’ award for choreographic personality in 2020. Lia Rodrigues is an associate artist at Le Centquatre-Paris, and at the Maison de la danse and Biennale de la danse in Lyon.

Eszter Salamon

Landscaping

06.09 → 28.09 12:00 → 19:00

↗ Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2

Video installation
2025 – continuous

All ages

→ Opening Sat 6 Sept at 16:30

In a time not so distant from our own, the living had no choice but to join forces with the oceans, trees and roots in order to survive. Eszter Salamon's video installation *Landscaping* invites us, through fiction, to reflect on our relationship with natural environments.

Strange creatures, made of detritus and materials washed ashore by the oceans, survive by existing symbiotically with the minerals and organisms around them. They roam from island to island, following the sun's movements and connecting with the cosmos. In this same post-apocalyptic present, another community lives in a vast forest. These dark, plant-venerating beings wear shreds of clothing that once belonged to humans. They merge their bodies with the humus and mosses, nurturing the dream of being an integral part of the great green lung that serves as their habitat. *Landscaping* breathes life into communities that are mutually connected with their natural surroundings. And, in a mirror image, the human part of us asks: how can we have a non-toxic relationship with these ecosystems, which we treat so badly?

Programme co-produced by la Biennale de Lyon and the Centre Pompidou as part of the Constellation programme

Director Eszter Salamon Producers Anita Norfolk & Elodie Perrin Director of photography Mattias Pollak Assistant director João Carvalho Original music Carmen Villain Editor Alexandra Láng Costume design Eszter Salamon Costume design assistant Laura Garnier IRCAM Computer music design Augustin Muller IRCAM Sound diffusion Ryo Baldet Performers (from Carte Blanche) Adrian Bartczak, Aslak Aune Nygård, Brecht Bovijn, Caroline Eckly, Dawid Lorenc, Gaspard Schmitt, Ihsaan de Banya, Irene Vesterhus Theisen, Mai Lisa Guinoo, Manon Campion, Nadege Kubwayo, Naomi Schouten, Noam Eidelman Shatil, Ole Martin Meland Production director John-Kaare Hoversholm Junior producer Simon Eidesvik Camera A assistant Jonathan Ottesen Camera B operator Birk Øren Camera B assistant Petter Stokke DIT Jonathan Ottesen Production assistants Camilla Schjøtt, Benedicte Kollseth Driver, first responder Per Rutledal

Video installation developed with Carte Blanche, The Norwegian national company of contemporary dance Artistic director, Carte Blanche Annabelle Bonnéry Production director, Carte Blanche Møyfrid Fuglestad Head of costume, Carte Blanche Indrani Balgobin Modeller/tailor Martina Wilhelms, Krishna Biscardi Props and masks June Olsen Dresser Renate Rollan

Producers Folk Film, Studio ES In co-production with Carte Blanche, The Norwegian national company of contemporary dance With the participation of la Biennale de Lyon, Centre Pompidou Paris, KODE Bergen, IRCAM, Festspillene i Bergen With the support of The Audio and Visual Fund, Bergen Kommune, Western Norway Film Centre, DRAC Ile de France Thanks to Alexandra Wellensiek, Livia Páldi, Zsolt Kozma

BY THE SAME ARTIST → P. 86
MONUMENT 0.10 : The Living Monument

 Centre Pompidou



© Eszter Salamon, image Mattias Pollak

Statement of intent

Shot near Bergen, in Norway, *Landscaping* breathes life into beings that seem to have been hatched by our collective memory – pointing to a new relationship between humans and landscapes. These unexpected stories suggest destructive human actions and images of a degraded and endangered environment, but also outline new ways for bodies and their environment to cohabit. A poetic fiction rooted in geological and biological time, *Landscaping* questions our co-existence with the non-human world in a post-Anthropocene age. How can imagination and bodies evolve towards ecologically viable post-capitalist forms? How can we rethink our relationship with threatened ecosystems? *Landscaping* also offers a critique of the ethical and ecological relevance of performance, film and art today. The piece, made using an approach that produces no waste or toxic substances, examines our responsibility to the landscape by leaving the stage and actually moving into nature. By becoming part of the scenery, we are able to ponder its future and scrutinise our own responsibility.

Eszter Salamon

Eszter Salamon is an artist, researcher, choreographer and performer. She is currently a PhD fellow in artistic research at the Oslo National Academy of the Arts (KHiO). Winner of the Evens Arts Prize in 2019 and of the La Vie Bonne call for projects (CNAP/AWARE) in 2020, she also earned the prestigious Hedda Award in 2023 for the scenography and costumes of *MONUMENT 0.10: The Living Monument*, produced in collaboration with Carte Blanche. Salamon uses choreography to activate and organise media such as sound, text, voice, image and bodily movement, exploring various formats and aesthetics. Since 2001, she has created solos and larger-scale works that have been presented in performing-arts venues and festivals around the world. Since 2014, Salamon has been making a series of works that rethink the monument and explore ways of rewriting history. Her work draws on research into female autobiography, non-human subjectivities and the invisible power structures of arts and education systems. Through choreography, she interrogates how knowledge circulates and how meaning is transformed, blending documentary and fiction to question our perception of reality. In 2022, she presented *Voices & Witches* and the films *Reappearance* and *Sommerspiele* at the Centre Pompidou. In 2024, she created the performance *Mothers & Daughters*. Her latest creation, *MONUMENT 0.10 : The Living Monument*, is showing at the Biennale de la danse in September 2025.

Ballet de l'Opéra de Lyon
Anne Teresa De Keersmaecker
+ Mercedes Dassy + Katerina Andreou

Nuits transfigurées

| | | |
|-----|-------|-------|
| Mon | 08.09 | 20:00 |
| Tue | 09.09 | 20:00 |
| Wed | 10.09 | 20:00 |
| Thu | 11.09 | 20:30 |
| Fri | 12.09 | 20:30 |
| Sat | 13.09 | 15:30 |

Opéra de Lyon, Lyon 1

3 pieces
2h with an interval

16 +

In the moonlight, a woman makes a confession to her lover: she is expecting someone else's child. The young Schoenberg wrote a post-Romantic score famous for its poetry and frantic lyricism. Transfigured Night stirred the heart of Anne Teresa De Keersmaecker, and from it, she choreographed a 'duet' for three performers. A shamelessly romantic love story, in the pale light of a transfigured night.

Night can also blur the boundaries of reality. In Mercedes Dassy's *Deepstaria bienvenue*, a post-apocalyptic creature heralds our arrival in another world; a utopia or futuristic realm. The choreographer scratches at the varnish of our appearances to explore the future and our certainties.

Lastly, the new piece by Katerina Andreou brings us back to the here and now. Set to house-music rhythms, it invites us into nocturnal worlds. *WE NEED SILENCE* is presented as a request: to listen carefully to what this noise of bodies and sounds is telling us.

Co-produced by la Biennale de Lyon
A co-production with Opéra de Lyon

La Nuit transfigurée

[Created by Compagnie Rosas – 2014]

Choreography Anne Teresa De Keersmaecker Music Arnold Schönberg *Verklärte Nacht*, op. 4, conducted by Pierre Boulez with the New York Philharmonic Orchestra Costumes Rosas, Rudy Sabounghi Lighting design Luc Schaltin, Anne Teresa De Keersmaecker Musical dramaturgy Georges-Élie Octors Rehearsal directors Boštjan Antončič, Cynthia Loemij, Johanne Saunier, Clinton Stringe

deepstarias bienvenu-e-s ((re:))

[Created for the Ballet de l'Opéra de Lyon – 2020]

Choreography Mercedes Dassy Music Jean-Pierre Barbier Costumes Justine Denos Lighting and space design Rudy Parra

WE NEED SILENCE

[Creation 2025]

Choreography Katerina Andreou Assistant choreographer Pierre Magendie Music Katerina Andreou et Eric Yvelin Costumes Katerina Andreou Lighting design Yannick Fouassier

RELATED EVENTS

8 Sept at 18:30

Alors on danse ?

Conversations between Katerina Andreou, Mercedes Dassy and the journalist Rosita Boisseau
Opéra de Lyon - Free admission

10 Sept

Training with Mercedes Dassy

11 Sept

Training with Katerina Andreou

→ p. 127

Statement of intent

Embracing imaginary worlds conjured by the night, the Ballet de l'Opera de Lyon morphs into a rallying point for three choreographers whose outlooks are, on the face of it, very different: Anne Teresa De Keersmaecker, Mercedes Dassy and Katerina Andreou. The programme – a romantic work by the first joins the company's repertoire; the second's short futuristic solo, *Deepstaria bienvenue*, is reprised; and *WE NEED SILENCE*, a new piece by the third, brings the immediacy of its physical commitment – switches easily between eras, and from intimacy to dreams and even a festive atmosphere. Each in their own way, the three artists on this Nuits transfigurées bill keep us wired and open the door to fresh narratives. It's an opportunity to bring together – like the three parts of a triptych – different aesthetics that highlight the diversity of the dancers, who are themselves focused on a single project, that of the Ballet de l'Opera de Lyon.

In the moonlight, a woman makes a confession to her lover: she is pregnant by another man. The initial bombshell gives way to hesitation, then acceptance. Inspired by the drama of the poem *Verklärte Nacht* by German novelist Richard Dehmel, the young Arnold Schoenberg composed a string sextet with the same name. In 1995, at La Monnaie in Brussels, De Keersmaecker harnessed the depth and momentous heft of this composition, by then considered a major work, to create a piece of dance that saw her wrestle astonishingly with tragedy and narration – unusual ingredients in her output, which is typically geometric and minimalist in form. Thirty years on, the Ballet de l'Opera de Lyon is adding *Nuit transfigurée (Verklärte Nacht)* to its repertoire in the revisited 2014 version, which focuses more tightly on the figure of a couple. This 'duet' for three performers is a pared-down ode to the torment of relationships, and to the stages of passion and confession.

Firmly subscribing to a strand of feminist thought that she links to pop, mainstream and digital culture, Mercedes Dassy propels the evening into a post-apocalyptic future. This futuristic vision, with its sci-fi flavour, did not come out of the blue: *Deepstaria bienvenue* was created during the uncertainty of the Covid pandemic. Responding to the Opéra de Lyon's invitation, the Belgian choreographer has tailored a solo for one of the company's dancers, transforming her into a mutant creature that crawls, vibrates, captivates. A being from another world, which seems equally to be imploding and hatching out.

By contrast, Athens-born Lyon resident Katerina Andreou needed the plural to travel back in time and revisit BSTRD, her eye-catching 2018 solo, in a new piece for the ballet company. Its title, *WE NEED SILENCE*, is taken from the sentence projected – throughout the original piece – like some paradoxical manifesto. Paradoxical, because in *BSTRD* (pronounced 'bastard') what you get is the exact opposite of silence: continuous throbbing music and vibrant gestures in constant motion, as if derived from housedance, as the sonic and physical intensity is pumped up to the max. But it is precisely this contrast that interests the choreographer in this new piece, which she envisages not as a multiple of the solo by as a piece by/ for several people: "We need to impose silence so that collective noise can be heard," she explains. "To me, the word 'necessity' is very important, because it's what makes it possible to generate and regenerate perpetual motion. It's like in a dynamo – there's never pure exhaustion. Behind the effort is an insistent, persistent desire." Yet the physical demands made by Katerina Andreou do not produce a trance-like state, but rather a distinctive release that deeply defines the dancers' moves and bodies at any given moment. In *WE NEED SILENCE*, powerful and concrete questions thus resonate: where is intensity to be found today? Is there silence in noise, or at the heart of what we hear?

Anne Teresa De Keersmaecker

After training in dance at the Ecole Mudra in Brussels, then at the Tisch School of the Arts in New York, Anne Teresa De Keersmaecker made her first piece of dance, *Asch*, in 1980. Two years later, she made an impression with *Fase*, Four Movements to the Music of Steve Reich. In 1983, she finally choreographed Rosas danst Rosas and set up her dance company, Rosas, in Brussels. Since these foundational works, she has explored the relationship between dance



© Opéra de Lyon, Nicky Bruckert

and music; with Rosas, she has assembled a vast corpus of productions, built on musical structures and scores of all styles and eras, from early music to contemporary music, as well as forms of popular music. Her choreographic practice is based on the formal principles of geometry, on mathematical models, and on the study of the natural world and social structures; accordingly, she opens up fresh perspectives on the body's deployment in space and time. In 1995, De Keersmaecker founded the P.A.R.T.S school (Performing Arts Research and Training Studios) in association with La Monnaie in Brussels.

Mercedes Dassy

Brussels-based performer and choreographer Mercedes Dassy trained at SEAD (Salzburg Experimental Academy of Dance, then collaborated with several choreographers. She soon began to make her own work, and kicked off a long-term endeavour, producing a prolific and radical oeuvre concerned with the linkages between the private and political, notably: *i - c i i t* (2018), *B4 summer* (2020, Prix du Jury at the PODIUM competition), *Deepstaria bienvenue* (2020), an Opéra de Lyon commission for dancer Maeva Lassere, *RUUPTUUR* (2022) and *Spongebabe in L.A. (4 love & anxiety)* in autumn 2024. She is an associate artist at the Charleroi Danse centre.

Katerina Andreou

Athens-born Katerina Andreou lives and works in France. A graduate of the Law School and the National School of Dance in Athens, she did the ESSAIS programme at the Centre National de Danse Contemporaine in Angers and has a master's degree in choreographic research from Paris 8 University. As a performer, she has worked with DD Dorvillier, Anne-Lise Le Gac, Lenio Kaklea, Bryan Campbell, Dinis Machado, Emmanuelle Huynh and Ana Rita Teodoro. In her own work, she develops a physical practice specific to each project, and seeks states of mindfulness that result from a constant negotiation between contrasting or even contradictory tasks, fictions and worlds, often challenging notions of authority and censorship. She creates the soundscapes for her dance works, and they are becoming her main dramaturgical tool. She received the Prix Jardin d'Europe at the ImpulsTanz festival in 2016 for her solo *A kind of fierce*. She then created the solo *BSTRD* (2018), the duet *Zeppelin Bend* (2021) with Natali Mandila, the performance *Rave to Lament* (2021), the solo *Mourn Baby Mourn* (2022) and most recently, *Bless This Mess* (2024). She is currently an associate artist at the CCN de Caen en Normandie for 2022-2025, and teaches on the Exerce master's programme at the CCN in Montpellier.

[Paris]

World premiereNew Voices

Andréa Givanovitch

Leather Better

Wed10.0919:00

Les SUBS, Lyon 1

Piece for 1 performer
2025 – 50 min
14 +

Melding sound, movement and material, *Leather Better* explores sensory sensibility while probing masculinity and its representations. Inspired by Anne Juren's reflections on gravity and Legacy Russell's on glitch feminism, Andréa Givanovitch interrogates the materiality of leather and its influence on movement, transforming a simple leather jacket into a medium of tension and metamorphosis. Rubbed, struck and handled, the material becomes an instrument of sound; a second skin that shapes gesture and constrains the body. Friction reveals tensions between identity and masculinity, while repetition and exhaustion transform gesture into an exhilarating form of dance. The leather garment, freighted with symbols, is deconstructed to yield new kinds of hybrid iconography. The piece culminates in a choreographic revolt against the rigidity of male norms. A sensory dialogue is established between body and material, friction and tenderness. *Leather Better* is a quest for reinvention, celebrating the perpetually-changing queer body.

In partnership with Les SUBS Lyon

Concept, choreography, performance and costumes Andréa Givanovitch
Lighting design Dgiorgia Chaix
Original music Paul JF Fleury
Music « SLUG » AJA Ireland
Dramaturgy Antoine Larbre
Outside eye Theo Samsworth

Coproducers La Place de La Danse CDCN Toulouse, Le Gymnase CDCN Roubaix, Les SUBS Lyon

| | |
|---------------|-----|
| Full price | 12€ |
| Reduced price | 9€ |
| Half price | 6€ |



© Marc Coudrais

Statement of intent

Leather Better is a solo performance created and performed by Andréa Givanovitch. Through a physical journey involving physical and sound play, it explores rhythms and exhaustion, and the way in which social and political oppression manifests itself in the body. This oppression takes the form of a cowboy/biker-style leather jacket, a symbol of masculinity owing to its shape, its material and how it has historically been represented. Andréa Givanovitch, a gay man constantly criticised for his femininity, appropriates this object to interrogate masculinity and its representations. The piece begins with an exploration of the jacket as a sound-making material. Rubbed, struck and handled, the jacket generates a raw sense of rhythm. Repetition becomes one of his main investigative tools; it feels like a necessity, like an echo of queer experience, where one must affirm one's existence, time and again. The jacket embodies an iconic representation of a form of oppression, through its weight and the cultural baggage it conveys. Givanovitch immerses himself in the rugged, rough-edged sensation the jacket imparts in order to fully embody this 'virility' and then more effectively deconstruct it. Producing the requisite sounds demands greater intensity of movement and in the body, stemming from a kind of accentuated masculinity. Exhaustion, made evident by the process of repetition, is also central to the exploration, becoming a way to coax out buried emotions, and to let the body articulate its truth. But what happens when you break with this repetition? Sound and movement fuse at several points during the performance, then slowly separate: the movement persists but the sound dies, or the lights endures as the sound fades. In part three, Givanovitch's rapport with the audience morphs into something more direct – through his eye contact and movements, but also through lighting play. A liberating dance kicks in, firstly as he removes the jacket, like a burden that one sheds. What follows is a wild and ecstatic dance, a choreographic howl based on exaltation and inner revolt. During this phase, the body gradually loses its clothes, as the sub-leather flesh is revealed and reclaims ownership of the space. In the end, there is a certain mood of reconciliation, or of abandonment to the other: the hot naked body against the cold heavy leather, a passive confrontation between two contrary entities, which still coexist. A attempt at a new form of masculinity.

Andréa Givanovitch

A Paris-based dancer and choreographer, Andréa graduated from the Conservatoire Regional de Musique et de Danse in Toulouse. In 2015, he joined the Companyia Juvenil del Ballet clàssic de Catalunya, then trained at SEAD (Salzburg Experimental Academy of Dance), graduating in 2020. He has performed in pieces by Ohad Naharin, Damien Jalet, Mathilde Monnier, Patricia Aperi, Jan Lauwers, and François and Christian Ben Aïm. He danced two seasons with repertory dance company, Bodhi Project. Also a choreographer, Andréa's other pieces are *Exodus*, a quartet; and *Untitled (Some Faggy Gestures)*, a solo that premiered in April 2024 at Le Grand Bain festival at the CDCN Le Gymnase in Roubaix. *Leather Better* is Andréa's new solo, which he also performs. In April 2024, he founded the Toulouse-based Collectif Melted Milk with Clara Lou Munie.

Alejandro Ahmed – Grupo Cena 11

Eu não sou só eu em mim
(I'm not just me in myself - State of nature - Procedure 01)

| | | |
|-----|-------|-------|
| Thu | 11.09 | 19:00 |
| Fri | 12.09 | 19:00 |

Les Célestins, Théâtre de Lyon, Lyon 2

Piece for 10 dancers and 1 pianist
2023 – 60 min
16 +
This show includes stroboscopic effects that may cause discomfort in sensitive spectators

In a country like Brazil, where people from different cultures and historical backgrounds live together, what can identity mean? Grupo Cena 11, led by choreographer Alejandro Ahmed, has an answer: our encounter with otherness. And above all, the otherness inside of us.

Few things are riskier than defining a people. Sweeping aside sickening fantasies of purity, Grupo Cena 11 paints a vivid portrait of Brazil's contrasting riches. *Eu não sou só eu em mim*, the title of this new piece, could translate as “I'm not just me in myself”. Adopting an emphatically punk aesthetic, the work deals with a multitude of impossible-to-capture identities and their constant state of flux. Reflecting who we are – “tapestries woven from experiences, memories and ever-changing ideas”, in the words of the show –, the stage becomes home to a happy co-existence between dancing bodies, spoken or projected texts, AI-generated videos and deliberately anarchic choreography that knits various styles. Otherness – whether cultural or technological – is a playground and meeting-place, not a struggle.t

Co-hosted by Les Célestins, Théâtre de Lyon
As part of the 2025 Brazil-France Cultural Year
With the support of the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government

Artistic director Alejandro Ahmed Performers Aline Blasius, Ana Clara Pocai, Bibi Vieira, Carlos Calê, DG Fabuloso, Gal Freire, Izhy Silveira, João Peralta, Malu Rabelo, Natascha Zacheo et Vitor Hamamoto Music Tálamo. K Scenography Alejandro Ahmed et Diego de los Campos Costume design Karin Serafin Lighting design Irani Apolinário Technical team on tour Alejandro Ahmed, Eduardo Serafin, Diego de los Campos, Irani Apolinário, João Peralta, Karin Serafin Video and sound creation and operation Alejandro Ahmed, Diego de los Campos et João Peralta Direction assistant Karin Serafin Direction of movement assistant Aline Blasius Production manager Karin Serafin Production assistance Malu Rabelo National promotion Gabi Gonçalves - Corpo Rastreado Coproducers Sesc Sp With the support of JUSC - Jurerê Sports Center

RELATED EVENTS
11 Sept
Post-show talk
12 Sept
Training with Alejandro Ahmed
→ p. 127

| | | | |
|---------------|--------------|--------------|----------------|
| Full price | 1st cat. 32€ | 2nd cat. 24€ | 3rd cat. 15€ |
| Reduced price | 1st cat. 25€ | 2nd cat. 19€ | 3rd cat. 10€ |
| Half price | 1st cat. 16€ | 2nd cat. 12€ | 3rd cat. 7,50€ |



© Cristiano Prim

Statement of intent

The group's latest piece, for 10 dancers and a pianist, is a response to the work of anthropologist Darcy Ribeiro (*O povo brasileiro*, 1990, translated as *The Brazilian People: The Formation and Meaning of Brazil*, 2000). What is identity and what is culture, particularly in a country where people of different cultures and backgrounds cohabit? Through new questions and new kinds of movement, the piece demonstrates that Brazilian identity is unique in its fluidity and its constant state of change. For the bodies of Grupo Cena 11, dance is a field of knowledge formed by the connection between the force of gravity and muscles, bones and emotions. Their brand of dance is an algorithmic ecosystem that achieves a balance in the relationships between otherness, identity, behaviour and language. Its ultimate goal? To transform this dance into choreography. The group speaks of 'transduction', a concept it has created, by which a form of energy is transformed into another, equivalent energy. This piece, conceived and directed by Alejandro Ahmed, is the first theoretical and practical application of the group's new project, using scenic devices structured by artificial intelligence to build a choreographic ecosystem.

Alejandro Ahmed

Alejandro Ahmed was born in 1971 in Montevideo, Uruguay, and grew up in Brazil. He studied classical ballet and jazz dance with well-known teachers such as Ismael Guiser, Ivonice Satie and Roseli Rodrigues. In 1993 he became resident choreographer, artistic director and dancer with Grupo Cena 11, which he had founded five years earlier. Ahmed developed a unique technique called 'physical perception', which uses the body as its starting-point for dance, rather than forcing it to adapt to pre-defined techniques. He has worked with choreographers and artists such as Lia Rodrigues, Hooman Sharifi, Rodrigo Pederneiras and Volmir Cordeiro. His works are distinctive in how they explore the body's limitations and its interactions with the environment, using elements such as sound, video and everyday objects. Alejandro Ahmed currently also directs the São Paulo city ballet.

Grupo Cena 11

Grupo Cena 11 develops and shares technical tools based on relations between body, environment, subject and object, which are variables of dance, a single living system. He has received awards from the São Paulo association of art critics (APCA) in 1997, 2007, 2012 and 2014, as well as these other accolades: the Prêmio Bravo, the Prêmio Sérgio Motta de Arte Tecnologia, the Transmídia Itaú Cultural, and the Bolsa Vitae e Rumos Itaú Cultural. The main focus of the group's research is the bodily control system, which is defined as the subject and object of the body itself, by the movement that frees dance from all rules – they use the term 'anarchic choreography'. For its trajectory and research, Cena 11 was awarded the Order of Cultural Merit by the Ministry of Culture (MinC) and the Federal Government in 2014.

Original Bomber Crew

VAPOR

Ocupação Infiltrável

| | | |
|-----|-------|-------|
| Fri | 12.09 | 19:00 |
| Sat | 13.09 | 19:00 |

9 Le Bac à Traille,
Oullins-Pierre-Bénite

Piece for 7 dancers
2024 – 60 min

14 +

With their transitory, pulsating dance mixing break, capoeira and everyday life, Original Bomber Crew’s seven artists nail their origins – the outskirts of Brazil – to the stage. *Vapor* fights against the erasure of these fringes by putting them in the spotlight.

On the outer reaches of Teresina, the city in northeast Brazil where Original Bomber Crew is based, Vapor is a slang word meaning ‘disappear’. It is also the title of a series of videos made in 2021 in these narrow streets and also the countryside around the city, with its rivers, wildlife and forests. In this eponymous show, the crew of dancers bring this whole vibrant, riverside and urban world to their audience – putting the fringes centre-stage. To do so they adopt a language, Dança Quebrada, developed by Allexandre Bomber, the choreographer and dancer who founded the crew. This style of dance casts a spell, fusing movements from their lives with breakdance and capoeira, two street disciplines born respectively in the USA and Brazil, and which both have roots in the African diaspora. Subtitled *Ocupação Infiltrável* (‘unfilterable occupation’), *Vapor* surges, flows, slides, evaporates and reoccupies an unwanted ‘void’.

Co-hosted by Théâtre de La Renaissance
As part of the 2025 Brazil-France Cultural Year
With the support of the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government

Conception & direction Allexandre Santos Performers Allexandre Santos, César Costa, Javé Montuchô, Malcom Jefferson, Mauricio Pokémon, Phillip Marinho et Vini Nex Music Allexandre Santos, Cesar Costa et Javé Montuchô Graffiti Malcom Jefferson Lighting design Allexandre Santos et Javé Montuchô General assistant Cleice Nogueira Artist and production collaboration Cesar Costa et Regina Veloso Javé Montuchô, Cleice Technical team on tour Nogueira, Phillip Marinho

Immersions Lindalma Soares, Pedro Balzi, Jacinta Andrade et Vila Esperança (Teresina, Brazil, 2021) Residency Quintal da Revoada (Teresina, Brazil, 2021), FAROFA/Casa Oswald de Andrade/Casa Líquida (São Paulo, Brazil, 2024) and Festival DDD/Teatro Campo Alegre (Porto, Portugal, 2024) and CAMPO Arte Contemporânea (Teresina, Brazil, 2024)

| | |
|---------------|-----|
| Full price | 20€ |
| Reduced price | 16€ |
| Half price | 10€ |



© Camila Rios

Statement of intent

VAPOR : Ocupação Infiltrável marks a turning-point in a cycle that began with *tReta, une invasion performative* (2018) and was then continued online by *Suspeito, une œuvre monitorisée* (2020). *VAPOR* is presented not only as a work but also as a short-lived process that unfolds in various creative languages: dance, poetry, graffiti, streetstyle, video, breakdance, music and capoeira – all referencing Brazilian popular culture. Like a litany, chant or prayer, the repetition in *VAPOR* ritualises the arrival of further cycles: *VAPOR* (2021) was a series of five videos released from September to November 2024; its first season in Brazil took the form of live performances. The titles of the trilogy come from a vocabulary that emerges on the outskirts of Brazil, and invites us to think about the fire rising in the streets – not just in urban areas but also in the ‘aquilombamentos’, the various kinds of margins. Whereas *tReta* is a warning, skin against skin, which confronts us with the interiorised paradoxes of the city’s ‘here and now’, *VAPOR* vibrates like a berimbau with other perceptions, presences, landscapes, fates, periods and openings. *VAPOR* is a performance that feeds Bomber Crew’s idiosyncratic way of creating, based on their mutual relationships and the streets they live in and cross. This piece uses the language of Dança Quebrada to reaffirm the place where the group originated: Teresina, Piauí state, northeast Brazil, a river-rich territory that teems with stories about life, water, animals, forests and the sun – life beyond the asphalt jungle.

Original Bomber Crew

A capoeirista, dance artist and co-founder of the Original Bomber Crew (2005), Allexandre Bomber was a member of the Brazil-based artists’ collective Núcleo do Dirceu. With this group and Demolition Incorporada, he performed all over Brazil, Japan and Europe. He coordinated the Casa de Hip Hop do Piauí from 2016 to 2018, and continues to coordinate the Interação RALÉ group and the Casa Dança project. He teaches at the Escola de Dança do Piauí, is in residence at the CAMPO Arte Contemporânea /REVOADA production house, and is the current director of the Piauí breaking federation. He created and conducts research into Dança Quebrada, a dance concept that incorporates everyday movements and objects, rooted in traditional Brazilian culture, into breakdance. Established in 2005, Original Bomber Crew is a pacesetter in northeast Brazil for training, creating street dances, and staging performances, battles, urban interventions, festivals and workshops. Since 2017, the company has been in residence at CAMPO Arte Contemporânea via the REVOADA production house. It is touring with *tReta*, a performative invasion and premiered its new piece, *VAPOR : Ocupação Infiltrável*, in September 2024 at the MIRADA festival in Santos, Brazil.



Miet Warlop

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| Mon | 15.09 | 20:00 |
| Tue | 16.09 | 21:00 |
| Théâtre National Populaire, Villeurbanne | | |
| | | |
| Full price | | 28€ |
| Reduced price | | 22€ |
| Half price | | 14€ |

Around the region

| | | |
|-----|-------|-------|
| Tue | 14.10 | 20:00 |
| Wed | 15.10 | 20:00 |

MC2: Maison de la Culture de Grenoble – Scène Nationale

Tickets and prices through partner venues

Piece for 7 dancers and musicians
2025 – 60 min

14 +

French premiere

Handling long strips of shimmering fabrics, seven dancer-musicians give material form to the invisible kingdoms of their delirious imaginations. Their strongest desires and greatest fears merge in *INHALE DELIRIUM EXHALE*, an ebb-and-flow of perpetually shifting forms. What is the deep meaning of a wave that swells before crashing ashore? The possibility of an encounter, the threat of a crash, a brain in creative overdrive, or a call to let go? That part of the show – the resolution – will take place in our minds, because Miet Warlop prefers enigmas. The unclassifiable scenic objects that she sculpts – at the intersection of visual arts, competitive sport and rock concert – toy with us, throwing up a host of possible senses. In *INHALE DELIRIUM EXHALE*, a canon of solos for seven performers and 8,000 metres of textiles, the playground also unfolds vertically. In expert hands manipulating wide strips of colourful and undulating fabric, suspended from hangers, they become silhouettes, victorious flags, human extensions or frightening threats – a ballet of ephemeral forms, of sounds and energies, in one final wave of pleasure and wonderment.

Co-produced by la Biennale de Lyon
Co-hosted by Théâtre National Populaire
With the support of the Flemish Government - Flanders State of the Art
With the support of Holding Textile Hermès

Concept, scenography and direction Miet Warlop Music in collaboration with DEEWEE Performers Milán Schudel, Emiel Vandenbergh, Margarida Ramalhete, Lara Chedraoui, Mattis Clement, Elias Demuyne and others tbc Scenography Miet Warlop in collaboration with Mattis Clement Costume design Miet Warlop in collaboration with Elias Demuyne supervised by Tom Van der Borcht Lighting design Henri Emmanuel Doublier Lighting Pieter Kinoli Sound Ditten Lerooij Assistant director Marius Lefever Production manager Sylvie Svanberg Technical coordination Marjolien Demey Director Saskia Liénard Outside eye Giacomo Bisordi, Danaï Anesiadou Distribution Frans Brood Productions

Coproducers and partners Kunstenfestivaldesarts & Kaaaitheater Brussel (BE), La Biennale de Lyon (FR), et Holding Textile Hermès, Tanzquartier Wien (DE), La Villette Paris (FR), Les Théâtres de la Ville de Luxembourg (LU), NTGent (BE), Tandem Scène Nationale Arras/Douai (FR), Internationales Sommerfestival Kampnagel Hamburg (DE), Le Lieu Unique Nantes (FR), Romaeuropa Festival Rome (IT), Teatro Municipal do Porto (PT), Theaterfestival Boulevard 's-Hertogenbosch (NL), Athens & Epidaurus Festival (GR), Sharjah Art Foundation (AE), Temporada Alta – Festival Internacional de Catalunya Girona/Salt (ES), HAU Hebbel am Ufer (Berlin) With the support of Autorités Flamandes, la Ville de Gand Perpodium et le Tax Shelter du gouvernement belge Acknowledgements Michelle Vosters, Jeroen Olyslaegers, Flup Beys, Micha Volders, Pol Heyvaert, Kenneth De Vos, Geert Viaene / Amotec, Florence Carlisi, LOD muziektheater, Milo Rau, Holding Textile Hermès

| TOUR DATES |
|---|
| 27-28 May → Tandem Scène Nationale, Douai (FR) |
| 4-6 June → NTG, Gand (BE) |
| 14-16 June → Halle E im MuseumsQuartier, Vienne (AT) |
| 7 & 8 July → Epidaurus Festival, Athènes (GR) |
| 7-10 August → Internationales Sommerfestival Kampnagel, Hambourg (DE) |
| 14 + 15 August → Theaterfestival Boulevard 's-Hertogenbosch (NL) |
| 20-23 August → Zürcher Theater |

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|---|
| Spektakel, Zurich (CH) |
| 23 + 24 Sept → Romaeuropa Teatro Argentina, Rome (IT) |
| 29 Sept - 4 oct → Parc et Grande Halle de la Villette Paris, Paris (FR) |
| 10 + 11 Oct → Actoral, Marseille (FR) |
| 14 + 15 Oct → MC2, Grenoble (FR) |
| 25 + 26 Oct → Spielart, Munich (DE) |
| 7 + 8 Nov → DE SINGEL, Antwerp (BE) |
| 12 Nov → Cultuurhuis de Warande, Turnhout (BE) |
| 21-22 Nov → Temporada Alta, Gérone (ES) |



© Reinout Hiel

Statement of intent

INHALE DELIRIUM EXHALE is an inner storm made visible — a work in which Miet Warlop translates the mental agitation of the creative process into a symphony of gestures, bodies, and fabrics. Here, 8,000 meters of silk become the sensory amplifier of a shared delirium — a living material that overflows, coils, rebels, and surrenders. In this shifting visual score, performers emerge, entangle, and disappear, each one traversed by this textile wave that makes the invisible tangible. Far from any linear narrative, Miet Warlop weaves a choir of discontinuities, a polyphony of asynchronous solos sketching out a collective mode of being — a place where one gets lost in order to find oneself again. The fabric becomes breath, resistance, memory; it envelops chaos to transform it into ritual, into lived experience. The canvases embody their own lightness, but also their fragility. Their size, colours, and brilliance are so striking that their very appearance demands they be unrolled with care, folded, unfurled, and handled with mutual gentleness. Their tactility is reciprocal — the fabrics in turn touch volumes that we can only perceive through their suggestive presence. As fluid as they may be, they take on their own temporal form precisely because they render perceptible the breath of hidden, intangible worlds. They waver, swell, slide, gather, caress. The image of a “choir of discontinuity” captures the paradox of our time: a multitude singing in unison, yet never in harmony. In this discordant chorus, each voice resonates simultaneously — distinct, never fully blending. This dissonance invites us to reinvent a way of living together that honours each singular voice while striving for meaningful cohesion. For Miet Warlop, *INHALE DELIRIUM EXHALE* also describes the inner storm she experiences in the act of creation. In this mental whirlwind, agitation becomes both a driving force and a struggle for calm.

Miet Warlop

Born in 1978 in Torhout, Miet Warlop is a Belgian visual artist. She holds a Master’s degree in Visual Arts from the Royal Academy of Fine Arts (KASK) in Ghent. For her graduation project *Huilend Hert, Aangeschoten Wild*, she was awarded the KASK Franciscus Pycke Jury Prize as well as the Young Theatre Prize at the TAZ Festival in Ostend. She won the Stückemarkt Theatertreffen Prize at the Berliner Festspiele in the “New Theatrical Forms” category with *Mystery Magnet*, a piece that has since been performed over 100 times worldwide. In 2014, Miet Warlop founded her own structure, Irene Wool. In 2015, she inaugurated her first solo exhibition, *Crumbling Down the Circle of my Iconoclasm*, at the KIOSK gallery in Ghent. Her large-scale performance *Fruits of Labor* premiered in 2016. In 2017, she performed *Nervous Pictures* at KW – Berlin, alongside the Trisha Brown Company and Guy de Cointet. That same year, she took part in several events in Belgium, including *Amusement Park*. In 2018, she performed *Big Bears Cry Too*. The following year, her works *Fruits of Labor*, *Mystery Magnet*, and others were presented in 14 countries, with a total of 85 international performances. During lockdown, Miet Warlop / Irene Wool launched *Slamming Doors*, an online platform combining collaborations, conversations, and artistic presentations. Conceived as a 100-episode web series, the project challenges conventional views on art and the artistic experience. She also created an online archive providing a permanent window into her artistic process. In autumn 2021, Miet Warlop revisited her piece *Springville*, created twelve years earlier, incorporating elements of *Amusement Park* to create *After All Springville Disasters and Amusement Parks*, which premiered at the Sommerfestival (Hamburg). In 2022, Miet Warlop / Irene Wool presented *Histoire(s) du Théâtre IV: ONE SONG* at the Festival d’Avignon. She has been selected to represent Belgium at the Venice Biennale in 2026.

Dalila Belaza

Creation 2025

ORAGE

| | | |
|-----|-------|-------|
| Tue | 16.09 | 19:00 |
| Wed | 17.09 | 19:00 |

Théâtre National Populaire, Villeurbanne

Piece for 1 dancer and 1 musician
2025 – 45 min

16 +

And what if music were a portal, dormant inside us, that leads to an elsewhere? Here, Dalila Belaza returns to this foundational intuition. In a duet with composer and guitarist Serge Teyssot-Gay, the choreographer explores a new untrodden trail to wed the personal and the universal.

Mediums do not have a monopoly on extra-sensory perceptions. Sometimes, all it takes is a note of music to embark on a stationary journey that twists how we apprehend time and space. The past covers the present moment, we discover the elsewhere deep inside us, and borders dissolve. For Dalila Belaza, these have been seminal experiences – and in *Orage*, they become the material for a fresh examination of the bonds that bind music and dance, immateriality and embodiment. This new piece – a duet for a choreographer/dancer and a composer/guitarist with a free-rock background – unfolds in a tense, reverberant atmosphere. Motion, rhythm and energy emanate in turn from the instrument and the body, passing through them and extending beyond them, giving rise to a perpetually morphing landscape. An existential deep dive that feels like an invitation to plumb our own personal infinity.

Co-produced by la Biennale de Lyon
Co-hosted by Théâtre National Populaire
With the support of Dance Reflections by Van Cleef & Arpels

DANCE REFLECTIONS
BY VAN CLEEF & ARPELS

Concept, artistic direction, choreography Dalila Belaza Performers Dalila Belaza, Serge Teyssot-Gay Original music Serge Teyssot-Gay Lighting design Dalila Belaza Costume design collaborationChristine-Sharmini Tilleke Costume making Atelier Osman Bindech

Production Association Jour - hiya compagnie With the support of Dance Reflections by Van Cleef & Arpels Coproducers La Briqueterie - CDCN Val-de-Marne ; La Biennale de la danse de Lyon ; Charleroi Danse - Centre Chorégraphique de la Fédération Wallonie-Bruxelles ; Ballet Preljocaj - Centre Chorégraphique National Aix-en-Provence, dans le cadre de l'accueil studio ; La Chaufferie - Compagnie DCA / Philippe Decouflé ; Fondation Royaumont Support Ministère de la Culture et de la Communication – DRAC Île-de-France ; Région Île-de-France Residencies Maison de la danse, Lyon - Pôle européen de création ; with the support of CN D Centre National de la danse, accueil en résidence ; With the support of La Ménagerie de Verre dans le cadre du dispositif StudiLab. Hiya compagnie - Dalila Belaza est conventionnée par le ministère de la Culture et de la Communication - DRAC Île-de-France. Dalila Belaza est artiste associée à la Briqueterie - CDCN du Val-de-Marne, en 2024-2026, dans le cadre du dispositif artiste associé du ministère de la Culture.

RELATED EVENTS
15 Sept
Training with Dalila Belaza → p. 127
17 Sept
Post-show talk
Before the performances
Sensory workshop → p. 129

TOUR DATES
25-26 Sept → Théâtre de la Ville, Paris

| | |
|---------------|--------|
| Full price | 25€ |
| Reduced price | 19€ |
| Half price | 12,50€ |



©Pierre Gondard

Statement of intent

“I have often observed human beings, through their body, as an infinite world. I have always been convinced that the body’s intimate realm is not the final destination but a place where it segues into somewhere beyond the body. As if, tucked away inside us, there is a threshold which, once crossed, opens onto an elsewhere. There are some rare experiences – conscious or unconscious, solicited or endured – that enable extra-sensory perception. And for a while, you let yourself be permeated by trust in some unknown world. When such moments occur, I view them as fractures in reality – something else inside of us, where our mind or body alone experiences life. We are an integral part of a moving landscape. I now feel bound to return to what, for me, was the first detonator towards the elsewhere: a bond with music. Music has always been what helps me to walk through walls – starting with those inside me.”

Dalila Belaza

“Anywhere! Anywhere! So long as it’s out of this world!”
Charles Baudelaire

Dalila Belaza

Born in 1973, Dalila Belaza grew up in an environment where the family’s stories and folk tales fed her imagination. As a child, although she had not yet started dancing, these narratives laid the foundations for her artistic practice, which on stage she epitomises through the body. For nearly 30 years, she has charted a singular path, rejecting dance as a mere means of seduction, a generator of spectacular images, or an outlet. As if a mystery in motion, her dance interrogates what escapes, sculpting each gesture to better listen to the body and lean into its intimacy. Set definitions are anathema to her: she explores the body’s availability, its posture and breathing, and its relationship to space. Her approach, informed by the search for meaning and elevation, is a quest to offer the body to what is invisible and hazy; an immersion in the experience of what lives inside us. She set out on this artistic pathway alongside her sister, the choreographer Nacera Belaza. They share a vision of the body as a phenomenon related to other phenomena. In 2020, Dalila Belaza founded her own company, hiya compagnie, after an encounter with folk group Lous Castelous. The company’s practice centres on research aimed at connecting the memory of folk rituals with contemporary dance. This connection yields a timeless, universal style of dance that materialises in pieces such as *Au coeur*, *Figures* and *Rive*. Since 2024, Dalila Belaza has been an associate artist at La Briqueterie - CDCN du Val-de-Marne, where she will stage her upcoming piece, *Orage*, in 2025.

[Aspet]

World premiere

Christian Rizzo

à l'ombre,
d'un vaste détail,
hors tempête.

| | | |
|-----|-------|-------|
| Tue | 16.09 | 21:00 |
| Wed | 17.09 | 19:30 |

9 Maison de la danse, Lyon 8

Piece for 7 dancers
2025 – 60 min
15 +

We should raise our attentiveness: Christian Rizzo is beckoning us to an appointment with the invisible powers of everyday life. Look close enough, and maybe a serene joy is concealed in the simplest gesture or tiniest detail. When there's dance, what is it that dances? In Christian Rizzo's pieces, the answer is not only human: movement is sculpted in a dialogue between bodies, space, light and music, and in the gaps that breathe between them, opening up infinite possibilities. In *à l'ombre d'un vaste détail, hors tempête.*, it is perhaps the gaze itself, the attention paid to things, that draws the choreography. Like a pause snatched from the incessant flux of today's world, everything begins here with a suspended everyday gesture, sketched with extreme concentration. The seven performers, carried by a contemplative organ score, make contrasting situations appear and vanish. Their meaning grows clearer or murkier in view of the surtitled fragments of text written by Célia Houdart. It is up to us to investigate, so that we may supplement, or add strands to, the stories playing out before our eyes.

Co-produced by la Biennale de Lyon
Co-hosted by Maison de la danse
With the support of Dance Reflections by Van Cleef & Arpels

DANCE REFLECTIONS BY VAN CLEEF & ARPELS

Company l'association fragile Artistic direction Christian Rizzo Performers Enzo Blond, Fanny Didelot, Hans Peter Diop Ibaghino, Nathan Freyermuth, Paul Girard, Hanna Hedman, Anna Vanneau (in progress) Lighting design Caty Olive Original music Pénélope Michel and Nicolas Devos (Cercueil / Puce Moment) Text Celia Houdart Stage managers Jérôme Masson / Victor Fernandes Sound technician Delphine Foussat Lighting technician Clément Huard / Romain Portolan Administration and production Les Indépendances, Hélène Moulin-Rouxel et Colin Pitrat Acknowledgements ICI CCN, Anne Bautz et Anne Fontanesi

Production l'association fragile With the support of Dance Reflections by Van Cleef & Arpels Coproducers ICI – Centre Chorégraphique National Montpellier Occitanie, Bonlieu scène nationale d'Annecy, Centre National de la Danse (CN D), Biennale de la danse de Lyon, Tandem Scène Nationale Douai-Arras, Théâtre de Nîmes - Scène Conventionnée d'Intérêt National Art et Création Danse Contemporaine, Théâtrede la Cité – CDN Toulouse Occitanie, CCN • Ballet de l'Opéra national du Rhin dans le cadre du dispositif Accueil Studio 2025, Espaces Pluriels - scène conventionnée d'intérêt national Art et création – danse à Pau, Théâtre Auditorium de Poitiers (TAP), Festival d'Automne à Paris, MC93 – Maison de la Culture de Seine-Saint-Denis, Bobigny, La Place de la Danse – CDCN Toulouse Occitanie, Scène Nationale d'Albi-Tarn, Le Théâtre scène nationale de Saint-Nazaire Residency host Cndc – Angers. l'association fragile is supported by la Direction générale de la création artistique, Ministère de la Culture. Christian Rizzo is an associate artist at CN D in 2025 and 2026.

RELATED EVENTS

16 Sept
Conversation(s) with Christian Rizzo
→ p. 126

17 Sept
Post-show talk

| | | |
|---------------|-----------------|--------------|
| Full price | 1st cat. 35€ | 2nd cat. 30€ |
| Reduced price | 1st cat. 29€ | 2nd cat. 25€ |
| Half price | 1st cat. 17,50€ | 2nd cat. 15€ |



© Christian Rizzo

Interview

Where do you see dance in everyday life?

I'm becoming increasingly interested in artisanal and culinary gestures – and by extension, domestic gestures too. These are concrete gestures, coordinated to achieve a precise goal, but they can still provide opportunities for improvisation and shifts of intent – so we're already in a potentially choreographic process! The act of combining their concrete dimension with musical and spatial dimensions, which they acquire when removed from their context and are brought to the stage, gives rise to sensitive worlds. I still get a childlike joy from associating apparently paradoxical things, to see what they have to say to each other. If we look, with a certain degree of attention, at how scores – lights, texts, sounds, bodies – cohabit, and how language, forms and movements can be blended, then poetry flows. And that never fails to move me.

Is choreography all in the eye?

I've always said to myself that I make 'contact-lens pieces', which I hope will enable spectators to look at movement differently in their daily lives. It's a constant guardrail: I know that the story generated by my shows doesn't belong to me, largely speaking. It's there to be added to. I don't wish to impose something, I want it to be shared. That's why I see each new piece as a chance to open up a workshop on seeing, feeling and understanding; on proposing hypotheses about how to observe the world so that it's... watchable? Viable? I no longer know which word to use.

Is the idea of 'serene joy' that you mentioned a kind of resistance to the age we live in?

I'm searching for simplicity, serenity, a quiet joy that would feel like a half-smile rather than a full-throated laugh. That requires taking a pause amid the flux, and savouring those in-between spaces. In this piece, the question of suspension is key. And that, I think, is also an agent of otherness: expecting the other, and the possibility that something could happen. Suspension is an essential detail in this world of otherness.

Christian Rizzo

Born in 1965 in Cannes, Christian Rizzo moved to Paris in 1986 to join the fashion world and the creative swirl of night-time scene. Chance encounters led him to the stage. Before dance, he set up a rock band and a clothing brand in Toulouse, then trained in visual arts at Villa Arson in Nice. A dance auto-didact, in 1990 he began working with choreographers and directors: Jean-Michel Ribes, William Petit, Mathilde Monnier, Catherine Anne, Hervé Robbe, Mark Tompkins, Georges Appaix, Vera Mantero, Catherine Contour, Emmanuelle Huynh, Rachid Ouramdane, Nicolas Floc'h and Alain Buffard. While affirming his work as a performer, he created his first solo, *Y'la*, in 1997; it was followed a year later by *projet-type(s)*, a performance for 20 male participants in a shop-window, in collaboration with the composer Gerome Nox. He took an active part in improvisation and performance platforms, notably with João Fiadeiro, Meg Stuart, Alain Platel, Frans Poelstra, Steve Paxton, Lisa Nelson and Simone Forti. Since 2002, he has taught regularly in art schools and dance institutions in France and abroad. In 2013, he received the Prix de la Chorégraphie SACD for his entire oeuvre; and in 2014, the Grand Prix danse du Syndicat de la Critique for d'après une histoire vraie. In January 2015, Christian Rizzo took over as head of the Centre Chorégraphique National de Montpellier, which he left 10 years later to restart a freelance company, backed by l'association fragile.

Jan Martens – GRIP

the dog days Are Over 2.0

| | | |
|-----|-------|-------|
| Wed | 17.09 | 19:00 |
| Thu | 18.09 | 19:00 |
| Fri | 19.09 | 19:00 |

📍 Les Célestins, Théâtre de Lyon, Lyon 2

Piece for 8 dancers
2025 – 1h10
14 +

In 2014, Jan Martens made waves on the international scene with *THE DOG DAYS ARE OVER*, a physically demanding performance in which exhaustion becomes a form of truth. In 2025, the choreographer brings this piece back to life with a new generation of dancers, while preserving its original essence. *THE DOG DAYS ARE OVER 2.0* questions the boundaries between art and entertainment, while challenging our perception of performers' suffering on stage.

With a mathematical and repetitive choreography, the dancers engage in an unrelenting quest for perfection. The bodies, moving in near-perfect synchronization, eventually collide with error. It is in these fragile moments, when imperfection breaks through, that the mask falls. Exhaustion is no longer seen as failure but as a shared experience between performer and spectator. Through this reinterpretation, Jan Martens transcends pure physical performance to question the role of the audience. *THE DOG DAYS ARE OVER 2.0* is an invitation to see differently and to rethink how we consume performance.

Co-produced by Maison de la danse/Pôle européen de création, in support of la Biennale de Lyon
Co-hosted by Les Célestins, Théâtre de Lyon
With the support of Dance Reflections by Van Cleef & Arpels

DANCE REFLECTIONS BY VAN CLEEF & ARPELS

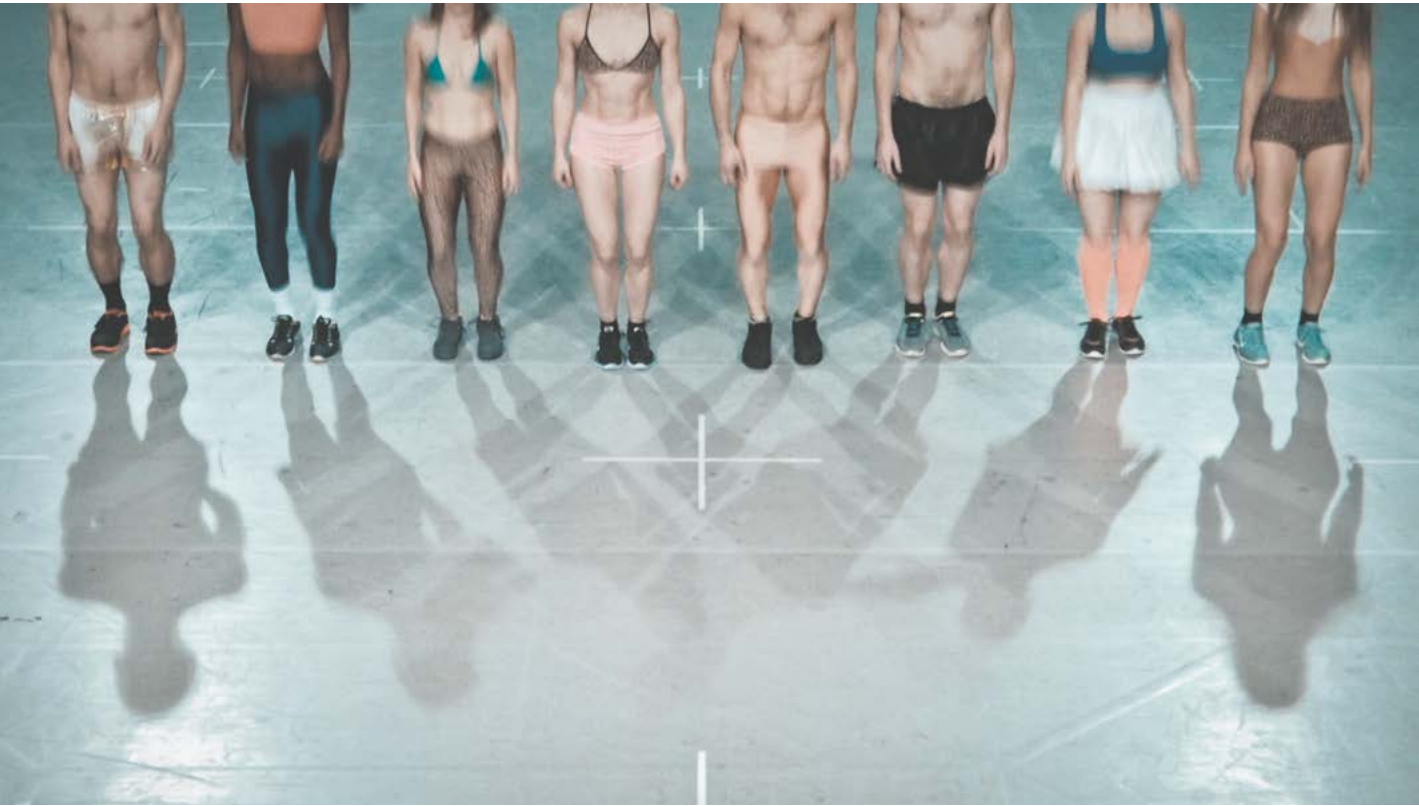
Choreography Jan Martens Artistic assistance Naomi Gibson Coaching Steven Michel, Piet Defrancq Performers Pierre Bastin, Camilla Bundel, Jim Buskens, Zoë Chungong, Simon Lellèvre, Florence Lenon, Elisha Mercelina, Dan Mussett, Pierre Adrien Touret, Zora Westbroek, Maisie Woodford, Paolo Yao Original cast Piet Defrancq, Naomi Gibson, Nelle Hens, Julien Josse, Kimmy Ligtvoet, Cherish Menzo, Steven Michel, Laura Vanborm et/ou Morgane Ribbens, Ilse Ghekiere, Victor Dumont, Connor Schumacher, Caspar Knops, Amerigo Delli Bove, Daniel Barkan Dramaturgy Renée Copraij Costume styling Sofie Durnez Lighting Jan Fedinger Stage management Jan Lettany, Michel Spang, Elke Verachttert, Nele Verreyken Graphic design Nick Mattan

Production GRIP (Hanne Doms, Anneleen Hermans, Rudi Meulemans, Klaartje Oerlemans, Jennifer Piasecki, Sylvie Svanberg, Nele Verreyken) International distribution A propic / Line Rousseau, Marion Gauvent Partners 2023-2027 La Comédie de Clermont-Ferrand SN, Maison de la danse/Pôle européen de création, en soutien à la Biennale de Lyon DOG DAYS 2014 Coproducers Frascati Producties, SPRING performing arts festival, DansBrabant, La Briqueterie CDC du Val-de-Marne, tanzhaus nrw et TAKT Dommelhof DOG DAYS 2025 Coproducers Theater Rotterdam, DE SINGEL, Perpodium DOG DAYS 2014 Financial support Flemish Government and Performing Arts Fund NL DOG DAYS 2025 Financial support Flemish Government, Belgian Federal Government Tax Shelter via Cronos Invest DOG DAYS 2014 With the support of workspacebrussels, wpZimmer DOG DAYS 2014 Acknowledgements Dansateliers, Conny Janssen Danst, JAN, ICKamsterda DOG DAYS 2025 Acknowledgements Opera Ballet Vlaanderen, c o r s o With the support of Dance Reflections by Van Cleef & Arpels

RELATED EVENTS
16 Sept
Conversation(s) with Jan Martens
→ p. 126
18 Sept
Post-show talk

TOUR DATES
24-25 Sept → Theater Rotterdam (NL)
12 Oct → iTeatrì, Reggio Emilia (IT)
07-09 Nov → National Theatre, Taipei (TW)
...

| | | | |
|---------------|--------------|--------------|----------------|
| Full price | 1st cat. 32€ | 2nd cat. 24€ | 3rd cat. 15€ |
| Reduced price | 1st cat. 25€ | 2nd cat. 19€ | 3rd cat. 10€ |
| Half price | 1st cat. 16€ | 2nd cat. 12€ | 3rd cat. 7,50€ |



© Alwin Poiana

Statement of intent

In *THE DOG DAYS ARE OVER*, the dancer is defined as a pure performer, striving after perfection. Subjected to a complex, mathematical, vigorous and exhausting choreography executed in forced uniformity, the eight dancers ultimately slip up. *THE DOG DAYS ARE OVER 2.0* makes the viewer shift in his position: from being merely subjected to the experience to actively reflecting on it. Where does the thin line between art and entertainment lie? Who are we as an audience when we contemplate the suffering of dancers from the theatre like a bullfight in an arena?

With the reinterpretation by a new generation of dancers, other questions also become part of the work: From which point does a project become part of the canon? How do you deal with dance heritage? Can we bring sustainability to the performing arts by giving new life to an existing work? What can we convey to a new generation while the original cast is still there? Can the original cast collaborate in the transfer before the essence of the work is gone? Jan Martens believes it is important that the artistic team of 2014 is involved and recognised as part of this reprise. Searching for what is possible, the dancers helped determine the final form. The duration of the performance, the endless repetitions, the jumps, and so on were tested and checked off with the original cast in 2014. They carried the work for four seasons, giving them vast knowledge and experience, which is incredibly valuable for the new cast.

The sound of the jumps forms a composition of minimal music in the otherwise music-less performance. This reprise is the first within GRIP. Why this work and why now? The questions about art versus entertainment are very topical again, and once again there are big cuts to culture in Europe. But for Jan Martens, the ambition lies mainly in recreating the performance with input from a new generation of dancers without losing the DNA of the 2014 performance.

Jan Martens

Jan Martens was born in 1984 in Belgium. He studied at the Fontys Dance Academy in Tilburg, the Netherlands, and completed his dance training in 2006 at the Royal Conservatory of Antwerp (Artesis University College). His first production, *I CAN RIDE A HORSE WHILST JUGGLING SO MARRY ME* (2010), was a portrait of a generation of young women in a society dominated by social networks. This was followed by two duets: *A SMALL GUIDE ON HOW TO TREAT YOUR LIFETIME COMPANION* (2011) and *SWEAT BABY SWEAT* (2011), and then by three productions exploring unconventional beauty with performers whose bodies did not conform to typical contemporary dance standards: *BIS* (2012), *LA BÊTE* (2013), and *VICTOR* (2013). In 2014, Jan Martens chose the jump as the central movement in his group piece *THE DOG DAYS ARE OVER*. He went on to create *ODE TO THE ATTEMPT* and *THE COMMON PEOPLE* in 2015. In 2017, he premiered *RULE OF THREE*. With *PASSING THE BECHDEL TEST* (2018), he used only spoken word to address themes such as stereotypes and feminism. In 2021, he created any attempt will end in crushed bodies and shattered bones, presented at the Festival d'Avignon the same year — a group piece for seventeen dancers aged 18 to 71. The following year, *FUTUR PROCHE* was staged in the Cour d'honneur of the Festival d'Avignon. As part of the MARTENS / DE KEERSMAEKER / BROWN programme, Jan Martens created *Graciela Quintet* in 2024 and presented *VOICE NOISE*, an eclectic mix of overlooked musical works from the past 100 years, all centered around the female voice. Since 2022, Jan Martens has combined his role as co-artistic director of GRIP with that of associate artist at Opera Ballet Vlaanderen. He received the Prince Bernhard Culture Fund Prize for North Brabant in 2014 and the prestigious Charlotte Köhler Prize in 2015. He is currently associate artist at DE SINGEL in Antwerp, La Comédie – National Theatre of Clermont-Ferrand, Opera Ballet Vlaanderen, Maison de la danse de Lyon, and the Biennale de la danse de Lyon.

[Paris] [Associate artist]

French premiere

Nina Laisné – François Chaignaud – Nadia Larcher

Último Helecho

| | | |
|-----|-------|-------|
| Wed | 17.09 | 21:00 |
| Thu | 18.09 | 21:00 |

Opéra de Lyon, Lyon 1

| | | | |
|---------------|--------------|--------------|--------------|
| Full price | 1st cat. 32€ | 2nd cat. 26€ | 3rd cat. 14€ |
| Reduced price | 1st cat. 26€ | 2nd cat. 21€ | 3rd cat. 11€ |
| Half price | 1st cat. 16€ | 2nd cat. 13€ | 3rd cat. 7€ |

Around the region

| | | |
|------|-------|-------|
| Tues | 09.09 | 20:30 |
|------|-------|-------|

Château Rouge, Annemasse

as part of La Bâtie-Festival de Genève

Piece for 2 dancers and 6 musicians
2025 – 1h10

15 +

A strange rock concretion sets the scene: this is a show about a journey that is historical, fantastical and – primarily – subterranean. The roots of *Último Helecho* lie in the vivid world of Argentine and Peruvian folklore, in music and dances that contain traces of indigenous peoples oppressed by colonisers.

A collaboration between artists Nina Laisné, François Chaignaud and Nadia Larcher, this sung and danced duet, augmented by six players of traditional instruments, digs deep into the strata of this memory. They cross paths with the Baroque repertoire, which is deeply permeated by rhythm, song, melody and gesture. Contemplation of these remains gives way to the awakening of a telluric power, to metamorphosis and the surpassing of self. Deep in the mineral entrails of the earth, the possibility of a dialogue between eras and continents is born in a somewhere beyond reality and dreams, where the improbable and illusory can burst forth at any moment.

Co-produced by Maison de la danse/Pôle Européen de Création, in support of la Biennale de Lyon
Co-hosted by Opéra de Lyon
With the support of Dance Reflections by Van Cleef & Arpels

DANCE REFLECTIONS
BY VAN CLEEF & ARPELS

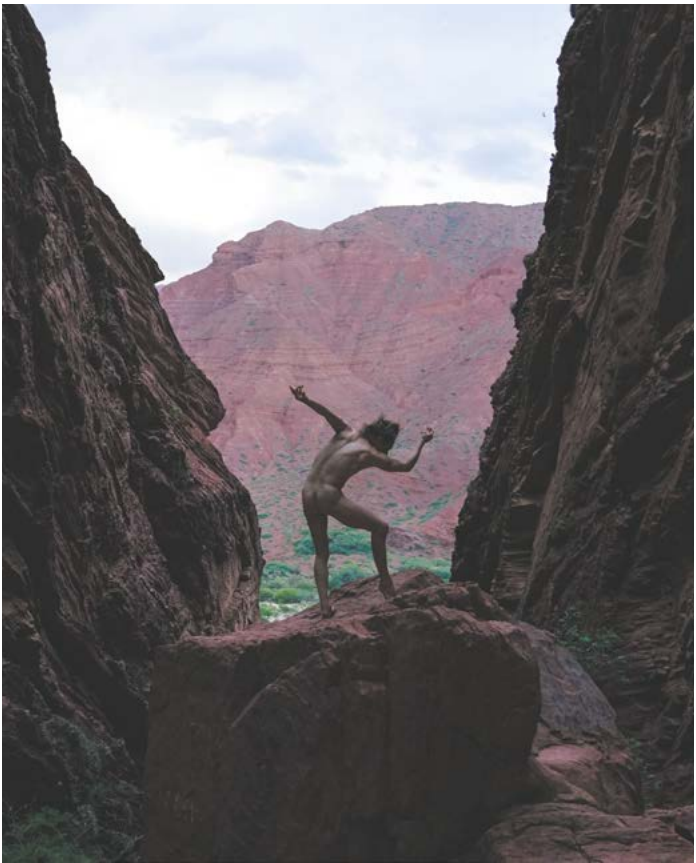
Concept, musical direction, scenography and direction Nina Laisné Choreography, artistic collaboration and performance François Chaignaud Musical consultant, artistic collaboration and performance Nadia Larcher Tenor sackbut, serpent and flute Rémi Lécorché Tenor sackbut Nicolas Vazquez Bass sackbut and wacrapuco Cyril Bernhard Bandoneon Jean-Baptiste Henry Theorbo and sachaguitarra Daniel Zapico Traditional percussion Vanesa García

Executive production Zorongo in association with Mandorle productions Coproducers Théâtre de Liège, Les 2 Scènes, Scène nationale de Besançon, Le Quartz – Scène nationale de Brest, Maison de la danse, Lyon/Pôle européen de création, en soutien à la Biennale de la danse 2025, PACT Zollverein, Festival d’Automne à Paris, Chaillot – Théâtre national de la Danse, Théâtre de la Ville – Paris, Berliner Festspiele, Théâtre Auditorium Poitiers, Dans in December Brugge, Le Grand R - Scène Nationale La Roche-sur-Yon, Charleroi Danse – Centre chorégraphique de Wallonie – Bruxelles, Opéra de Limoges, Julidans Amsterdam, Le Manège, scène nationale - Reims, La Comédie de Clermont – Clermont Ferrand, Malraux scène nationale Chambéry Savoie, La MC2: Maison de la culture de Grenoble, Bonlieu Scène nationale Annecy, Château Rouge, Scène conventionnée Annemasse, Theater Freiburg, Oriente occidente, Théâtre Vidy-Lausanne, Festival Musica, Strasbourg, Maillon, Théâtre de Strasbourg - Scène européenne, POLE-SUD, CDCN Strasbourg, Filature - Scène nationale, Mulhouse, Théâtre Garonne, scène européenne – Toulouse With the support of Dance Reflections by Van Cleef & Arpels and La Ménagerie de Verre. The performance is supported by the Franco-Swiss Interreg Project No. 20919 – LACS – Annecy-Chambéry-Besançon-Geneva-Lausanne. Residency La Ménagerie de Verre, CN D, Pantin. Zorongo is subsidised by Ministère de la Culture – DRAC Bourgogne-Franche-Comté. Nina Laisné is an associate artist at Quartz, Scène nationale de Brest and at Grand R, Scène nationale de La Roche-sur-Yon. Mandorle productions is subsidised by Ministère de la Culture – DRAC Auvergne-Rhône-Alpes, and by the Région Auvergne-Rhône-Alpes. François Chaignaud is an associate artist at Chaillot – Théâtre national de la Danse, and at Maison de la danse and Biennale de la danse de Lyon.

RELATED EVENTS
16 Sept
Conversation(s) with François Chaignaud and Nina Laisné
→ p. 126
19 sept
Workshop with François Chaignaud
→ p. 127

TOUR DATES
[2025]
19-21 July → Impuls'tanz, Vienne (AT)
23-26 August → PACT Zoll Verien / Ruhrtriennale, Essen (DE)
9 Sept → Château Rouge / La Bâtie Festival, Annemasse (FR)
12 Sept → Oriente Occidente, Rovereto (IT)

1-3 Oct → Musica au Maillon, Strasbourg (FR)
5 Oct → Filature, Mulhouse (FR)
14-15 Oct → Les 2 scènes, Besançon (FR)
28-30 Nov → Théâtre de la ville / Festival d'Automne / Chaillot Théâtre National de la Danse, Paris (FR)
6 Dec → Dans in December, Brugge (BE)
[2026]
14 Jan → Le Quai / Angers (FR)
24-25 Jan → Berliner Festspiele (DE)
30-31 Jan → Théâtre de Liège (BE)
6-7 Feb → Le Manège, Reims (FR)
13-14 Feb → Teatro central, Séville (ES)



© Nina Laisné

Statement of intent

For many years, François Chaignaud, Nina Laisné and Nadia Larcher have reflected intensely on various folk, musical and dance repertoires with the desire to invent an art of today, which consoles our collective history and creates new forms from memory-freighted sounds, words and gestures. They are now focusing on strands of Argentine folklore informed by many cultures, both European and native. This wealth of material provides a fascinating medium for studying and experimenting with virtuosos forms of music and dance. These folklores seem to have become a living canvas on which these budding identities are reflected and reconfigured. Whereas *Romances inciertos* staged a solo figure, singing and dancing with a quartet of musicians, *Último Helecho* is written around the duet between Nadia Larcher and François Chaignaud, accompanied by eight mobile musicians versed in the folk and Baroque repertoires. The endless nuances of two-person dances – from the loving clinches of the chamamé to the bellicose challenges of the contrapunto de malambo – yield vocal arrangements in which the androgynous timbres of the voices melt and clash. The show consists of two parts: the first depicts the awakening of hybrid creatures with a mineral essence; and extremely deconstructed and slowed-down style of dance emerges. The second plunges suddenly into a succession of dances oozing volcanic, collective energy.

“From the last fern to the first stone, *Último Helecho* seeks to explore new affinities with the elements, and aspires to a renewed cosmogony. It also reflects our wish to find in melancholy and fables the possibility of another life or a consolation.”

François Chaignaud and Nadia Larcher

Nina Laisné

A graduate of the École Supérieure des Beaux-Arts de Bordeaux (specialising in photography and video), Nina Laisné also trained in traditional South American music with guitarist Miguel Garau. During this period, she felt a growing desire to create forms combining music, the performing arts and film. She is interested in marginal identities but also in oral traditions exposed to uprooting and blending. Regularly asked to exhibit and produce new pieces around the world, she collaborates with numerous performing-arts figures such as flamenco choreographer and dancer Israël Galvan, marionnettist Renaud Herbin, and François Chaignaud, with whom she created *Romances inciertos, un autre Orlando* (2017), which met with huge success. In 2020, she co-founded the Alborada record label with musician Daniel Zapico. The following year, she and Zapico created a miniature opera, *Arca ostinata*. In April 2024, Laisné created *Como una baguala oscura* in collaboration with the Argentine dancer and choreographer Nestor ‘Pola’ Pastorive, set to music by the composer and pianist Hilda Herrera.

François Chaignaud

After graduating in 2003 from the Conservatoire National Supérieur de Musique et de Danse de Paris, François Chaignaud danced for numerous choreographers including Alain Buffard, Boris Charmatz, Emmanuelle Huynh and Gilles Jobin. Ever since his first piece in 2004, he has conceived of dance as a holistic form of expression; his work is marked by the linking of song and dance, but also by its deep ties with history, in both his own pieces and his collaborations (with Jérôme Marin, Marie-Caroline Hominal, and Théo Mercier). Between 2005 and 2016, he created several notable shows with Cecilia Bengolea, which toured internationally. In 2021 he founded Mandorle productions, affirming an artistic approach based on co-operation with numerous artists, such as Nina Laisné, Marie-Pierre Brébant, Akaji Maro, Dominique Brun and Sasha J. Blondeau. He has also made pieces for large groups of performers: *Soufflette* (2018), *t u m u l u s* (2022), and *In absentia* (2024) with Geoffroy Jourdain. Chaignaud has recently created the shows *Mirlitons* (with Aymeric Hainaux) and *Petites Joueuses*. He will be treated to a portrait at the next Festival d’Automne in Paris, where he will also show his latest piece.t

Nadia Larcher

Nadia Larcher is a self-taught singer and composer of Argentine popular music, the country where she was born. She learned to sing with her grandparents, and became involved at a very young age in her region’s folk activities. In 2011, she made *El país de la Vidala*, a documentary about the vidala, one of the oldest musical forms in Argentine folklore. In 2013, she moved to Buenos Aires and founded a group devoted to studying and performing the work of Luis Víctor Gentilini, which led to two albums: *Sobre canciones de Luis Víctor Gentilini* (2016) and *Piedra Sola* (2019). Larcher also works with composers Ignacio Vidal, Noelia Recalde and Micaela Vita, the musician and composer Andrés Pilar, and with non-profit Tango Sin Fin, with whom she produced *Estaciones Sinfónicas: Verano*, a new panorama of Argentine music by contemporary women composers. She has collaborated with major figures on today’s music scene in Argentina, such as Juan Falú, Juan Quintero, Teresa Parodi, Liliana Herrero, Lito Vitale and Diego Schissi. Nadia Larcher now enjoys a leading role on the folk and experimental scene in Buenos Aires. She is touring with her performance Trece, based on her own compositions, and is involved in collaborations with American and European artists.

Collectif ÈS – CCNO

about
Lambada

| | | |
|-----|-------|-------|
| Thu | 18.09 | 19:00 |
| Fri | 19.09 | 19:00 |

Théâtre de La Renaissance,
Oullins-Pierre-Bénite

Piece for 6 dancers
2025 – 50 min

14 +

1989. While the Berlin Wall was being pulled down, another phenomenon was racing around the globe: *Lambada* by Kaoma. A planetary smash hit and symbol of a changing world, this exhilarating dance left its mark on imaginations and bodies. And what if these two events – one political, the other musical – were combined to symbolise a change of era? With *About Lambada*, Collectif ÈS revisits this musical success through a physical and collective exploration of (the) movement.

As children of the 1990s, weaned on the utopia of the European Union, the artists interrogate this phenomenon through two trios that coexist on stage. One deconstructs the track's melody, seeking to collectively restore its rhythms, while the other explores the original dance, redefining its sensual vocabulary. Swaying between distancing and fusion, *About Lambada* asks what binds us, and reinvents the party as a space for convergence. Two islands on stage, projections, recomposed sounds – the performers fashion an experimental field where bodies move closer and unite – just as this global hit did in 1989.

Co-produced by Maison de la danse/Pôle européen de création,
en soutien à la Biennale de Lyon
Co-hosted by Théâtre de La Renaissance

Conception & direction Collectif ÈS Created and performed by Adriano Coletta, Sidonie Duret, Martin Gil, Sophie Lèbre, Jeremy Martinez, Emilie Szikora Sound design Wilfrid Haberey Lighting design Rodolphe Martin Outside eye Joan Vercoutere Costumes Collectif ÈS, Martin Gil et Marion Régnier Production Raphaëlle Gogny Administration Aurélien le Glaunec

Coproducers La Briqueterie CDCN du Val-de-Marne, La Biennale de la danse de Lyon, Mille Plateaux – CCN La Rochelle, CCN de Caen en Normandie dispositif accueil studio, Collectif FAIRE – CCN Rennes et Bretagne, Théâtre Molière – Scène nationale de Sète, Le Rive Gauche, Scène conventionnée Art et Création Saint Etienne du Rouvray, Espaces pluriels, Scène conventionnée d'intérêt national Art et création – Pau Sponsor Fonds Haplotès Project supported as part of the Étape Danse programme, initiated by the Institut français of Germany – Theatre and Dance Office, in partnership with: fabrik Potsdam, Interplay International Festival of Contemporary Dance (Turin) in collaboration with Lavanderia a Vapore / Fondazione Piemonte dal Vivo (Piedmont), and La Briqueterie CDCN du Val-de-Marne Acknowledgements Opéra de Lyon. Collectif ÈS receives support from the DRAC Auvergne-Rhône-Alpes and the Région Auvergne-Rhône-Alpes as part of thhe funding for artistic teams. The Centre chorégraphique national d'Orléans, directed by Collectif ÈS, is supported by the Ministère de la Culture – D.R.A.C Centre-Val de Loire, Ville d'Orléans, Région Centre-Val de Loire, Conseil Départemental du Loiret. It also receives support from the Institut français – Ministère des affaires étrangères for its international tours.

RELATED EVENTS

19 Sept
Post-show talk

| | |
|---------------|-----|
| Full price | 28€ |
| Reduced price | 22€ |
| Half price | 14€ |



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Interview

You often work with pop-culture references. What drew you to Lambada by Franco-Brazilian group Kaoma?

What guides each of our pieces is the question of the collective. While taking an interest in Europe for this creation, we learned that the most-listened-to track in Germany when the Berlin Wall fell was this song by Kaoma! This correlation amused us, and piqued our curiosity. Our research then threw up further paradoxes. This festive summertime track, which liberates bodies and brings them closer, and gets everyone dancing, sometimes in a clinch for the first time, is actually plagiarism. And it saturated a huge swathe of the world thanks to a shrewd publicity stunt.

How did you handle these dark aspects?

This piece is a proper study of Lambada. With two groups on stage – one unpacking the parameters of the dancing, that is, the contact and coming together, and the other, the melodic theme – a sense of alienation seeps out, almost despite ourselves. For the group focusing on the score, the rules seem really open, but the racing adrenalin, the physical commitment and the rhythmic constraint end up exerting huge control over the bodies. The deeper you dig into this crowdpleaser, which you assume to be an emancipating bond-builder, which has brought together all social strata and generations, the more its darker political dimensions are laid bare.

The European utopia is in trouble. How do you avoid lapsing into a kind of nostalgia?

By searching for states that are more ambiguous and nuanced: joy, playfulness, hope, mismatches, absurdity. But nostalgia isn't necessarily to be avoided! You can actually feel it in the track, and it can help drive the reactivation of wonderful ideas. The thing is, you have to work on it. Our vision of utopia isn't naive. We know it can't happen with a click of the fingers; it's a process that demands time and agility. You need to work constantly to redefine it and keep it in motion, at a time when everything's pushing us to give in to dystopia.

Marco da Silva Ferreira

F*cking Future

| | | |
|-----|-------|-------|
| Thu | 18.09 | 21:00 |
| Fri | 19.09 | 21:00 |
| Sat | 20.09 | 21:00 |

📍 Les Grandes Locos, La Mulatière

Piece for 8 dancers
2025
(14 +)

Authoritarian regimes have always attempted to discipline bodies. Indeed, Marco da Silva Ferreira perceives a whole kind of choreography in these oppressive systems. His intensely pop/punk piece *F*cking Future* compares military and militant bodies in a manifesto for change. Is the reduced space we are invited to surround a ring, kiosk or museum pedestal? It is all those things. A huge fan of genre mash-ups, Ferreira likes nothing more than blurring boundaries. In *F*cking Future*, he draws an analogy between the militant body and the military body, examining the choreographic element of oppressive systems. Targeting the patriarchy, and accompanied by eight performers, the Portuguese artist taps into his own story: as a swimmer turned multi-style dancer (hip-hop, house, popping, jazz), his body knows discipline to its core. Perhaps it was by discovering the club space – where external rules don’t apply – that he reconnected with his sensibility. A choral solo, *F*cking Future* builds bridges between worlds. Here, it is possible to stamp feet gently, and hip-sway in boots and uniform.

Co-produced by Maison de la danse/Pôle européen de création, in support of la Biennale de Lyon
With the support of Dance Reflections by Van Cleef & Arpels

BY
DANCE
REFLECTIONS
VAN CLEEF & ARPELS

Artistic direction and choreography Marco da Silva Ferreira Dramaturgy assistance Cristina Planas Leitão Performers Eric Amorim dos Santos, Fábio Kraye, Doisy Bryan, Marco da Silva Ferreira, Matias Rocha Moura, Max Makowski, Nala Revlon Performers (residency) Piny Performers (trainee) José Santos Music Rui Lima & Sérgio Martins Lighting Teresa Antunes & Rui Monteiro

Coproducers Maison de la danse/Pôle européen de création, in support of la Biennale de Lyon, Sadler’s Wells, Charleroi danse, centre chorégraphique de Wallonie – Bruxelles, Teatro Municipal do Porto , PACT Zollverein, Points Communs - Nouvelle Scène nationale de Cergy-Pontoise / Val d’Oise, Chaillot - Théâtre National de la Danse, Julidans Amsterdam, TANDEM Scène nationale, La Place de la Danse – CDCN Toulouse / Occitanie, Tanz im August / HAU Hebbel am Ufer With the support of Dance Reflections by Van Cleef & Arpels Residency Espaço do Tempo, A Oficina (Centro Cultural Vila-Flor), Teatro Municipal do Porto Production management Mafalda Bastos Production assistant Ana Lopes Production P-ulsa Distribution ART HAPPENS

| | |
|---------------|-----|
| Full price | 28€ |
| Reduced price | 22€ |
| Half price | 14€ |



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Interview

Systems of oppression are at the core of your research. What did you want to explore with this new piece?

With *F*cking Future*, I’m returning to ideas and feelings I explored in *Bisonte* (2019): a grotesque body, perceived as strong, powerful. We’re entering an era of conflict, war, repressive politics, and a rise of the far right. What kind of image of masculinity does that create? A body inherited from the industrial revolution – a machine-body built for productivity, focused on muscle and hard labor, disconnected from care and emotion. In this system of efficiency and control, individuality is replicated and diversity erased. So I’m revisiting the militarization of bodies that has run through history. I’m curious about how we can summon the past – through presence, illusions, and movement.

You’ve experienced discipline in your own body.

I didn’t live through the civil war in Portugal, but I did feel a strong disciplinary system at school. Yet the norm can also come from intimate spaces. My parents sensed that life would be harder for me if I was different—staying inside the mold felt to them like a form of safety. Discipline and care are not always opposed.

Your work often bridges elements that are usually kept apart. How do you draw a parallel, here, between the military body and the activist body?

There’s a tension there I’m trying to understand. It’s not simply good versus bad: the army is sometimes the only way to protect a country, and activist life can be very rigid or dogmatic. In the same way, our desires aren’t black and white – we’re drawn to figures of power even as we try to resist them, we’re attracted to things we want to avoid. Dance allows us to hold those ambiguities.

The title is punk. Does that provocative cultural movement from the 1970s inspire you?

We’re living in a political moment where it’s essential to be unruly—and that’s a little punk. I’m not against violence if it’s a means of self-defense. That said, the title isn’t nihilistic—it’s a cry of optimism for the future.

Marco da Silva Ferreira

Born in 1986 in Santa Maria da Feira, Portugal, Marco da Silva Ferreira holds a physiotherapy degree from the Instituto Piaget in Gaia. A professional performer since 2008, Marco da Silva Ferreira has danced for André Mesquita, Hofesh Shechter, Sylvia Rijmer, Tiago Guedes, Victor Hugo Pontes and Paulo Ribeiro, among others. He worked as Victor Hugo Pontes’ artistic assistant on *Fall* and *Se alguma vez precisares da minha vida, vem e toma-a* (both in 2014), then as assistant choreographer on Mala Voadora’s theatrical staging of *Hamlet*.

As a choreographer, he created *Nevoeiro 21, Réplica ... éplica ...éplica* (2013); then in the same year, he was named Best Young Portuguese Artist for *Hu(r)mano* (2014), which catapulted him onto the international scene. This was followed by *BROTHER* (2016), created at the Teatro Municipal in Porto and presented at the 2018 Lyon Biennale de la danse; *Bisonte* (2019), also created at the Teatro Municipal before performances in Lisbon, Brussels and across France; and then *SIRI* (2021) co-created with film-maker Jorge Jacome. Da Silva Ferreira was an associate artist in 2018-2019 at the Teatro Municipal in Porto; then in 2019-2021 at the Centre Chorégraphique National (CCN) in Caen. It was for the Tout-terrain collection of productions delegated by the CCN in Caen – reflecting its wish to reach out into venues and areas with little exposure to dance – that Marco da Silva Ferreira created *Fantasie minor* in 2022.

His choreographic work has developed around urban practices, as he continues to reflect on the meaning of today’s emerging dances.

Davi Pontes & Wallace Ferreira

Repertório N.2

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|-----|-------|-------|
| Fri | 19.09 | 18:00 |
| Sat | 20.09 | 16:30 |

📍 Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Lyon 2

Piece for 2 dancers
2021 – 50 min

16 +

The performers are naked throughout the show

How does dance become a kind of self-defence? With *Repertório N.2*, Davi Pontes and Wallace Ferreira continue the choreographic exploration they began in 2018, in which movement serves as a resistance strategy. In a stark space, the two naked performers propose ritualised dance where repetition and imitation become tools of survival and diversion. Through unorthodox and informal techniques, they use their bodies to reinvent public space and develop a resistance to social violence and body stigmatisation, especially in the context of Rio de Janeiro’s poor suburbs. *Repertório N.2* is intended as a work of memory and revolt, a form of resistance that reinvents defensive methods and offers a critique of today’s world. Choreography thus becomes a way of liberating thought, rolling back the limits set by society, and providing self-defence strategies in order to envision a violence-free future.

As part of the 2025 Brazil-France Cultural Year
With the support of the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government

Artistic direction and performance Davi Pontes & Wallace Ferreira Executive producer and communication Netto Production director Rafael Fernandes Tour production Quafá Produções International distribution Something Great

Coproducer Frestas – Trienal de Artes 2020/21 – O rio é uma serpente curated by Beatriz Lemos, Diane Lima and Thiago de Paula Souza With the support of Refresco, Parque Lage, Lucas Canavarro



© Matheus Freitas

Statement of intent

Repertório is a trilogy of choreographic practices and was conceived as a commitment by two artists of presence, who are determined to craft a dance of self-defense, driven by the ongoing challenge of positioning choreography to respond to their own ontological conditions and to politically address the contexts in which it is practiced. How can we create an experiment that engages with violence without sustaining the deadly architectures of this world? How can we stumble over the shards of this world and still keep moving? Acknowledging that fabulation is a collective invention, we understand that, in order to choreograph these actions, we must also be able to act and to populate the world otherwise, with visionary fantasies. In some way, we practice strategies of self-defense or strikes of permanence. This work is a production of memory and upheaval—we are postponing the already announced end. By guiding the artistic process toward the idea of a choreography of self-defense, we are, in a sense, determined to halt the end of this world—or at least to offer practical strategies so that violence is, at the very least, socially redistributed. To engage with the ideas that this work articulates, it is essential to understand that it is not a metaphor for thinking about colonial violence and its consequences. On the contrary, we are interested in considering these categories as signs of continuity and in offering an opaque image that unsettles these issues. The trilogy, initiated in 2018, has gained national and international recognition, touring places such as Stockholm, Switzerland, Toronto, and Vienna. In the latter, they received the Younger Choreographers’ Award 2022.

Davi Pontes

Born in 1990 in Rio de Janeiro, Davi Pontes is an artist, choreographer, and researcher. A graduate in the arts and holder of a master's degree in Contemporary Art Studies from the Universidade Federal Fluminense, he develops a practice that investigates the links between choreography and raciality in the context of contemporary forms of violence. Since 2011, his work has been presented in art galleries and festivals around the world, including at the University of Pennsylvania (USA), My Wild Flag (Stockholm), Pivô (São Paulo), the Centro Cultural de Belém (Lisbon), the Panorama Festival (Rio de Janeiro), and Arsenic – Contemporary Performing Arts Center (Switzerland). His film *Delirar o racial*, co-directed with Wallace Ferreira, was commissioned by the Pivô Satellite program in 2021. In 2022, he received the ImPulsTanz – Young Choreographers’ Award as well as the Artlink Prize – 100 Artists from Around the World. He participated in the 35th São Paulo Biennial – Choreographies of the Impossible and choreographed Variação for the Balé da Cidade de São Paulo. Davi Pontes was also awarded an artistic fellowship from the Fundación Ama Amoedo for 2024–2025.

Wallace Ferreira

Wallace Ferreira is a choreographer, performer, and visual artist. Trained at the Escola Livre de Artes da Maré (ELÃ) and the Escola de Artes Visuais do Parque Lage, they develop an interdisciplinary practice that investigates the intersections between dance, performance, and visual arts. Their work explores choreographed images shaped by dissident bodies, seeking to archive actions that construct resistance and evoke alternative ways of inhabiting the world. Since 2018, their work has been presented in art galleries and international festivals, including the 35th São Paulo Biennial, Tanya Bonakdar Gallery (New York), Sesc Dance Biennial, MITsp, Santarcangelo Festival (Italy), Les Urbaines (Switzerland), Galeria Vermelho (São Paulo), Julidans (Netherlands), Anozero’24 Biennial (Portugal), Serralves Museum (Portugal), and Festival Panorama (Brazil). In collaboration with Davi Pontes, they are developing the choreographic trilogy *Repertório*, which conceives dance as a form of self-defense training. Engaged in Ballroom/Voguing culture, they hold the title of Legendary Mother of the House of Mamba Negra. They are also the author of the pieces *ATRAQUE* and *Vogue Funk*, which activate the body as a historical agent, rearticulating social codes and subverting established languages.

Single price 15€



Aina Alegre – CCN de Grenoble & STUDIO FICTIF

FUGACES

| | | |
|-----|-------|-------|
| Fri | 19.09 | 19:00 |
| Sat | 20.09 | 19:00 |

¶ Théâtre de la Croix-Rousse, Lyon 4

Piece for 7 dancers
2025 – 1h

12 +

In this vibrant and intensely life-affirming tribute, Aina Alegre declares her love for Carmen Amaya. Seven performers, as if haunted by the bailaora’s subversive spirit, summon her electric and percussive energy – the pure essence of flamenco – but without aping her style or technique.

Starchy, seemly commemorations are not Alegre’s thing: she celebrates Amaya through the prism of intimacy, examining the mysterious bond that she developed with the bailaora at a very young age. While *FUGACES* is intended to rescue this immense artist from obscurity – after she was unjustly ejected from the official history of the art – conscientiously reproducing her technique was not an option. Treading the path of interpretation rather than imitation, the seven performers, haunted by this benevolent revenante, explore various ways – sound, rhythm, tone, energy and mediumship – to tap the subversive power of Amaya’s dance. Aina Alegre translates it beyond the flamenco style, into a hybrid of choreographic languages. Through propulsions, seesawing, jumps and spins – by a single body, duo or group – the dancers hold a conversation with the percussive rhythms and the melodies performed live, in a show bursting with contagious energy.

Co-produced by la Biennale de Lyon
Co-hosted by Théâtre de la Croix-Rousse

Concept and artistic direction Aina Alegre Created and performed by Adèle Bonduelle, Maria Cofan, Cosima Grand, Hanna Hedman, Hugo Hagen, Yannick Hugron, Gwendal Raymond Lighting design Jan Fedinger Sound design and space Vanessa Court Costumes Aina Alegre et Andrea Otin Technical coordination Juliette Rudent Gili Lighting management Roberto Baldinelli Sound management Guillaume Olmet Project assistant Séverine Bauvais Artistic support and outside eye Juan Carlos Lérída and Marie Quiblier Acknowledgements Montse Madridejos

Production Centre Chorégraphique National de Grenoble & STUDIO FICTIF Coproducers MC2: Maison de la Culture de Grenoble – Scène nationale, Charleroi Danse - Bruxelles, La Briqueterie - CDCN du Val de Marne, Bonlieu Scène nationale Annecy, Biennale de la danse de Lyon 2025, DDD - Festival Dias de Dança With the support of SPEDIDAM and Theater Freiburg - Allemagne, MIRA laureate of the Institut français. The Centre Chorégraphique National de Grenoble is funded by the DRAC Auvergne – Rhône-Alpes / French Ministry of Culture and Communication, the Auvergne – Rhône-Alpes Region, the Isère Department, and Grenoble Alpes Métropole.

RELATED EVENTS

16 Sept
Workshop with Aina Alegre for in-training and professional dancers
→ p. 127

20 Sept
Post-show talk

BY THE SAME ARTIST

PARADES & DÉSOBÉISSANCES, Défilé
→ p. 20

TOUR DATES

18-19 Oct → Mercat de les Flors – Barcelone (ES)
16-17 Dec → Bonlieu Scène Nationale Annecy (FR)

| | |
|---------------|-----|
| Full price | 28€ |
| Reduced price | 22€ |
| Half price | 14€ |



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Statement of intent

In this new piece for seven performers, Alegre takes the figure of the great Flamenco dancer Carmen Amaya (1913-1963) as her starting-point to investigate other artistic filiations.

“In my work, there has long been a strand of research that is regenerated by different perspectives around bodies that hammer and strike, make sounds, and are caught up in the question of rhythm and pulsation. I now feel as if Carmen Amaya is a pretext for me, but she also feeds my need to affirm other artistic filiations beyond contemporary dance. With my team of dancers, we approached her dance by analysing, sensing, imagining and speculating, so that we could understand it with our contemporary dancers’ tools. It’s a kind of dance that lets a ghost pass through it. We rubbed languages together, but in no way sought to reproduce her dance. It’s very rewarding to understand how a culture can elicit new things in my choreography. A conversation begins. It’s part of my heritage, but I’m not a flamenco dancer. The title refers to the way in which, in a ritual piece, this ghost, this revenante, this figure, passes through you very fleetingly. It’s something that doesn’t last; for me, it’s impossible to grasp. It’s an energy that encourages us to do everything we can so that it passes through us. I think it’s interesting for the title of the piece to reference what dance can do to us – something that’s elusive and yet stays in the body, and survives.”

Aina Alegre

Aina Alegre

Born in 1986, Aina Alegre did cross-disciplinary training that combined dance, theatre and music in Barcelona, her home city; but it was in Angers, northwest France, at the Centre National de Danse Contemporaine, that she took her first steps as a choreographer. Since 2010, she has created shows and performances in a wide range of formats. She sees creating choreography as a way of opening up imaginary worlds the body. Influenced by fiction as both genre and practice, her work explores the body in shapeable environments. Her dance is closely linked to rhythm and music. She devises each of her pieces as an ‘orchestration’ of movement, sound and space. She also researches notions around memory and archives. In parallel to her stage projects, she began the *ÉTUDES* research and performance project in 2018, through which she engages with people and communities. She collects stories and dances relating to practices that involve hammering and striking gestures. Since 2023, Aina Alegre has co-directed the Centre Chorégraphique National in Grenoble with dancer Yannick Hugron.

Emmanuel Eggermont – L’Anthracite

OPEN MY CHEST
and PLACE OUR
TOMORROWS INSIDE

| | | |
|-----|-------|-------|
| Fri | 19.09 | 21:00 |
| Sat | 20.09 | 18:30 |

Théâtre du Point du Jour, Lyon 5

| | |
|---------------|--------|
| Full price | 25€ |
| Reduced price | 20€ |
| Half price | 12,50€ |

Around the region

| | | |
|-----|-------|-------|
| Tue | 14.10 | 20:00 |
| Wed | 15.10 | 20:30 |

La Comédie de Clermont-Ferrand
scène nationale, Clermont-Ferrand
Tickets and prices through partner venues

Piece for 1 performer featuring 2 musicians
and 1 set designer
2025 – 50 min
12 +

To fight the pervasive fatalism of our times, Emmanuel Eggermont goes straight to the source of the inspirations that animate today’s young generation. Set in motion by this eclectic material (sounds, images and words), he has composed a solo in a luminous attempt to rekindle hope.

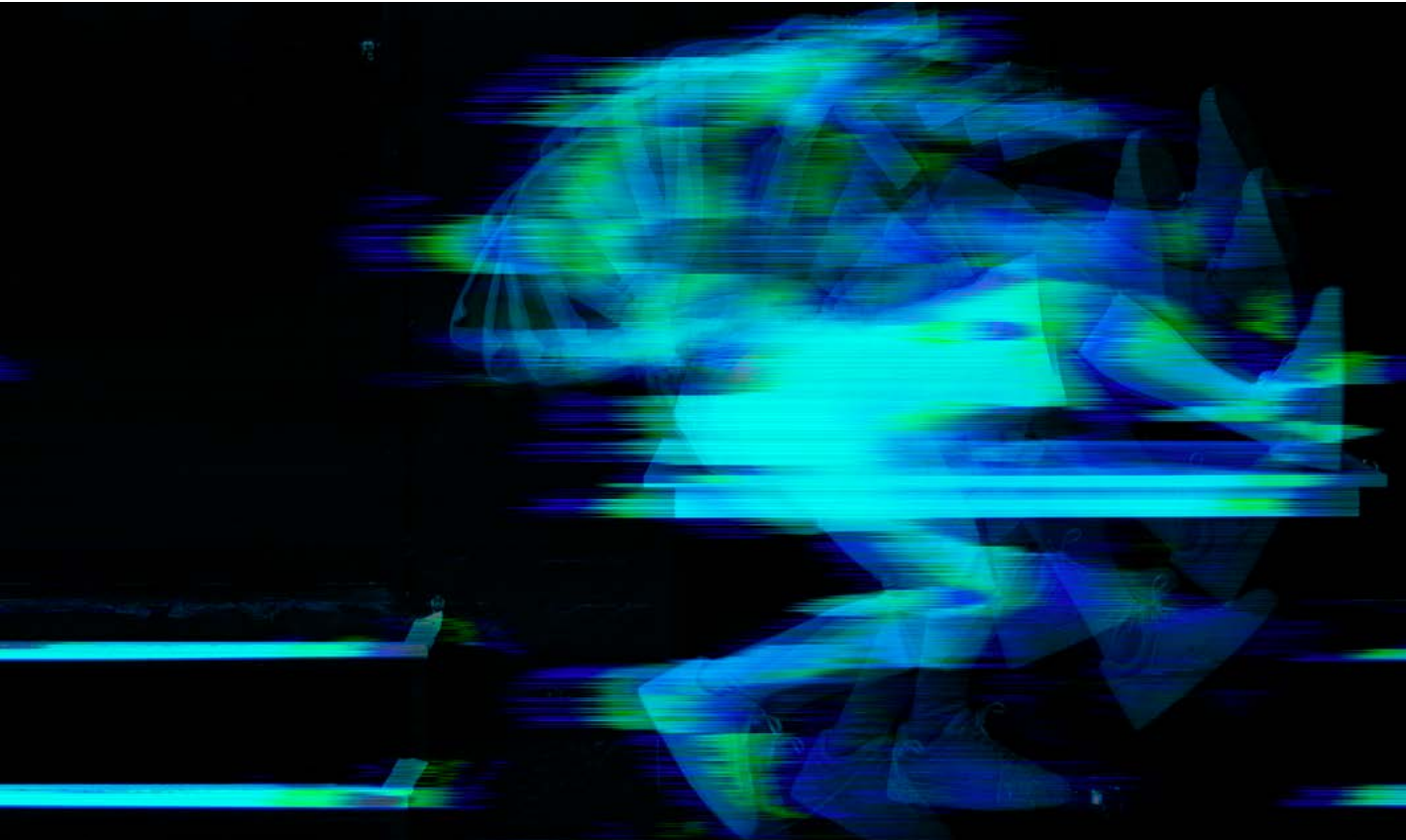
If a piece of graffiti has the power to awaken the desire to make a new show, then perhaps all is not lost. Following a precept discovered on a wall at the Université de Tours, ‘*La beauté sauvera le monde*’ (Beauty will save the world), Eggermont invited young people aged 18 to 25 to share the cult and more-secret references that stimulate them. Assembled as if in a time capsule, their poems, photographs, and souvenirs of shows and movies form a visual and mental X-ray of the era. And from this primary material, the choreographer and his loyal artistic collaborators mined the motivation to instigate movement; and the inspiration to craft a gestural style plus scenic and musical principles. With *Open my chest and place our tomorrows inside*, Emmanuel Eggermont offers his body as a refuge for all these treasures, in a disarmingly human solo that bears witness to the rays of sunlight which, in spite of everything, light up our troubled times.

Co-hosted by Théâtre du Point du Jour

Concept, choreography and performance Emmanuel Eggermont Artistic collaboration Jihy  Jung Original music Julien Lepreux x Leisurely T Scenic design Paolo Morvan x Emmanuel Eggermont Lighting Paolo Morvan Production and distribution Sylvia Courty (Boom’Structur) Production management Violaine Kalouaz, Filage (Lille)

Production L’Anthracite Coproducers CCN de Tours direction Thomas Lebrun ; Le Gymnase CDCN Roubaix Hauts-de-France ; La Com die de Clermont-Ferrand, sc ne nationale ; CCN de Rillieux-la-Pape ; Le Vivat d’Arment eres ; Les Rencontres Chor graphiques Internationales de Seine-Saint-Denis ; P le-Sud CDCN de Strasbourg ; La Biennale de la Danse de Lyon ; Le Carreau du Temple (Paris) Residences Boom’Structur (Clermont-Ferrand) ; Antre-Peaux (Bourges) ; Maison de la danse - P le europ en de Cr ation (Lyon) With the support of DRAC Hauts-de-France and R gion Hauts-de-France

RELATED EVENTS
19 Sept
Conversation(s) with Emmanuel Eggermont → p. 126



  Jihy  Jung

Statement of intent

This dance performance is conceived as an attempt to revive a dwindling optimism. By surveying the new generation, and asking it to name its own sources of inspiration, this instant-creation device seeks to wash away the adversity that seemingly defines our tomorrows. Ahead of the creative phase, several groups of young people aged 18 to 25 were invited to share the references that animate them daily. This collective anthology, envisaged as a digital time capsule of materials with plastic properties that shape material and mental constructs, acts as an artefact to stimulate the process of choreographic, scenic and musical composition. For each of these fields of action, the challenge is to accept the scope of displacement entailed by these iconographic and aural transplantations. Like an X-ray of our innermost motivations, the piece intimates the possible colours of what the future holds. The title is from a work by American visual artist Eric Stefanski. In a series of paintings, he directly states in words the existential questions that haunt us. The artist-at-work is put forward as the medium through which to probe and reveal our doubts and hopes, in view of the adversity that appears to lie ahead.

“This new piece is devised as a challenge: to expand the creative principle by entrusting a group from the young generation with the job of defining the primary material for the process of choreographic, scenic and musical composition.”

Emmanuel Eggermont

Emmanuel Eggermont

A graduate of the Centre National de Danse Contemporaine d’Angers, Emmanuel Eggermont began his career in Madrid, then in South Korea, for a project blending education and choreography. On returning to France in 2005, he collaborated for more than 15 years with Raimund Hoghe, sharing the artist’s taste for sincerity and humanity on stage. During a research residency at L’L in Brussels (2011 – 2016), then as an associate at the Centre Chor graphique National de Tours (2019 – 2023), he developed a style of dance in which expressionism and abstraction coalesce. His creative world, informed by the visual arts and architecture, is reflected in his cycle of ‘chromato-choreographic’ studies: *Polis* (2017), *Aberration* (2020) and *All Over Nymph as* (2022), which was presented at the Avignon Festival. Now the legatee of Raimund Hoghe’s  uvre, he has made a triptych examining filiation in the field of choreography: *An Evening with Raimund* (2021), *About Love and Death* (2024) and *Simple Things* (2025).

Julien Fournet

L'Enfance majeure

| | | |
|-----|-------|-------|
| Sat | 20.09 | 17:00 |
| Sun | 21.09 | 16:00 |

le Ciel – scène européenne pour l'enfance et la jeunesse, Lyon 8

Around the region

20 – 23 August

Festival d'Aurillac

Tickets and prices through partner venues

Piece for 4 performers
2025 – 1h30

6+

In a period that feels like gridlock, coiling tighter and tighter, is there a way out that makes it possible to open up another spa-cetime? And if so, what acts can a group carry out to reach it? In *L'Enfance majeure*, Julien Fournet invites the audience to take part in a big, high-spirited game to repair community through the potency of childhood.

By taming our fears and tackling the wall, a monstrous fairground attraction that looms over the group, the fearlessness of childhood comes to the fore. From a starting-point of intense perplexity, we go on a journey – through psycho-magical rituals, naive acrobatics, new communities and the deep sorrow of the group. The goal here is the immediate advent of a micro-utopia in a street transformed by the carnival. A tale of child heroes that sweeps away the epic narrative of our catastrophic present with a burlesque, uplifting experience.

Co-hosted by le Ciel - scène européenne pour l'enfance et la jeunesse

Company L'Amicale Concept, writing and direction Julien Fournet Performers Joey Elmaleh - Performer, actor Emma Harder - Performer, dancer Lucie Yerlès - Performer, circus artist Marc-Alexandre Gourreau - Sound designer and performer Timea Lador - Performer, dancer (alternating) Music Esteban Fernandez, Marc-Alexandre Gourreau Scenography Arnaud Verley Artistic collaboration Emmanuelle Nizou - Mediation coordination Emma Harder, Lucie Yerlès - Collaborators on la Plaine de jour Costume design Camille Lamy and Sara Daniel General stage manager (tour) Gildas Céleste General stage manager (creation) Émilie Godreuil Producers Cyril Mouthier, Salomé Dollat Distribution Marion Le Guerroué Acknowledgements Raphaël Lamy - Costume research, Pau Simon - Outside eye, Antoine Boute - Storyteller, poet, Aline Combe - Choreographer

Production L'Amicale Coproducers MARS - Mons arts de la scène (Mons – BE), Culture Commune - Scène nationale du bassin minier du Pas de Calais (Loos-en- Gohelle - FR), Carré Colonnes - Scène nationale Carré-Colonnes (Bordeaux Métropole - FR), Les Halles de Schaerbeek (Bruxelles - BE), la maison de la culture de Tournai (Tournai - BE), La rose des vents – scène nationale Lille Métropole (Villeneuve d'Ascq – FR), Association ECLAT, Centre National des Arts de la Rue et de l'Espace Public, Festival d'Aurillac (Aurillac – FR), Lieux publics, Centre National des Arts de la Rue et de l'Espace Public et pôle européen de création (Marseille – FR), Chorège | Centre de Développement Chorégraphique National (Falaise - FR), Le Citron Jaune, Centre National des Arts de la Rue et de l'Espace Public (Port-Saint-Louis-du-Rhône - FR), Le Grand Bleu – Scène Conventionnée d'Intérêt National Art, Enfance et Jeunesse (Lille – FR), Théâtre Olympia - Centre Dramatique National de Tours (Tours - FR) Partners Maison du Spectacle – la Bellone (Bruxelles – BE), la Serre - art vivants (Montréal, Canada), le Familistère de Guise (Guise – FR), le Grand Bain (La Madeleine-sous-Montreuil – FR), le Centre National de la Recherche (France – FR), les Midis de la poésie (Bruxelles – BE), École des alouettes (Aurillac – FR), École André Bodereau (Falaise – FR) Institutional support Research and Artistic Experimentation Program – Région Hauts-de-France; 2020 Laureate of the “Recherche en théâtre et en arts associés” scheme by the DGCA (ministère de la Culture); National creation support for street arts from the DGCA (ministère de la Culture) With the financial support of Institut français in Paris, under the framework of the agreement between the Institut français and the Métropole Européenne de Lille for the year 2024.

RELATED EVENTS
21 – 24 Sept
A national seminar staged by PREAC for dance and movement arts, aimed at teachers, artists and cultural mediators. With Julien Fournet and Lucie Yerlès.
→ p. 127

TOUR DATES
[2025]
13-14 June → Premières – Théâtre Olympia CDN de Tours (FR)
1-2 July → MARS – Mons (BE)
5 July → Maison de la Culture de Tournai (BE)
12 July → La Rose des Vents – Villeneuve d'Ascq (FR)

21-23 August → Festival d'Aurillac – Aurillac (FR)
27 Sept → Culture Commune – Loos en Gohelle (FR)
12 Oct → Les Tombées de la nuit – Rennes (FR)
[2026]
Feb → Cabaret de curiosité | Le Phénix - Valenciennes (FR)
25-26 April → Carré Colonnes – Bordeaux (FR)
24-25 June → Les Halles de Schaerbeek - Bruxelles (BE)



© Julien Fournet

Statement of intent

L'Enfance majeure is a unique educational and artistic adventure that explores how childhood can become a force capable of galvanising us to face today's historic challenges. Amid unprecedented change, the project seeks to imagine new stories, adopt fresh stances, and find the resources to repair us – all through the power of childhood. Inspired by the work of Charles Fourier, an 18th-century utopian thinker, the show toys with our fears and trains us to overcome them.

Childhood contains a unique political force; a special way of relating to the world that can guide us as we search for solutions to the ecological crisis. The idea is not to ‘play at being children’ but to adopt a ‘become a child’ mindset, a specific power that can help us to transform ourselves and adopt new rules that bring about a transition. This approach becomes a source of inspiration, an emergency toolkit for present and future.

Given the depleted senses of today's children, it is necessary to re-establish ties between children and adults, and to develop spaces where they can connect and share. This project prompted Julien Fournet and Compagnie L'Amicale to explore folklore, and especially the carnival, which embodies a subversive micro-utopia – a form of collective exorcism and a creator of social ties through rituals and bodily practices.

The director also drew inspiration from the work of Fatima Ouassak and Colin Ward on the condition of children in the city, the poverty of their environment, and the difficulty of building relationships based on trust. In response to this, he devised an original, immersive artistic experience that transforms reality.

L'Enfance majeure takes a direct, raw approach to materials, exploring relationships through the body. The game, with its rules and involvement, becomes a powerful vehicle for derealisation and for perceptual and somatic change. The objective is to create new forms of heterotopia, and concrete spaces generated by collective play. The paths explored include the demonstration of groups' potential, the high-spirited appropriation of public space, and experimenting with the world through our bodies and emotions, amid a somewhat animistic and ritual-celebrating atmosphere.

Julien Fournet

Julien Fournet is currently pursuing two singular and complementary creative pathways. One – collective, epic and experiential – focuses on games (treasure hunt, a show in kit form, fairground, labyrinth) and uses in-situ settings (*France distraction* 2012, *La chasse* 2015, *On traversera le pont...* 2017, *L'Enfance majeure* - Recherche 2022). The other is solitary, poetic and cerebral, cheerfully tackling topics with a philosophical bent (moral massage, contextual joy, political sci-fi) in interventions akin to lectures and manual work (*Le jeu de l'oie* 2013, *Les Thermes* 2015, *Amis il faut faire une pause* 2016-2020, *La force politique de l'enfance* 2025). Indoors or out, these two paths form a single picture and policy: they settle in the creases of reality and endeavour to portray it through potentially sneeze-inducing experiences.

After studying philosophy and an undertaking an eclectic series of ventures (community dances, urban trails, cabarets, open-air screenings), Fournet created a show with Antoine Defoort in 2007 (*Cheval*, which caught the eye and played at the main Avignon Festival) and decided to devote himself to the performing arts. After successive stints as an actor, set designer, production officer, tennis partner and co-pilot in the touring maquis, he became director of the Amicale de production, a cooperative for performing-arts projects, in 2010. After several years of international touring (Lisbon, Tokyo, Montreal, Rio de Janeiro, Berlin, Groningen, Prague, etc.) with large-scale shows such as *France distraction* and *Germinal*, he went back to his roots and co-ran the ‘Effervescences – En route for the European Capital of Culture’ festival in Clermont-Ferrand (2017 – 2019) and developed hybrid event formats focused on hospitality and silo-busting with like-minded venues (Les Rendez-vous Secrets, editions 2017, 18, 19 and 21; Mars-Mons, 22; Les Substances and Le Grand marché, editions 24 and 25 - Les Halles de Schaerbeek).

Tickets available through le Ciel

Dresden Frankfurt Dance Company
William Forsythe + Ioannis Mandafounis

Undertainment
+
Lisa

| | | |
|-----|-------|-------|
| Sun | 21.09 | 19:30 |
| Mon | 22.09 | 19:30 |

9 Maison de la danse, Lyon 8

2 pieces
1h40 (with an interval)
14 +

This double bill celebrates the handover by the visionary William Forsythe, founder of the Dresden Frankfurt Dance Company, and the changing of the guard, in the person of Ioannis Mandafounis. Spontaneous, unexpected, straight from life – this night of dance is not to be missed under any circumstances. Head of Ballett Frankfurt for 20 years, and founder of The Forsythe Company, now the Dresden Frankfurt Dance Company, the celebrated William Forsythe opens the bill with a new piece of his own making – an occurrence rare enough to make its own headlines. Having renewed classical ballet, he is now imagining live dance built using improvisation, his favoured tool for the past 40 years. Mandafounis, the company’s current director, continues this on-the-hoof trajectory. Lisa plays with immediacy: the dancers themselves decide to enter or exit the stage without warning, prompting situations that are unexpected to say the least... Unison can switch to a duet; someone might suddenly find themselves alone. Wearing 1930s costumes, the performers are accompanied by Gabriel Fauré’s music and the poetry of the Russian Osip Mandelstam, who advocated a concert language. From the vitality of improvisation to the possibility of narration, between Forsythe and Mandafounis, we assuredly come full circle.

Co-hosted by Maison de la danse
With the support of Dance Reflections by Van Cleef & Arpels

DANCE
REFLECTIONS
VAN CLEEF & ARPELS

Undertainment (2025)
Choreography William Forsythe Performers Dancers from the Dresden Frankfurt Dance Company Choreographic assistant Cyril Baldy Rehearsal director Pauline Huguet Lighting Tanja Rühi Costume design Dorothee Merg

Coproducers Dresden Frankfurt Dance Company with DE SINGEL – International Arts Centre and Romaeuropa Festival With the support of Dance Reflections by Van Cleef & Arpels.

Lisa (2024)
Choreography Ioannis Mandafounis Performers Danseur-euses de la Dresden Frankfurt Dance Company Costume design Dorothee Merg Piano Gabriele Carcano Dramaturgy Philipp Scholtysik Choreographic assistant Pauline Huguet Lighting Ioannis Mandafounis

Dresden Frankfurt Dance Company is supported by the regional capital Dresden and the Free State of Saxony, and by the City of Frankfurt am Main and the State of Hesse. The company is in residence at HELLERAU – European Centre for the Arts in Dresden, and at Bockenheimer Depot in Frankfurt am Main.

RELATED EVENTS
23 Sept
Conversation(s) with Ioannis
Mandafounis (TBC)
→ p. 126

Statement of intent

This double bill marks a return to roots and a passing of the torch. William Forsythe, a major figure in contemporary dance, headed Ballett Frankfurt from 1984 to 2004, and then The Forsythe Company (which has since become Dresden Frankfurt Dance Company) between 2005 and 2015. DFDC’s artistic director is now Ioannis Mandafounis, a former Forsythe Company dancer. This bill places their respective creations side by side, revealing two improvisation-based approaches to dance that are distinct yet related. With *Undertainment*, William Forsythe returns to Frankfurt to create a new piece for the company he shaped. Using a repertoire of improvisation tools, he devises a structure where movement does not seek to symbolise something else but is self-sufficient, based on a purely aesthetic rationale. Like a kaleidoscope, motifs unfold and reassemble, unpredictably but always coherently. The dancers transform the stage into a living organism, in a game of equilibria where the spectator is invited to follow the exploration as it happens. In *Lisa*, Ioannis Mandafounis explores his ‘live-choreography’ method, through which dance is built in real time. Each performer freely chooses to enter or exit the stage, generating an unpredictable dramaturgy. The sudden dis/appearances alter the balance of the action from one moment to the next; an intimate duet can abruptly turn into a group scene. The piece interlaces this dynamic with the poetry of Osip Mandelstam and Gabriel Fauré’s music, anchoring the ensemble in an evocative atmosphere. The period costumes and the texts – in Russian, German and English – suggest a historical context, while leaving the spectator free to follow the emerging narrative threads or not. With these two works, the bill offers a dialogue between two visions of movement and improvisation, of transmission and reinvention.

Dresden Frankfurt Dance Company

The Dresden Frankfurt Dance Company is a contemporary dance ensemble under the artistic direction of Ioannis Mandafounis. It develops, presents and communicates dance with the intention of bringing people together, inspiring them and fueling their enthusiasm for dance. The DFDC emerged from Ballett Frankfurt in 2004 as The Forsythe Company. In 2015, it was renamed Dresden Frankfurt Dance Company.

William Forsythe

William Forsythe has been active in the field of choreography for over 50 years. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st century art form. Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt after which he founded and directed The Forsythe Company until 2015. Forsythe’s deep interest in the fundamental principles of organisation of choreography has led him to produce a wide range of projects including installations, films, and web-based knowledge creation. While his work for the stage resides in the repertoire of ensembles worldwide, his installations are presented internationally in exhibitions and museums. Forsythe has been the recipient of numerous awards, which include the Golden Lion of the Venice Biennale, Der FAUST German Theatre Award and the Kyoto Price, all for lifetime achievement.



© De-Da Productions

Ioannis Mandafounis

Ioannis Mandafounis was born in Athens and studied dance at the Paris Conservatory. He danced with GöteborgsOperans Danskompani, Nederlands Dans Theater II and The Forsythe Company. In 2004 he started his career as a choreographer. From 2009 onwards he was part of the successful Frankfurt-based collective mamaza. At the same time, he led his own company in Switzerland and toured worldwide. Over the course of his career, he has been commissioned to create pieces for a variety of international companies, including Lyon Opera Ballet, the Grand Théâtre de Genève, Corpus at the Royal Danish Ballet, the Greek National Opera Ballet, the National Theater in Athens, the Theater Junge Generation Dresden, Norrdans, the Gärtnerplatztheater in Munich and Regionteater Väst. Furthermore, his works have been performed at many renowned theaters worldwide. In 2002 he received an award from the Greek Ministry of Culture and in 2015 he was recognized with the Swiss Culture Prize in the category “Outstanding Male Dancer”. With “À la carte”, his first creation for the Dresden Frankfurt Dance Company, he was nominated for the prestigious German theater award DER FAUST in 2024. Based on the choreographic method he has developed, Mandafounis’ work is characterized by a highly participatory approach and a constant search for innovative ways to involve the audience in his performances. Offering people an authentic and profound experience of dance, and thus bringing them closer to this art form, is the driving force behind his creativity.

Dorothee Munyaneza

MYRIADE

25.09 → 28.09

9 Villa Gillet, Lyon 4

Times and full programme:
labiennaledelyon.com

The choreographer, musician and writer Dorothee Munyaneza has a gift for the art of compilation: she can listen and have people hear, in different forms, the old and distant narratives that echo both the present and the future. For this Lyon Biennale de la danse de Lyon x Centre Pompidou, she is convening a myriad of voices, gestures, rhythms and stories, from here and elsewhere, to resonate at the Villa Gillet. Munyaneza has invited artists who share her search for poetry, and ceaselessly invent other ways of inhabiting the world, for a four-day programme of literary panels, screenings, concerts, DJ sets and performances: writers Mohamed MBougar Sarr, Beata Umubyeyi Mairesse and Sara Mychkine; musicians Ben LaMar Gay, Gildaa, Ibukun Oladipupo Sunday and Asna; film-makers Asmaa Jama and Julianknxx; and the performers Cassandra Moun, Yemi Afolabi Osokoya and Collectif Maraboutage.

Co-produced by la Biennale de Lyon and the Centre Pompidou as part of the Constellation programme
Co-produced by Maison de la danse/Pôle européen de création, in support of la Biennale de Lyon
In partnership with the Kadidi Company
Co-hosted by Villa Gillet

 Centre Pompidou



© Version(s) - Photo: Maya Mihindou

Statement of intent

For this Lyon Biennale de la danse x Centre Pompidou and Villa Gillet invitation, Dorothee Munyaneza has extended an invitation to artists who share her quest for poetry and are constantly inventing other ways of inhabiting the world, resulting in a rich four-day programme. The rooms and grounds of Villa Gillet will host, as is their custom, literary panels and readings with authors Mohamed MBougar Sarr, Beata Umubyeyi Mairesse and Sara Mychkine, who, in writing about their own crossings, also recount those by many others. Music will also fill this hub of contemporary writing, with a concert by the Chicagoan composer, musician and sound explorer Ben LaMar Gay; a second by Gildaa, an artist who divides her time between France and Brazil, working at the intersection of soul, baile funk, jazz, chanson française and R&B ; as well as a DJ set by Asna, who knows how to get people dancing to a range of genres, from Ivorian coupé-décalé to Angolan electronic dancehall, via the new experimental music scene of west Africa. Beneath the rafters, there will be non-stop screenings of the films of Asmaa Jama, a multidisciplinary artist and writer of Somalian heritage based in Bristol, England, and of Julianknxx, a London-based Sierra Leonian poet, artist and performer whose poetic practice, which he describes as a “living archive”, is inspired by west African oral traditions. Performances will also light up various spaces in the villa: movement artist Cassandra Moun explores the limits between masks and face, to coax out a multiple dancing identity; while another performance stems from the meeting between Lagos-based Ibukun Oladipupo Sunday, a composer and violist who fuses ambient music and the music of west Africa, with choreographer, dancer and film-maker Yemi Afolabi Osokoya. Supported by musician Ben LaMar Gay and offshore artist Maya Mihindou, Dorothee Munyaneza’s *Version(s)* portrays the Marseille boxer and poet Christian Nka. In this performance-installation-concert, Munyaneza addresses frontally, for the first time, the question of masculinity but also that of paternity – the one we inherit and the one we bequeath.

To round off this programme in a festive ambience, Collectif Maraboutage invite the audience to join them on the dancefloor to the rhythm of their Afro and Latino influenced DJ sets and transcendent dances including twerk, krump and voguing – because dancing together is also a way of gathering and connecting. Dorothee Munyaneza is convinced that joy is a tremendous tool for facing down annihilation, oblivion and the scars of history; a form of resistance and a commitment to living.

Dorothee Munyaneza

Marseille-based Dorothee Munyaneza is developing an impassioned body of work. Born in Rwanda, she settled in the United Kingdom with her family, aged 12, in summer 1994. She studied music at the Jonas Foundation in London, and social sciences in Canterbury, before moving to France. In 2006 she met François Verret and they collaborated on *Sans Retour*, *Ice*, *Cabaret* and *Do you remember, no I don’t*. She then worked with Alain Buffard, Alain Mahé, Stéphanie Coudert, Ko Murobushi, Rachid Ouramdane, Maud Le Pladec, Jean-François Pauvros, Radouan Mriziga, Maya Mihindou and Ben LaMar Gay. In 2013 she founded her own company, Kadidi, which gave rise to *Samedi Détente* (2014), *Unwanted* (2017), *Mailles* (2020), and a duet with Khyam Allami, *Toi, moi, Tituba...* in 2023; followed by *umuko* (2024), for five young Rwandan artists. Using music, singing, dance and text, Dorothee Munyaneza takes reality as her jumping-off point to capture memory and the body, and to champion the voices of those who are stopped from speaking, so that the silences and scars of history are seen and heard. In 2020, Munyaneza translated *Hopelessly Devoted* by Kae Tempest (formerly Kate Tempest) from the English; it was published by L’Arche Éditeur as *Inconditionnelles*, which was adapted for the stage at the Bouffes du Nord in autumn 2024. Dorothee Munyaneza is an associate artist at Chaillot Théâtre National de la danse (until 2026), and at the Maison de la danse and Lyon Biennale de la danse (2023-2025). In 2024, at the Gulbenkian Foundation in Lisbon, she received the Salavisa European Dance Award for her career to date.

Collectif A/R

Dancing

| | | |
|-----------------------------------|-------|-------|
| Thu | 25.09 | 21.00 |
| Fri | 26.09 | 21:00 |
| 📍 Les Grandes Locos, La Mulatière | | |
| | | |
| Full price | | 28€ |
| Reduced price | | 22€ |
| Half price | | 14€ |

Around the region

| | | |
|-----|-------|-------|
| Fri | 10.10 | 20:00 |
| Sat | 11.10 | 20:00 |

📍 MC2: Maison de la Culture de Grenoble - Scène Nationale

Piece for 5 dancers, 1 musician
and 1 lighting scenographer
2025 – 1h30
(10 +)
Including amateur performers

Let the dancing carry you away, while you pulsate to the sound of live electronic music – and take part, if you wish to, in the movements and choreography. In this inclusive dance venue, devised by Collectif A/R in collaboration with artist and architect Nicolas Paolozzi, the experience – a concert, light installation and nightclub – is immersive but always at your discretion.

Krump, contemporary, Khmer, breaking, and house dance. With five styles of dance for five performers – each an expert in their discipline – *Dancing* puts the emphasis on movement. On the dancers' movement to begin with, but ours as well. Passers-by, bystanders and/or dancers – it's our call which role(s) we choose, whether we move to the beat, succumb to surprise and lose ourselves in dance, if we feel the urge. Set to a throbbing electronic soundtrack featuring synthesisers and a live drum kit, the space alternates between concert, performance, community dance, and club. The lighting scenography switches between interference and transparency effects to supplement this immersive set-up: it's enough for us to be submerged by our bodies, our tempo-lust, our muscles, our skin – and melt entirely into the group.

Co-produced by la Biennale de Lyon

Conception COLLECTIF A/R X MODULE Choreography Thomas Demay Music Paul Changarnier Artistic direction Paul Changarnier, Thomas Demay et Julia Moncia Performers Thalia Apsor Provost, Ashley Biscette, Michaela Piklová, Joan Vercoutère, Karym Zoubert and Paul Changarnier Scenography Nicolas Paolozzi - MODULE Outside eye Julia Moncia Costumes Adélaïde Le Gras assisted by Charlotte Charton Lighting Nicolas Paolozzi - MODULE Sound management Rémi Bourcereau Production management La Table Verte - maison de production Administration Anaïs Buy Distribution - Production Marie Doré

Coproducers Biennale de Lyon, Théâtre-Sénart - Scène Nationale, MC2 Maison de la Culture de Grenoble - Scène Nationale, Centre Chorégraphique National de Rillieux-la-Pape – direction Yuval Pick – dans le cadre du dispositif Accueil-Studio, La Comédie de Clermont-Ferrand Scène Nationale Residencies Les Subs Lyon - Lieu vivant d'expériences artistiques, CND Centre National de la Danse - Pantin, Théâtre-Sénart - Scène Nationale, MC2 Maison de la Culture de Grenoble - Scène Nationale, Centre Chorégraphique National de Rillieux-la-Pape – direction Yuval Pick With the support of Fonds SACD Musique de Scène. Collectif A/R is a company supported under a long-term agreement with the Ministère de la Culture / DRAC Auvergne Rhône-Alpes, and receives support from the Région Auvergne Rhône-Alpes and the Ville de Lyon.

RELATED EVENTS
19 Sept
Conversation(s) with Collectif A/R
→ p. 126

TOUR DATES
[2025]
3 Oct → Scène 55, Mougins (FR)
[2026]
3 Feb → L'Azimut - Théâtre Firmin Gémier / Patrick Devedjian, Anthony (FR)

Statement of intent

This immersive experience – a blend of concert, community dance, performance and rave party – is a conversation between three artistic disciplines: live music, dance, and light installation. But central to the proposition is the audience's interaction and sensory immersion. Generate contagion via sound, motion, and the very atmosphere of a space. Emphasise freedom to take part in the collective movements, or not. Spectators can unrestrictedly walk about, watch, follow or actively participate in the dance moves in this light installation, designed by artist and architect Nicolas Paolozzi. The scenography is devised for indoor spaces such as large rooms without tiered seating, halls or hangars/sheds. Revisit these performance spaces to erase frontality and offer new circulation routes that are inclusive and immersive. Vary these visual, performance and sharing spaces to encourage abundant exchanges between the audience, performers and their amateur sidekicks.

An invitation to take the plunge. To look up. To explore.
Vibrating canvases. A dancing neon.
And a host of feet to take over the dancefloor. A multitude.
Overflowing bodies, dances and skins.
Ears on tiptoe. Repetitive music.
Intoxicating music.
Follow. Follow. Try to keep pace.
Throbbing bass lines in your belly.
A hybrid of concert, performance and light installation.
Dive into your own body.
Embrace your senses. A tiny, sometimes excessive opening.
A wild round-dance.
Burn up the floor and let yourself be surprised. Lose yourself in the group.
Stimulate an organ. The heart.

Collectif A/R

Since 2012, Paul Changarnier (drummer and percussionist), Thomas Demay (dancer and choreographer) and Julia Moncia (ditto), who all trained at the Conservatoire National Supérieur de Musique et de Danse in Lyon, have been imagining shows and performances that bring different type of space back into use. Whether on stage, in public space or in situ, the desire to fuse live music and contemporary dance is central to their creative process. The relationship with the audience, and the latter's immersed position and sensory experience, are the trio's drivers when inventing and pursuing new lines of enquiry. In Collectif A/R, music and dance converse and porously interact. Music impacts bodies; the live drumming, electronic music loops, voices, and soundscape of the indoor and outdoor spaces directly influence the choreographic intentions. Sound inhabits the moving bodies and makes them pulsate; and then it lays bare intentions, relationships and a certain dramaturgy. The body is viewed as an instrument, a vehicle of meaning and rhythm. The choice of space is of the trio's essential starting-points for writing, composing and choreographing – both creative tool and material. Through a space's architecture and its historical and social context, the proposed music and dance nurture a dialogue.



Philippe Decouflé – Compagnie DCA

Entre-temps

| | | |
|-----|-------|-------|
| Fri | 26.09 | 20:30 |
| Sat | 27.09 | 20:30 |
| Sun | 28.09 | 17:00 |
| Tue | 30.09 | 20:30 |
| Wed | 01.10 | 19:30 |
| Thu | 02.10 | 20:30 |
| Fri | 03.10 | 20:30 |
| Sat | 04.10 | 20:30 |

9 Maison de la danse, Lyon 8

Piece for 9 dancers, 1 musician
and 20+ amateur performers
2025 – 2h

12 +

A group of all ages, caught up in what is practically a historical frieze, walk in the same direction and then dance, tirelessly. Like its evocative title, *Entre-Temps*, the new piece by the renowned Philippe Decouflé, flows, passes, repeats and, above all, morphs.

Every generation – nine dancers and a musician – find themselves taking a cyclical journey, a chronological and fantastical parade. Decouflé promised a show that is simple to watch, because its principle is simple: an uninterrupted passage across the stage, always in the same direction, like a clock’s moving hands. But because anything that’s repeated is transformed, the group is enhanced by a thousand variations with each crossing. A tribute to the beauty of a gesture, whether tiny or grand, all styles are represented on the stage, which looks like a bar-cum-danceclub. Through light-hearted swaying references, the choreographer – a household name since he conceived the opening ceremony of the 1992 Winter Olympics – salutes the artists who have crossed his path. *Entre-Temps* is as much a hymn to the seamless succession of days and nights as it is to nostalgia.

Co-produced by la Biennale de Lyon
Co-hosted by Maison de la danse

Concept and direction Philippe Decouflé Assistant director Violette Wanty Created and performed by Dominique Boivin, Meritxeli Checa Esteban, Catherine Legrand, Eric Martin, Alexandra Naudet, Michèle Prélonge, Yan Raballand, Lisa Robert, Christophe Waksman Pianist Gwendal Giguelay With the participation of a group of volunteer amateur performers Lighting and technical direction Begoña García Navas Set design Jean Rabasse, assisté d’Aurélia Michelin Costume design Anatole Badiali Original music Gwendal Giguelay, XtroniK, Guillaume Duguet Voice editing Alice Roland Stage management and set construction Léon Bony Lighting management Grégory Vanheulle Sound and sound effects Guillaume Duguet Press relations Agence Plan Bey

Executive producer Compagnie DCA / Philippe Decouflé Coproducers Scène Nationale Carré Colennes, La Villette, Paris, Grand Théâtre de Luxembourg, Châteauvallon-Liberté, scène nationale, Maison de la Culture d’Amiens, Biennale de Lyon, La Comédie de Clermont-Ferrand scène nationale, Théâtre de Caen With the support of Hermès International, Paris 2024, Communauté de Communes de la Haute Tarentaise, Région Île-de-France Acknowledgements Malakoff scène nationale, Centre National de la Danse. La Compagnie DCA est une compagnie indépendante, subventionnée par le Ministère de la Culture (DRAC Île-de-France), la Région Île-de-France, le Département de la Seine-Saint-Denis ainsi que la Ville de Saint-Denis, où elle est implantée.

| RELATED EVENTS | TOUR DATES |
|---|---|
| 26 Sept Conversation(s) with Philippe Decouflé p. 126 | [2025] 5-6 June → Châteauvallon Liberté, Scène Nationale (FR) |
| 30 Sept 19:00 30 minutes flat to discover the work of Philippe Decouflé through a selection of videos presented by the numerIdanse.com team At CinéMAD - Free admission + Post-show talk | 9-26 Oct → la Villette, Paris (FR) [2026] 7-9 Jan → MC2 : Grenoble (FR) 15-17 Jan → Bonlieu scène nationale, Annecy (FR) 29-31 Jan → Anthéa antipolis, Théâtre Antibes (FR) 25-28 Feb → la Comédie de Clermont Ferrand, scène nationale (FR) 4-5 Mar → Maison de la Culture d’Amiens (FR) 25-29 Mar → Théâtre de Caen (FR) 16-17 April → Grand Théâtre du Luxembourg (LU) |

| | | |
|---------------|-----------------|--------------|
| Full price | 1st cat. 45€ | 2nd cat. 40€ |
| Reduced price | 1st cat. 36€ | 2nd cat. 32€ |
| Half price | 1st cat. 22,50€ | 2nd cat. 20€ |



© Pierre Planchenaut

Statement of intent

“A show about time, on the edges of time. To talk about time is to talk about things that are repeated and transformed; of what is transformed during repetition. About time marching on, and the time it takes to march. Crossings of space. Déjà vu. The repetition of days, in the infinite variations of mornings, afternoons and evenings, the poetry of monotony. Emptiness and plenitude. Speed, slowness, cycles, days and nights, life loops. Repetition of virtually identical things in incessant and subtle variations, whence singularities flow. Retrieve, recycle. Retrieve little-used items of stage sets. Use elements of the past to talk about today. Make a show on the theme of time, tackle the question of time head-on. Could we pass through the mesh of time? Slip between times? Unless we let this time flee? We know how much humans like measuring it, scanning it with clocks, and metronomes, in the hope of reaching agreement on the subject... Yet between humans, it constantly differs – everyone’s perception of time co-exists, crosses paths, intertwines. The idea, through this framework, is to magnify the beauty of artists at every age. Together we are building sensitive dances, freighted with a past that continues to influence the present: each performer carries their own story and a slice of a singular history of dance, written on the body in the course of experiences and inspirations. All of these presences are conjured by a gesture, between the lines, in real (or unreal) time.”

Philippe Decouflé

Philippe Decouflé

“As a child, I dreamed of becoming a comic book artist. Drawings are often the starting-point for my creative process. I note ideas and sketch images that occur to me. My culture is comics, musicals, nightclub dancing and... Oskar Schlemmer, the Bauhaus choreographer. Discovering photos of the characters in his Triadic Ballet was a revelation. I’d long wanted to work with simple geometric forms – a cube, a triangle. I enjoyed observing how these lines and volumes behaved with each other. Alwin Nikolaïs taught me the importance of light and costume, assuring me that everything could be blended. Technically speaking, Merce Cunningham gave me the most dance training. In New York, I attended the video courses which he actually led – utterly engrossing. That’s where I learned to resolve issues of distance and geometry, and the basic rules of optics and movement. Tex Avery greatly inspired me to look for gestures which, on the face of it, seem impossible to execute... And that urge has never completely left me – finding some odd quirk in the movement, something extreme or zany... I aim for dance that’s imbalanced, always on the verge of falling. With models like the Marx Brothers, for example, and especially Groucho Marx, I’ve cultivated mischievous risk-taking, the comic repetition of errors...”

FEELING FIRST

Immersion *All Styles*

Dive into a unique dance experience: an uplifting journey through hip-hop and club dances, guided by a new generation of artists. Be wowed by inspirational performances – from waacking to house to voguing – that twist conventions, fuse aesthetics and share marginal cultures. An intense day of shows, jams, workshops and a battle, with an emphasis on connections, spontaneity and freestyling. Feeling first!



Mounia Nassangar - *S.T.U.C.K.*

In her first dance work, international waacking icon Mounia Nassangar – choreographer, actor, dancer, model and DJ – explores dance’s ability to fill in the blanks when words get stuck. Her research directly echoes waacking, an urgent and expressive dance that developed, amid 1970s oppression, in the gay clubs of Los Angeles’ Black and Afro-Latin community. Nassangar stretches the limits of this club dance and, with her five performers, sheds a subjective and sensitive light on the culture.

Mounia Nassangar

A key figure in waacking both in France and internationally, Mounia Nassangar is a choreographer, dancer, actress, model, DJ, event producer, and director of her own dance company. Dancing since the age of five, she explored popping, locking, new style, house dance, dancehall, and street jazz before specializing in waacking. In 2018, Mounia gained public recognition through Jean-Paul Gaultier’s moving *Fashion Freak Show* at the Folies Bergère and Gaspar Noé’s film *Climax*, which won accolades at Cannes’ Directors’ Fortnight that same year.

In 2019, she created *Oui, et vous ?*, a waacking piece with the collective Ma Dame Paris (founded by Sonia Bel Hadj Brahim, Josepha Madoki, and Mounia Nassangar). At the same time, she joined Cie Blacksheep. In 2022, she choreographed for Aya Nakamura’s *SMS* video, in which she also appeared, and worked as movement director for Kelela. In 2023, she danced in Travis Scott’s *MODERN JAM* music video. As an event producer, she founded the *Waack in Paris* festival, hosted at La Gaîté Lyrique, Le Carreau du Temple, during Nuit Blanche Paris, and Defected Croatia.

She has also served as assistant choreographer for Lancôme’s *Idôle* campaign and collaborated with brands such as Tommy Jeans (social media), Jaeger-LeCoultre (*Master* campaign), and as a model for Evian x Balmain, Jean Paul Gaultier’s *Scandal*, and MAC Cosmetics. She is a face of Erborian and walked the runway for designer Burc Akyol.

In 2023, she founded her own dance company, cie.nassangar, through which she created *STUCK*.

Donnia Ghezlaine-Lala,
writer and journalist



Battle Feeling First

A Mademoiselle Do’ concept

“*Feeling First* means putting how you feel above how you look. It’s about being spontaneous, letting go – the connection between music, self and the moment. With this event, I want to rethink the battle as a challenge space, where expressive sincerity has the upper hand over technique. A space for freedom, where every gestural vocabulary is at home, so the performers can feel what they’re dancing and convey those feelings.”

Line up (in progress)

Judges: Kimbo (IT), Hendrickx (BEL), Carmel Loanga (FR)

DJs: DJ NALITA (SUI), DJ Greezly (FR)

Speaker: Johnson (FR) – Voix : Fraise (FR)

Voice: Déby (FR), No Time (FR), Walid (ESP), Suzanne (FR)

With the participation of The Legendary Vinii Revlon (subject to confirmation)

Dominique Elenga aka Mademoiselle Do'

Franco-Congolese artist Dominique Elenga, aka Mademoiselle Do', began her dance journey in Lyon in 2011 through House Dance, following her encounter with Caroline Besson. Her passion for travel and human connection drives her to seek out diverse influences, leading her to train across Europe with pioneers of the dance styles she practices and to gradually shape her own freestyle identity.

While House Dance remains her core discipline, her movement is deeply enriched by a wide range of inspirations – from traditional and urban African dances to hip hop. Her style is raw, instinctive, and sharply expressive, embodying a form of expression that is unfiltered and powerful. Whether through battles, theater, or teaching, she sees each space as one of discovery and growth, inviting others to reflect and reconnect with themselves.

In 2019, she joined the cast of *QUEEN BLOOD*, the acclaimed piece by choreographer Ousmane Sy. Since 2022, she has continued her performance work with Compagnie Par Terre, under the direction of Anne Nguyen, first in *MATÈRE(S) PREMIÈRE(S)* – a ballet rooted in urban African dances – and next in *WITCH HUNTING*, set to premiere in 2025.

An activist, Dominique is committed to the fair and authentic transmission of urban cultures, working actively to ensure their development and longevity. She contributes by organizing workshops, battles, and events that spotlight the artists and voices shaping these cultures.



SLAM TOUR World premiere

Including amateur performers

In a concert context, ‘le slam’ refers to crowd surfing, where audience members in the pit lift a person up and pass them around – sparking a collective buzz and audience-artist interaction, and adding a physical dimension to the experience. Lyonbased collectives Relevant and La Fougue wanted to explore this idea choreographically. Supported by young dancers, they have conceived an original, large-scale performance of contagious energy... after which, artists and spectators can jam together.

Compagnie Relevant & Collectif LA FOUGUE

La Fougue and Compagnie Relevant have grown side by side for several years within Lyon’s hip-hop scene, where their paths have crossed often and meaningfully. This closeness has nurtured a strong relationship grounded in mutual respect and a shared commitment to each other’s artistic projects. Over time, a natural alignment of values and creative ambitions led to their first collaboration in 2022: the Block Party – a festive, unifying event where hip-hop culture thrives in its most vibrant and collective form.

Today, the two collectives are co-creating *SLAM TOUR*, a new production that blends dance and live music, born from a shared artistic vision. The project aims to bring forth an innovative, hybrid form – one that exists at the crossroads of their respective creative worlds while showcasing the richness of local talent. For both groups, art is not only a mode of expression but also an invitation to explore, connect, and share. They envision these performances as “life moments,” open and welcoming to everyone.

While their methods differ, their approaches are deeply complementary. Compagnie Relevant, made up of five Lyon-based choreographers and performers, is shaped by a shared training background and a strong artistic cohesion. Their work champions diversity, community, and the power of identity through movement. La Fougue, formed by five multidisciplinary artists, celebrates the full spectrum of hip-hop culture through battles, jam sessions, exhibitions, and more. The collective is driven by authenticity and unconditional inclusion.

By combining their energies and artistic sensibilities, they aim to craft a unique, living, and committed art form. *SLAM TOUR* is the result of this joint desire to create differently – fusing artistic rigor with a spirit of openness and collective joy.

| Sat | 27.09 | 13:00 - 23:00 |
|---|--|---------------|
| 📍 Les Grandes Locos, La Mulatière | | |
| 10 + | | |
| 15h30 | S.T.U.C.K. - Mounia Nassangar | |
| 16h30 | Battle Feeling First - Mademoiselle Do' | |
| 20h | SLAM TOUR - Compagnie Relevant & La Fougue | |
| + Workshops, talks... | | |
| → Full programme on labiennaledelyon.com | | |
| Media partner: HippoH | | |

| | |
|---------------|-----|
| Full price | 28€ |
| Reduced price | 22€ |
| Half price | 14€ |

Tânia Carvalho – CNSMD Lyon + Paris

Tout n'est pas visible,
tout n'est pas audible

| | | |
|-----|-------|---------------|
| Sat | 27.09 | 18:30 + 20:30 |
| Sun | 28.09 | 18:30 + 20:30 |

📍 Musée des Beaux-Arts de Lyon, Lyon 1

Piece for 28 dancers and 10 musicians
2025 – 60 min 12 +

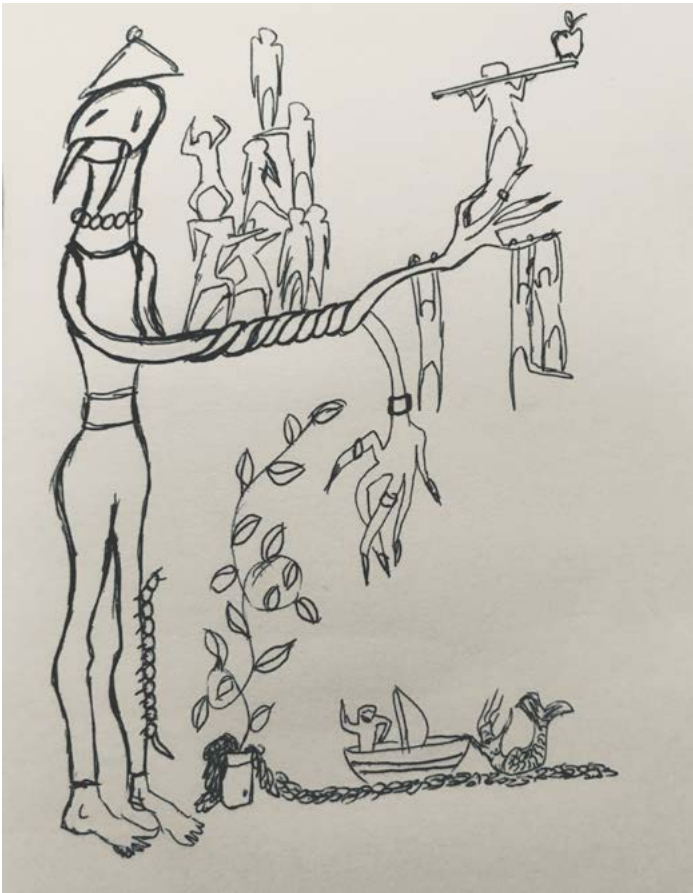
To celebrate the centenary of adventurous composer Pierre Boulez, Tânia Carvalho and 40 music and dance students invite us to follow them on a multi-disciplinary walkabout. At the Musée des Beaux-Arts de Lyon, dance is listened to, sound materialises in spacetime, and heritage comes to life. Between statues in a leafy cloister and in halls hung with masterpieces, musicians and dancers take you promenading. Music, bodies and movements unite and converse with the pictorial heritage. Doing justice to the visionary Boulez, whose centenary is being celebrated throughout 2025, could only be envisaged with a total artwork – a novel kind of opera that is emphatically of the 21st century. At the controls of this outsized project, led by six prestigious cultural institutions, is Tânia Carvalho. The choreographer – who also plays piano, sings and draws – orchestrates one of the first encounters between the world of dance and the composer's complex musical structures. Accompanied by a new generation of student artists, she brings Pierre Boulez's legacy, his bold spirit and his taste for transmission vividly to life.

As part of the Pierre Boulez Centenary – Curated by Laurent Bayle
Co-produced by Biennale de Lyon-Festival d'Automne à Paris
In partnership with the Conservatoires Nationaux Supérieurs de Musique et de Danse in Lyon and Paris, the Musée des Beaux-Arts de Lyon, and the Musée d'Art Moderne de Paris
With the support of TRAIL - SLAM
With the support of of the Calouste Gulbenkian Foundation – Delegation in France

Choreography Tânia Carvalho Costumes design Tânia Carvalho, made in the costume workshop of the dance studies department, under the direction of Cathy Garnier Performers from Jeune Ballet du CNSMD Lyon Marie Barbaret, Léo Bertoli, Hugo Bourbier, Wilson Debain, Angel Favarel-Denat, Lucas Guerton, Ellena Henry-Ostermann, Joanne Jacob, Elsa Lersteau, Valentine Longour, Riley Louis, Nicolas Mariot, Mathis Peytavi, Lou-Ann Randriambololona-Raharjaona, Mathilde Revert, Justin Rioult, Hugo Witczak Ballet mistress Aurélie Gaillard Director of dance studies Edmond Russo Performers from Jeune Ballet du CNSMD Paris Antonin Alzieu, Lucie Blank, Noan Colin, Brune de Guardia de Ponte, Jeanne Fohr, Thimoté Guyot, Sofiya-Nikol Katerynychuk, Maël Maréchal, Juliette Peyronnaud, Malia Pouponnot, Haritina Razanajatovo Ballet mistress Céline Talon Head of 2nd Cycle, dance performance Marion Ballester Head of dance studies Muriel Maffre Musicians Étudiants du Pôle Interprétation du CNSMD Lyon - Jeanne Manouck (clarinet), Joohyang Han (piano), Parchan Djoharian (violin), Gloria Chamorey, Wei Chen, Vincent Craviatto, Damien Hugon, Kanade Ishii, Carla Moujahed-Coste, Armand Safavi (cellos) Head of the performance hub Thomas Besnard Director of music studies Susanne van Els Production team CNSMD Lyon Virginie Brunet, Head of educational productions, Oceane Demeure, production officer Director CNSMD Lyon Mathieu Ferey Production team CNSMD Paris Bénédicte Affholder-Tchamitchian, Head of the stage production and learning department, Éric Benoist, production division manager, Clémence Serin, production officer Director CNSMD Paris Émilie Delorme

RELATED EVENTS
26 Sept
Conversation(s) with Tânia Carvalho
→ p. 126

| | |
|---------------|--------|
| Full price | 25€ |
| Reduced price | 20€ |
| Half price | 12,50€ |



© Tânia Carvalho

Statement of intent

“When the Lyon Biennale de la danse and the Festival d’Automne in Paris laid down this challenge, I was immediately swayed by the proposal to collaborate with the students of the national dance and music conservatoires on a project celebrating Pierre Boulez. Not only because of Boulez’s undeniable importance in contemporary music, but also due to the huge potential I saw in the intersection between his compositions and the art of movement. The collaboration with dance and music students adds an educational and creative dimension that I find deeply fascinating. The up-and-coming generation and their innovative outlook offer an environment that encourages experimentation with new approaches. Working on Pierre Boulez in France, where his cultural legacy is so profound, is a privilege that has inspired me to create a project that honours his avant-garde vision and, at the same time, stimulates new dialogues between music and dance, causing the audience to feel the same creative excitement that was always at the core of his art. As a choreographer, I have always sought to stretch the limits of dance, exploring the new frontiers of bodily expression, of space and time. The oeuvre of Boulez, with its complex musical structures and its groundbreaking approach to time and the soundspace, is a perfect basis for my choreographic research.”

Tânia Carvalho

Tânia Carvalho

Tânia Carvalho was born in 1976 in Viana do Castelo, Portugal. Known chiefly as a choreographer, with a career spanning more than two decades, this multidisciplinary artist also works in other creative fields such as music, drawing and film, both in Portugal and beyond. She has an impressive portfolio of artistic creations, and frequently collaborates with other companies such as the Ballet de l’Opéra de Lyon, the Company of Elders in London, the National Ballet of Portugal, Companhia Paulo Ribeiro, Dançando com a Diferença, the Ballet National de Marseille and Tanzmainz, among many others. Carvalho has developed several music projects, notably *Madmud*, *Idiolecto* and *dubloc barullin*. In 2018 she made her first film, a piece of dance for the screen entitled *A Bag and a Stone*. In 2021 she formed the duo *Papillons d’éternité* with musician and performer Matthieu Ehrlacher; they have since created and staged *Pieris Napi*, *Greta Oto*, *Lyropteryx Appollonia* and *Nymphalis Antiopa*. Tânia Carvalho was awarded the Prix Jeunes Créateurs in 2000 for *Inicialmente Previsto* (1999), and the best choreography award from the Portuguese Society of Authors for *Icosahedron* (2012) and *oniirorauta* (2021). As part of the 2022 France-Portugal Season, the Théâtre de la Ville in Paris devoted a special programme to her work, showing numerous pieces all through the year. In 2023, the French Ministry of Culture awarded Tânia Carvalho the Chevalier de l’Ordre des Arts et des Lettres insignia, to honour her contribution to the country’s cultural enrichment.



Marco da Silva Ferrelra, Fantasie minor © Martin Argyroglo

TOURING PIECES

Touring pieces

TOURING PIECES

Eszter Salamon – Carte Blanche,
the Norwegian National Company
of Contemporary Dance

MONUMENT 0.10:
The Living Monument

| | | |
|-----|-------|-------|
| Wed | 10.09 | 20:00 |
| Thu | 11.09 | 20:00 |

📍Théâtre National Populaire,
Villeurbanne

Piece for 15 dancers
2022 – 2h

16 +

MONUMENT 0.10: The Living Monument immerses the audience in a universe where color and slowed-down movement create a unique sensory experience, offering through vibrant tableaux a meditative journey into a dreamlike world where time seems almost suspended. Since 2014, choreographer Eszter Salamon has been exploring the notion of the monument as an emancipatory space, resisting oblivion and exclusion. In *The Living Monument*, she presents a world rooted in slowness, stillness, and bodily presence. The performance begins in a black landscape inhabited by creatures dressed in shimmering materials and leather. Gradually, the scene transforms into a play of monochrome colors, creating a living monument composed of voices, movements, figures, and textile materials. The progressive transformation of colors, sounds, and costumes becomes an exploration of collective memory through corporeal and imaginary figures. Each tableau, supported by the dynamic music of Carmen Villain, offers a unique sensory experience, where movement and sound merge to create a space of contemplation and visual wonder.

Programme co-produced by la Biennale de Lyon and the Centre Pompidou as part of the Constellation programme
Co-hosted by Théâtre National Populaire
With the support of the Royale Norwegian Embassy in France

Concept, choreorgaphy and costume design Eszter Salamon Artistic direction (of the company) Annabelle Bonn ry Performers Adrian Bartczak, Aslak Aune Nyg rd, Brecht Bovijn, Dawid Lorenc, Gaspard Schmitt, Ihsaan de Banya, Irene Vesterhus Theisen, Iris Auguste, Mai Lisa Guinoo, Mathias Stoltenberg, Nadege Kubwayo, Noam Eidelman Shatil, Ole Martin Meland, Ola Korniejenko, Olha Mykolayivna Stetsyuk Choreographic assistant Elodie Perrin, Christine De Smedt Scenography James Brandily Music Carmen Villain Sound design Leif Herland Lighting design Silje Grimstad Costume design assistance Laura Garnier

Production Carte Blanche, the Norwegian National Company of Contemporary Dance

| RELATED EVENTS | BY THE SAME ARTIST |
|---|--|
| Before the performances Sensory workshop → p. 129 | 06 – 28 Sept Landscaping → p. 40 |
| 10 Sept Post-show talk | |

| | |
|---------------|-----|
| Full price | 28  |
| Reduced price | 22  |
| Half price | 14  |



  Øystein Haara/ Carte Blanche

Statement of intent

The idea of creating a work in which performers shape and inhabit landscapes emerged about a decade ago in Eszter Salamon’s artistic practice. An initial experiment took place in Brazil with an artistic collective, and the project later continued in Bergen at the invitation of Annabelle Bonn ry, artistic director of Carte Blanche. *The Living Monument* is part of a series of works that examine the relationship between history, the present, and the future. Rather than referencing a specific historical past, the piece explores both collective and individual memory through figuration. It offers a sensory journey through monochrome landscapes, inviting spectators to revisit their memories and construct their own visions. The title *The Living Monument* evokes the constant reconfiguration of bodies and environments. As the images take shape, narrative fragments emerge like unfolding stories. The work invites slowness and deep immersion in the sensations and figures revealed on stage. Unlike traditional monuments, made of solid materials, *The Living Monument* is grounded in still life, slowness, and bodily presence. The principle of recycling lies at the heart of the work, establishing a dialogue between bodies and materials. Objects, fabrics, and materials were sourced from second-hand shops and theatres. The choreography is built through figures, movements, and light play, continuously transforming bodies and their surroundings. This transformation of existing materials lends the work its poetic and ecological dimension.

The notion of sustainability here extends beyond ecology. It also touches on the human experience, resonating with our reflections on the future in a post-pandemic world. With Carte Blanche, the project becomes a space for ongoing research and collaboration, where recycling is embraced as a virtuous artistic process. For years, Eszter Salamon has used choreography as an organizing principle, interweaving voice, light, movement, space, and matter. In this piece, an ever-evolving dynamic creates landscapes, while color – used as a dramaturgical element – unfolds slowly, much like a child’s game. The work explores fiction as a way to imagine the future, offering a space where fragile stories, dreams, and nightmares are preserved, reinvented, and sustained as a poetic necessity.

Eszter Salamon

Eszter Salamon is an artist, researcher, choreographer and performer. She is currently a PhD fellow in artistic research at the Oslo National Academy of the Arts (KHiO). Winner of the Evens Arts Prize in 2019 and of the La Vie Bonne call for projects (CNAP/ AWARE) in 2020, she also earned the prestigious Hedda Award in 2023 for the scenography and costumes of *MONUMENT 0.10: The Living Monument*, produced in collaboration with Carte Blanche. Salamon uses choreography to activate and organise media such as sound, text, voice, image and bodily movement, exploring various formats and aesthetics. Since 2001, she has created solos and larger-scale works that have been presented in performing-arts venues and festivals around the world. Since 2014, Salamon has been making a series of works that rethink the monument and explore ways of rewriting history. Her work draws on research into female autobiography, non-human subjectivities and the invisible power structures of arts and education systems. Through choreography, she interrogates how knowledge circulates and how meaning is transformed, blending documentary and fiction to question our perception of reality. In 2022, she presented *Voices & Witches* and the films *Reappearance* and *Sommerspiele* at the Centre Pompidou. In 2024, she created the performance *Mothers & Daughters*. Her latest creation, *MONUMENT 0.10 : The Living Monument*, is showing at the Biennale de la danse in September 2025.

[Paris]

Gisèle Vienne

Crowd

| | | |
|-----|-------|-------|
| Thu | 11.09 | 21:00 |
| Fri | 12.09 | 21:00 |
| Sat | 13.09 | 21:00 |

📍 Les Grandes Locos, La Mulatière

Piece for 18 dancers
2017 – 1h30

14 +

For this augmented and site-specific re-creation in the former SNCF maintenance depot — now transformed into Les Grandes Locos — *Crowd* brings together 18 dancers, each embodying a distinct character and story.

Caught in the swirl and turbulence of a rave party, the performers' bodies navigate through various physical and emotional states, driven by a soundtrack curated by Peter Rehberg and Gisèle Vienne. This selection spans the history of electronic music, with a particular emphasis on Detroit techno and the Underground Resistance collective. *Crowd* is a sensory experience in which time is reshaped by the dancers' movements: slow motion, jolts, freezes, and loops generate powerful images that constantly rearrange the relationships between bodies, timelines, and narratives. While offering the audience an active role in how they observe and move through the piece, the choreographer unfolds a vision of the party as an alternative space – a place to dance, explore, connect, and live with heightened intensity.

Programme co-produced by la Biennale de Lyon and the Centre Pompidou as part of the Constellation programme
With the support of Dance Reflections by Van Cleef & Arpels

Conception, choreography, scenography and dramaturgy Gisèle Vienne Assisted by Anja Röttgkamp et Nuria Guiu Sagarra Music Underground Resistance, KTL, Vapour Space, DJ Rolando, Drexciya, The Martian, Choice, Jeff Mills, Peter Rehberg, Manuel Götttsching, Sun Electric and Global Communication Music editing and selection Peter Rehberg and Gisèle Vienne Sound diffusion design Stephen O'Malley Sound engineer Adrien Michel Lighting Patrick Riou Characters subtexts The performers in collaboration with Dennis Cooper and Gisèle Vienne Performers Philip Berlin, Morgane Bonis, Marine Chesnais, Malick Cissé, Sylvain Decloitre, Sophie Demeyer, Vincent Dupuy, Massimo Fusco, Rehin Hollant, Oskar Landström, Maeva Lassere, Theo Livesey, Maya Masse, Nach, Katia Petrowick, Linn Ragnarsson, Jonathan Schatz & Henrietta Wallberg

Coproducers Théâtre Nanterre-Amandiers, centre dramatique national / Maillon, Théâtre de Strasbourg - Scène européenne / Wiener Festwochen / Le Manège, scène nationale - Reims / Théâtre National de Bretagne - Centre Européen Théâtral et Chorégraphique / Centre Dramatique National Orléans / Centre-Val de Loire / La Filature, Scène nationale - Mulhouse / BIT Teatergarasjen, Bergen Support CCN2 – Centre Chorégraphique National de Grenoble / CN D Centre national de la danse

RELATED EVENTS

8 Sept
Workshop with Gisèle Vienne
→ p. 127
9 Sept
Screening: *If it were love*
→ p. 129

12 Sept
Post-show talk
13 Sept
Club curated by Gisèle Vienne,
Le Sucre, Lyon 2

DANCE
REFLECTIONS
VAN CLEEF & ARPELS

 Centre Pompidou



© Estelle Hanania

Statement of intent

“Since the beginning of my work, I've been interested in the kinds of questions raised by sociologists, anthropologists, and philosophers about the relationship between art and religion, and everything that could be considered inappropriate thoughts and feelings, as well as the archaic and contemporary spaces where they might be expressed – or could potentially be expressed. Whether it's eroticism, death, or violence, these are subjects that concern all of us, and depending on how they're expressed, they can disturb or even endanger the collective. With *Crowd*, it's often the jubilant and cathartic aspects of heightened emotional expression that unfold – through desire and the complex yearning for love. The people who form a community by coming to this party are ready to go through emotionally intense experiences of all kinds, arriving in a state where their senses are already deeply aroused. This group exalts itself through a piece whose structure and behaviors evoke numerous rituals. Faced with this emotional rollercoaster, spectators may also experience a very physical and deeply sensitive connection to the work.”

Gisèle Vienne,
excerpt from an interview with David Sanson
for the Festival d'Automne à Paris 2017

Gisèle Vienne

Born in 1976, Gisèle Vienne is a Franco-Austrian artist, choreographer, and director. After studying philosophy and music, she trained at the École Supérieure Nationale des Arts de la Marionnette (National School of Puppetry Arts). For over 20 years, her choreographic and theatrical works have toured extensively across Europe and have been regularly presented in Asia and the Americas. Her creations include *Showroomdummies #1, #2, #3, #4* (2001–2020), *I Apologize* (2004), *Kindertotenlieder* (2007), *Jerk* (2008), *This is how you will disappear* (2010), *LAST SPRING: A Prequel* (2011), *The Pyre* (2013), *The Ventriloquists Convention* (2015), *Crowd* (2017), *L'Étang* (2020), and *EXTRA LIFE* (2023). In 2021, she directed the film *Jerk*, followed by Kerstin Kraus in 2024. Gisèle Vienne also regularly exhibits her photographs and installations in major art institutions, including the Whitney Museum in New York, the Centre Pompidou and the Musée d'Art Moderne in Paris, the Museo Nacional de Bellas Artes in Buenos Aires, and the Centre d'Art Contemporain in Geneva. In 2024/2025, she will present two new solo exhibitions in Germany at the Haus am Waldsee contemporary art center and the Georg Kolbe Museum, launched during the 2024 Berlin Art Week. She has published several books, including *This Causes Consciousness to Fracture*, a photography book of her works created in collaboration with Estelle Hanania and Elsa Dorlin, released by Spector Books in autumn 2024. Her work has been the subject of various publications, and the original music from her pieces has been released in several albums.

[Brussels]

New Voices

Mercedes Dassy

Spongebabe in L.A.
(4 Love & Anxiety)

| | | |
|-----|-------|-------|
| Fri | 12.09 | 19:00 |
| Sat | 13.09 | 19:00 |

📍 Les SUBS, Lyon 1

Piece for 1 performer
2024 – 60 min

14 +

In the new solo choreographed and danced by Mercedes Dassy, the performer portrays *Spongebabe* – a fictional double (a post-apocalyptic creature with a death drive and survival impulses) – rehearsing the show of her new album before the grand premiere. We share her last night deep underground before she returns to the surface.

Between these rehearsal fragments, *Spongebabe* shares with us a more intimate elliptical narrative, a sort of behind-the-scenes documentary or voiceover, in movement and words, in which she confides in us about her experiences and offers her reflections on breaking up, vulnerability, gentleness and rebirth. In this latest piece, Mercedes Dassy addresses the theme of transformation, referencing all those moments in life when we have no choice but to undergo a metamorphosis, so that we can more easily be born again...

Co-hosted by Les SUBS Lyon

Concept, choreography, performance, lyrics Mercedes Dassy Dramaturgy Hanna El Fakir Music production and sound design Maxime Pichon Scenography, costumes, props Flavie Torsiello Assisted by Emma Paris, Marie-Céline Debande, Lyv Santerre Lighting design Vera Martins Stage manager Lila Ramos Lighting technician Vera Martins, Charlotte Müller Sound technicians Lucie Gresil, Maxime Pichon Makeup artist Melissa Roussaux Outside eyes Svétal-Anand Chassoi, Alphonse Eklou, Sabine Cmelniski Assistant director Fanny Brulé Kopp Harmonisation of extract of Virginie Despentes speech Chassoi Interns Morgane Brien-Hamdane, Géraldine Tatard, Angelica Ardiot, Robin Dehenain

Production and distribution ama brussels - Babacar Ba, Clara Schmitt, Emi Parot, France Morin Executive producer ama brussels Coproducers Charleroi danse, les Halles de Schaerbeek, Centre Chorégraphique National d'Orléans, Centre Chorégraphique National de Grenoble, CCN-Ballet national de Marseille, Les SUBS Residencies Charleroi danse, le Théâtre Varia, le BAMP, les SUBS, Centre Chorégraphique National d'Orléans, Centre Chorégraphique National de Grenoble, CCN-Ballet national de Marseille, Théâtre National Wallonie-Bruxelles, Centre National de la Danse, Lafayette Anticipations With the help of la Fédération Wallonie-Bruxelles - Direction de la danse, de Wallonie-Bruxelles International, de Wallonie-Bruxelles Théâtre/Danse. Mercedes Dassy is an associate artist at Charleroi danse.

| RELATED EVENTS | TOUR DATES |
|--|---|
| 10 Sept Training with Mercedes Dassy. → p. 127 | July → Festival de la Cité, Lausanne (CH) |

| | |
|---------------|-----|
| Full price | 18€ |
| Reduced price | 14€ |
| Half price | 9€ |



© Maladita

Statement of intent

Spongebabe is the daughter of a hack and an update overload. Though a calm being, her cells containthe DNA of chaos, crises, collapse, the death drive and survival impulses. This creature is also me, for I am gradually realising that there is some kind of common denominator between my difficulties as a woman, an artist and a mother. At the same time that these three entities pull me out of the abyss I was in, something causes all four of us to stumble: the capitalist, patriarchal, supremacist and imperialistic order has finally succeeded in exhausting us. And during the harder-than-expected recovery, we weave a tiny part of a vast tapestry; a tapestry of exhaustion. In it we can see an incredibly small mouse on the asphalt, the knightess in crystal armour, the squashed membrane; or, slightly further away, a stream of milk and then a stream of tears. And it is *Spongebabe*, a big pop star, who is streaming. Then if you turn your head, you can also see, further away, the exhaustion of so many others: social workers, care professionals, parents in working-class neighbourhoods seeking a decent future for their children, Palestine liberation activists and clerical workers; and also the exhaustion of the sea depths and natural resources... Here and there, the woven yarns mesh with those of another tapestry – a tapestry of death. What a strange link, or links, there are between everyone in different parts of the tapestry. And privileges, too. The creative process behind *Spongebabe in L.A. (4 Love & Anxiety)* was devised somewhere in these tapestries, and in these strange links. The yarns weave this snapshot of the life of a pop star who has finally understood that she will not save the world by writing songs about love and anxiety, or by belonging to the record-label bosses who exploit her. Her kind of exhaustion is the one specific to people full of both privilege and alienation. Aware of the roots of her exhaustion, and of what links her, to varying degrees, to some people's exhaustion and to the death of others, will she manage to find the answers to the sometimes intractable questions that address our ability or inability to create, work and continue to exist, while also extricating ourselves from this capitalist, patriarchal, supremacist and imperialistic order? Will she manage to tackle these questions out loud? But where to begin, when she herself is drained of her strength, and at the bottom of the abyss?

Mercedes Dassy

Simon Le Borgne

Ad Libitum

| | | |
|-----|-------|-------|
| Sat | 13.09 | 17:30 |
| Sun | 14.09 | 17:30 |

📍 Les SUBS, Lyon 1

For pros only

| | | |
|-----|-------|-------|
| Wed | 17.09 | 15:45 |
|-----|-------|-------|

📍 Les SUBS, Lyon 1

Piece for 2 performers
2024 – 50 min

+ 8

Ad Libitum – “at one’s pleasure” in Latin – reflects Simon Le Borgne and Ulysse Zangs’ desire to reinvent themselves and shed their cultural prejudices to embody an abundance of less predictable new figures. They strove meticulously to listen to their sensations and build a work of dance and music from which raw, primitive emotions burst forth.

On stage, the choreographer and dancer grapples with rigid forms – echoing the shackles imposed by society and identity – which he gradually deconstructs to reveal a body in a state of perpetual metamorphosis. Facing him, Ulysse Zangs composes live on stage, shifting between instruments – drums, voice, synth, electric guitar – to craft a soundscape that interacts constantly with the dance. Their mutual receptiveness becomes the engine of a cyclical performance in which fall precedes rise, and where each movement resonates like a life drive. *Ad Libitum* is a vibrant and instinctive experience where vulnerability and freedom intertwine, the better to interrogate how we relate to the body, the other, and the creative act itself..

In partnership with Les SUBS Lyon
The performance reserved for professionals is organised by the Centre chorégraphique national de Rillieux-la-Pape, with the support of the Directorate-General for Artistic Creation (DGCA), ministère de la Culture

Choreography Simon Le Borgne Composition Ulysse Zangs Performers Simon Le Borgne, Ulysse Zangs Lighting Iannis Japiot Outside eyes Émilie Leriche, David Le Borgne, Philomène Jander

Executive producer Le Gymnase CDCN Roubaix – Hauts-de-France Coproducers Centre Chorégraphique National de Rillieux-la-Pape - direction Yuval Pick as part of the Accueil-Studio programme, La Briqueterie CDCN Val-de-Marne, L'Espace Pasolini - Valenciennes, Compagnie SLB, Danse Dense with a residency hosted at Théâtre de Vanves - scène conventionnée d'intérêt national / action financée par la Région Île-de-France Sponsor Les Partageurs Support DRAC Hauts-de-France - Ministère de la Culture, Festival De l'impertinence - Sète

TOUR DATES

27 sept → Salle des fêtes, Tressin
as part of Les Belles Sorties de la
Métropole Européenne de Lille (FR)

| | |
|---------------|-----|
| Full price | 12€ |
| Reduced price | 9€ |
| Half price | 6€ |



© David Le Borgne

Statement of intent

Literally meaning “at one’s pleasure” or “at will” in Latin, *Ad Libitum* is a piece about the renewed or dwindling desire to create, to embody, to perform, to step outside of yourself, to expand yourself. The idea of reinvention and the term décontenancement (discomposure¹) are the threads running through the work, which expresses the need to change your skin and empty yourself of your substance, as well as the need to embody yourself and fill your container. Examining our relationship with our practices and influences, we will build a choreographic and musical dialogue spanning synchronicity and counterpoint, and focus our attention on the energy that circulates between us, on what is specific to each human being: our breath, and the rhythm of a heartbeat. We summon the empathy necessary to feel all the humanity of others. We wish to make ourselves malleable, and vulnerable to several kinds of form and content, to create a performance that is cyclical in nature: decomposition gives way to flowering, and the fall of a body enables a new outpouring.

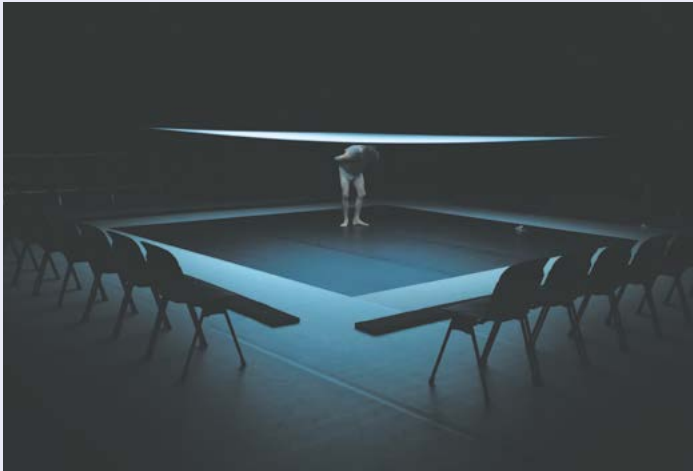
“To be composed is to have a good appearance, or at least to compel oneself to do so and thus not betray one’s distress. The idea is to prevent fear from exceeding the limits of the soul and taking over the entire volume of one’s body until it reaches the surface. To maintain a fine ‘bearing’ in spite of sadness or organic suffering. To stand up straight and tall, open one’s chest, and lift up one’s face. To be discomposed is to lose one’s footing, to come down to earth with a bump, to give in to panic, to lose face from top to bottom, to die of shame and literally discompose in erubescence; the trembling of lips and the shedding of tears; to take the hit of one’s discontentment at the insult.”

Excerpt from *L’Origine de la Danse* by Pascal Quignard
Simon Le Borgne & Ulysse Zangs

Les SUBS, Lyon 1

For professionals only
Organised by the Centre chorégraphique national de Rillieux-la-Pape, with the support of the Directorate-General for Artistic Creation (DGCA), ministère de la Culture

| | | |
|-----|-------|-------|
| Wed | 17.09 | 14:30 |
| Wed | 17.09 | 17:10 |



© Lucile Corbelle

[Thiers]

Nicolas Fayol
Faire fleurir

New Voices

Piece for 1 dancer and 2 musicians
2023 – 45 min

A man, a pebble and an excessively low sky. *Faire fleurir* brings together a dancer, two musicians and unsettling scenography, in a confined space that forbids standing. A white canvas, hung 1.50 m above the ground, describes a cave-like ceiling, an impenetrable sky, or a vault of silence and shadows. Here, humankind is self-searching differently, on all fours. Seated around this wall-less cavern, the audience observe the slow metamorphosis of a body inventing new postures, new ways of existing. Nicolas Fayol, who has a background in breaking, slows and stretches his gestures, making them legible and engaging our senses. Each touchpoint – knuckle, elbow, shoulder-blade, ear – becomes a listening point. In a landscape of sounds and stones, and an animalistic yet childlike atmosphere, man reinvents his connection with the ground. In suspended time and space, he tracks, breathes, brushes and charts a fragile and sensitive spacetime. A close-cropped kind of dance, which gracefully considers what a different future for the body could be.

Choreographer and performer Nicolas Fayol Music Mont Analogue, Alex Van Pelt, Ben Lupus Video and lighting design Chicane Nocturne, Jeronimo Roe Outside eyes Rebecca Journo, Christian Rizzo Administration, production, distribution Elise Remy et Mélanie Garrabos

Production Hinterland Coproducers Kidderminster Label, La Place de la Danse – CDCN Toulouse, Les Scènes croisées de Lozère – scène conventionnée d'intérêt national – Art en territoire, ICI – CCN Montpellier, Collectif En Jeux, Collectif FAIR-E / CCN de Rennes et de Bretagne, MILLE PLATEAUX – CCN La Rochelle, le Théâtre de Nîmes-scène conventionnée d'intérêt national – Art et Création - danse contemporaine, La Maison - CDCN Uzès Gard Occitanie, Attitude – Montpellier Supports Drac Occitanie (project support), Région Occitanie (creation support), L'Adami (creation funding) Project supported as part of the Etape Danse programme, initiated by the Institut français of Germany - Bureau du Théâtre et de la Danse, in partnership with: La Maison, CDCN Uzès Gard Occitanie, Le théâtre de Nîmes-scène conventionnée d'intérêt national – Art et Création - danse contemporaine, La fabrik Potsdam, Interplay International Festival contemporary dance (Turin) in collaboration with La lavandería a Vapore / FondazionePiemonte dal Vivo (Piémont) and the help of DGCA - ministère de la Culture and the City of Potsdam And supported by Occitanie en scène as part of its support for the Collectif En Jeux

| | | |
|-----|-------|-------|
| Thu | 18.09 | 14:30 |
| Thu | 18.09 | 16:30 |



© Nikolaz le Coq

[Clermont-Ferrand]

Marie Orts
Contre-forme

New Voices

Piece for 3 dancers
2024 – 42 min

In this piece for three performers, sport-sourced gestures are repurposed, reappropriated and slowed down until their choreographic counterform appears. Immersed in sport settings, the artists of *Contre-forme* observed, analysed and then extracted the sense-stirring material of three disciplines: swimming, jumping and fighting. From them, they have extracted action-fragments devoid of any goal; their gestures are orphans. Here, jumps stay grounded, strokes are swum out of water, and bodies wage a duel gutted of any competitive edge. The gravity axis wobbles, and its centre vanishes. Dance is invented in the gap, where we never look: between run and jump, between impact and clench. Each movement becomes a memory, stored and imprinted. In the dip of the ‘valley’ between sport and dance, *Contre-forme* fashions a minimalistic and modular aesthetic, fed by a deft and site-adaptable scenography of nets, ropes and lines. A mobile and non-invasive piece for all terrain, which converts emptiness and lack of performance into a new kind of presence.

Conception Marie Orts Artistic and choreographic collaboration Talia de Vries & Roméo Agid Performers Marie Orts, Talia de Vries & Roméo Agid Original music Roméo Agid Scenography Goni Shifron Production, development and distribution Rémy Guillet and Charles Eric Besnier-Mérand – Bora Bora productions

Production Acacia Sport partner Paris Université Club (Paris 13^e) Coproducers Atelier de Paris CDCN, la Comédie scène nationale de Clermont-Ferrand, Boom'Structur – Pôle chorégraphique, l'Essieu du Batut, atelier de fabrique artistique, Mille Plateaux CCN La Rochelle dans le cadre du dispositif Accueil-studio du Ministère de la Culture Supports dispositifs Artistes et sportifs associés de la Ville de Paris et du Département de la Seine-Saint-Denis, revue Cahier de Danse, L'échangeur CDCN Hauts-de-France, Centre National de la Danse – CN D dans le cadre de Canal 2024 With project support from Ville de Clermont-Ferrand and with creation support from DRAC Auvergne–Rhône-Alpes

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| Thu | 18.09 | 15:30 |
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© Maxime Leblanc

[Paris]

Rebecca Journo
L'heure du thé

New Voices

Piece for 3 dancers and 1 musician
2022 – 30 min

The portrait speaks to a form of necessity: the need to capture a fleeting identity, fixing it so that it stays alive. In *L'heure du thé*, Rebecca Journo takes this search – inspired by Cindy Sherman, Francesca Woodman, Modigliani – a step further by orchestrating a series of moving portraits. Like a selfie museum in perpetual flux, the show navigates between snapshots and eternity, between self-fiction and scraps of otherness. Four figures play with their image, facing the audience as if in front of a mirror. They slip into strange envelopes, liquefy and fragment, even losing all fixity. The sound, from materials such as crystal, water and glass, acts as a developer: it shapes space, twists time, infiltrates gestures. From virtual body to glass body, each movement becomes a trace, reflection or an illusion. On a frontal stage, deftness becomes gaze, and threshold becomes stage. *L'heure du thé* invents a theatre of reflections, where identities escape, are overlaid and replayed – and ultimately pass right through us.

With the support of SACD

Concept and choreography Rebecca Journo With Vera Gorbacheva, Rebecca Journo, Véronique Lemonnier Sound design and musician Mathieu Bonnafous Scenography Guillemine Burin des Roziers, Rebecca Journo Lighting design Jules Bourret Costume design Coline Ploquin Outside eyes Raphaëlle Latini, Toméo Vergès

Production La Pleuvre · with the accompaniment of cie K622 - Mié Coquempot in 2022 Coproducers Paris Réseau Danse (Atelier de Paris / CDCN), micadanses, L'étoile du nord, Le Regard du Cygne, Collectif 12, Les Petites Scènes Ouvertes, Le Gymnase CDCN, Roubaix Hauts-de-France, 3 bis F, Centre d'Arts Contemporains, Le pôle chorégraphique de Royaumont, L'Échangeur CDCN Hauts-de-France, Le Manège, Scène Nationale de Reims With the support of DRAC Île-de-France, Région Île-de-France Sponsorship from La Caisse des Dépôts

Marco da Silva Ferreira – Collection tout-terrain du CCN de Caen en Normandie

Fantasia minor

Fri 19.09 20:00

Théâtre Jean Marais, Saint-Fons

Sat 20.09 16:00

La Machinerie - Bizarre !, Vénissieux

Outdoor programming as part of La Machinerie's back-to-school celebration.

Wed 01.10 20:00

La Mouche, Saint-Genis-Laval

Around the region

Sat 13.09 18:00

Val des Chenevières, L'Arbresle / Éveux

As part of the artistic trail « Les Murmures du temps »

Piece for 2 dancers
2022 – 30 min

10 +

The virtuoso flair of two young urban dancers responds to the intensity of a Schubert composition for piano four hands, in a fantasia by Marco da Silva Ferreira, a self-taught choreographer with a club background and master of genre mash-ups.

Graced with a warm, teasing rapport, like brother and sister, Chloé Robidoux and Anka Postic met through dance and have known each other since childhood. Wearing caps, see-through white shorts and T-shirts, and heavy black boots, they pogo around the stage as if in a boxing ring. The performers apparent twinhood was the starting-point for this *Fantasia minor* by da Silva Ferreira, who took Schubert's final composition, Fantasy in F Minor, and remixed it with an electro flavour. Floor striking, oneupmanship, leg play, cutting gestures: the two dancers, whose sounds resonate like a single body, detonate the massive energy typical of battles – a format the Portuguese choreographer cherishes. He is self-taught; clubs and the street were his school. His dance-writing, consistently at the leading-edge of genres, readily blends house and hip-hop, or dancehall and classical, injecting the dance with a sense of vibrant urgency.

As part of the Collection tout-terrain du CCN de Caen en Normandie Conception and choreography Marco da Silva Ferreira Performed by Anka Postic and Chloé Robidoux Sound concept and design Rui Lima and Sérgio Martins, based on *Fantasia in F minor* by Franz Schubert (Pianists Lígia Madeira and Luís Duarte Recording and mixing Suse Ribeiro) Lighting design Marco da Silva Ferreira in collaboration with Florent Beauruelle and Valentin Pasquet Costumes Aleksandar Protic Assistant choreographer Elsa Dumontel Stage manager (alternating) Florent Beauruelle or Nicolas Bordes or Jérôme Houles or Valentin Pasquet

Executive producer Centre Chorégraphique National de Caen en Normandie Coproducers Le Trident, scène nationale de Cherbourg-en-Cotentin, TANDEM Scène nationale Arras-Douai, Culture Commune, scène nationale du bassin minier du Pas-de-Calais, Espace 1789, scène conventionnée d'intérêt national pour la danse de Saint-Ouen, Atelier de Paris / CDCN With the support of Ministère de la Culture « dispositif Résidence d'Artiste associé » - Drac Normandie, du Département du Calvados dans le cadre d'une résidence décentralisée au sein de la Communauté de communes Terre d'Auge, de la Caisse des Dépôts et de l'Institut français dans le cadre de la Saison France-Portugal 2022 Studio loan studio La Bibi, Caen. The Centre Chorégraphique National de Caen en Normandie is funded by the Ministère de la Culture – DRAC Normandie, Région Normandie, Ville de Caen, Département du Calvados, Département de la Manche, and Département de l'Orne. It also receives support from the Institut français for some of its international tours.

BY THE SAME ARTIST

F*cking Future → p. 62



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Statement of intent

Fantasia minor, a title borrowed from the piano lexicon, stems from Marco da Silva Ferreira's meeting with Chloé Robidoux and Anka Postic, young dancers from Caen who both have a background in urban dance (hip-hop, dancehall, house dance). The piece is their response to a proposal by the Centre Chorégraphique National de Caen en Normandie to devise a work able to be performed in very different locations: with an easily adaptable 4 x 4 metre stage, *Fantasia minor* can easily be performed in- or outdoors, in theatres or gardens, squares, etc. The stage space requires the dancers to remain in close proximity – something they must cope with and negotiate. This space-sharing between two people also applies to the work's soundtrack: Franz Schubert's *Fantasia in F minor*, op. 103, for piano four hands, directly echoes the dancers' four feet in this extremely confined space.

The performance begins in virtuoso, quasi-victorious style, but the choreography gradually reveals other sensibilities. The music segues from mood to mood, enabling the dancers to oscillate between these sensibilities – variations amplified by their hard-tipped boots. Treated like ballet pointe shoes throughout, they lend the dancers a heavier outline, rooted in the floor. The duet is built around this disconnect between the feet forcefully, confidently striking the stage and the quasi-crystalline piqué of classical ballet. Absurdity and virtuosity provide the springboard for an aesthetic, technical and personal rediscovery.

For Marco da Silva Ferreira, an associate artist at the CCN of Caen from 2019 to 2021, *Fantasia minor* "is a sort of rite of passage, an idea underscored by the *Fantasia in F Minor*, the last piece that Schubert composed, at the age of 31, as if it foretold another rite of passage".

Marco da Silva Ferreira

Born in 1986 in Santa Maria da Feira, Portugal, Marco da Silva Ferreira holds a physiotherapy degree from the Instituto Piaget in Gaia. A professional performer since 2008, Marco da Silva Ferreira has danced for André Mesquita, Hofesh Shechter, Sylvia Rijmer, Tiago Guedes, Victor Hugo Pontes and Paulo Ribeiro, among others. He worked as Victor Hugo Pontes' artistic assistant on *Fall and Se alguma vez precisares da minha vida, vem e toma-a* (both in 2014), then as assistant choreographer on Mala Voadora's theatrical staging of *Hamlet*.

As a choreographer, he created *Nevoeiro 21, Réplica ... éplica ...éplica* (2013); then in the same year, he was named Best Young Portuguese Artist for *Hu(r)mano* (2014), which catapulted him onto the international scene. This was followed by *BROTHER* (2016), created at the Teatro Municipal in Porto and presented at the 2018 Lyon Biennale de la danse; *Bisonte* (2019), also created at the Teatro Municipal before performances in Lisbon, Brussels and across France; and then *SIRI* (2021) co-created with film-maker Jorge Jacome. Da Silva Ferreira was an associate artist in 2018-2019 at the Teatro Municipal in Porto; then in 2019-2021 at the Centre Chorégraphique National (CCN) in Caen. It was for the Tout-terrain collection of productions delegated by the CCN in Caen – reflecting its wish to reach out into venues and areas with little exposure to dance – that Marco da Silva Ferreira created *Fantasia minor* in 2022.

His choreographic work has developed around urban practices, as he continues to reflect on the meaning of today's emerging dances.

Collectif ÈS – CCNO

Jackpot

| | | |
|---|-------|-------|
| Sun | 21.09 | 16:00 |
| 📍 La Mouche, Saint-Genis-Laval | | |
| Thu | 02.10 | 20:00 |
| 📍 Salle Georges Brassens, Givors | | |
| Full price | | 15€ |
| Reduced price | | 10€ |
| Half price | | 7,50€ |
| Thu | 09.10 | 20:00 |
| 📍 Centre culturel Charlie Chaplin, Vaulx-en-Velin | | |
| Full price | | 13€ |
| Reduced price | | 10€ |
| Half price | | 6,50€ |

Around the region

| | | |
|-----|-------|-------|
| Fri | 26.09 | 18:00 |
| Fri | 26.09 | 20:30 |

📍 Salle Fontalon, Roanne

Tickets available through the Théâtre de Roanne

Piece for 4 dancers
2024 – 1h

All ages

The jackpot is a combination of symbols with which you win the grand prize, easily and quickly. And what if we reversed what's at stake, just to see: what would we gain by losing? In *Jackpot*, Collectif ES invites the audience into a participatory experiment that mixes dance and gambling, and where failure becomes a creative engine. Not a proper lecture, or a game, or a traditional show, *Jackpot* shakes up expectations and conventions. The piece is based on interaction between the spectators and artists, transforming the show into a group experience where each failure becomes a chance to revisit the collective's history, offering sharp insights into the creative process. Splicing performance and gambling, Jackpot explores cooperation, the absence of rules, and the search for collective strategies, while encouraging the audience to look at dance differently.

Concept and direction Collectif ÈS Performers Adriano Coletta, Sidonie Duret, Jeremy Martinez, Emilie Szikora Production & administration Raphaëlle Gogny Aurélien Le Glaunec Acknowledgements Olivia Grandville, La Tierce, Maison de la danse de Lyon, Sophie Lebre, Wilfrid Haberey

Coproducers Mille Plateaux - CCN La Rochelle. The Collectif ÈS has received support from the DRAC Auvergne-Rhône-Alpes and the Région Auvergne-Rhône-Alpes as part of the funding for artistic teams. The Centre Chorégraphique National d'Orléans, directed by Collectif ÈS, is supported by the ministère de la Culture – DRAC Centre-Val de Loire, the Ville d'Orléans, the Région Centre-Val de Loire, and the Conseil départemental du Loiret. It also receives support from the Institut français – Ministry of Foreign Affairs for its international tours.

BY THE SAME ARTISTS

About Lambada → p. 60



© Collectif ÈS

Statement of intent

Jackpot is a hybrid: it blends performance and participation without ever really being a lecture, a game or a conventional show. It's presented as a retrospective of Collectif ÈS since 2014, at the intersection of performative and participatory formats. The audience are seated on three sides of the stage, while with the artists are positioned on the rear side of the space with a small table, a computer, a mixing desk and two microphones. The centre of the space is empty. The audience are invited to take part in a group experiment that involves counting up to 100, without any preparation or prior discussion, and with each person speaking in turn. If several voices speak at once, the group must start again. Whenever a mistake occurs, an extract from a piece in the collective's repertoire between 2014 and 2023 is performed. The experience only ends when the fateful number is reached, so the runtime can vary: a few minutes or a few hours, or even days. In practice, though, *Jackpot* lasts between 45 and 55 minutes, and the core intention is to offer a fun approach to live entertainment. It incorporates 16 extracts from the collective's repertoire. Each extract, lasting between 20 seconds and four minutes 40, is accompanied by a live commentary by the other performers. Through these commentaries, information is shared on how the piece was created, how they feel on stage, as well as details on the set, lighting and costumes. The purpose of this is to recreate a landscape, activate the spectators' imagination, and promote their immersion in this collective work. The goal of *Jackpot* lies not in reaching the exact number, but in jointly searching for strategies to do so. The lack of external rules prompts the group to set its own rules as the experiment progresses, spotlighting the cooperative dynamic. Each participant takes part in the experiment, contributing to an experience that is both individual and collective, where decisions emerge naturally from the interaction and joint practice.

Collectif ÈS

While training at the Conservatoire National Supérieur de Musique et de Danse in Lyon, Sidonie Duret, Jeremy Martinez and Emilie Szikora decided to get together to jointly devise artistic projects. Since 2011, this trio of thirtysomethings has been developing dance that experiments with the collective as a creative process, taking over spaces where bodies communicate and exude the pleasure of being together. Since their first piece, improbably titled *Hippopotomonstrosesquippedaliophobie* (2014), they have co-created works by taking on – not without a dose of self-mockery – themes such as interchangeability, (*Jean-Yves, Patrick et Corinne*, 2017), group solos (*1ère Mondiale*, 2019), disagreement (*Fiasco*, 2021), utopia (*Shot*, 2022), interdependency (*About Lambada*, 2025) and the legacy of pop-culture references (*I wanna dance with somebody*, 2016; *Karaodance*, 2018; *Loto 3000*, 2020; and *Jackpot*, 2024). On 1 January 2025, Collectif ÈS was appointed to head the Centre Chorégraphique National in Orleans.

Yuval Pick

Into the Silence

| | | |
|-----|-------|-------|
| Tue | 23.09 | 19:00 |
| Wed | 24.09 | 20:00 |

📍 Théâtre de La Renaissance,
Oullins-Pierre-Bénite

Piece for 3 performers (1 duet and 1 solo)
2024 – 50 min

14 +

Amid an architecture of light lines and Bach’s virtuoso harmonies, a duet for female dancers and a solitary man venture out Into the Silence. A search for harmony and serenity, rather than for the void.

Yuval Pick keeps on coming back to Bach. After *PlayBach* and *Vocabulary of Need*, he is now crafting a fresh conversation with the grandmaster of the fugue and counterpoint, and this time has picked the über-famous *Goldberg Variations*. Since dance leads to music, and not the reverse, the choreographer has chosen a most particular interpretation – that of Rosalyn Tureck, whose slower tempo leaves more intervals into which movement can slip. Comprising a male solo followed by a female duet, *Into the Silence* heads off more in search of quietude than of silence. Wholly composed using the *Practice* method, which the former head of the Centre Chorégraphique National de Rillieux-la-Pape developed more than 10 years ago, his new piece deploys a suspended vocabulary of rose-like rotations, weight transfers and elegant bounces. In mirror formation, attracting or repelling each other like magnets, the performers strive to match their rhythms and, reaching beyond their differences, achieve harmony.

Co-hosted by Théâtre de La Renaissance

Choreography Yuval Pick Choreographic assistant Sharon Eskenazi Performers Guillaume Forestier (solo), Noémie De Almeida Ferreira and Madoka Kobayashi (duet) Music Jean-Sébastien Bach Sound technician Pierre-Jean Heude Lighting Sébastien Lefèvre Costumes Gabrielle Marty Assisted by Florence Bertrand Outside eye Julie Guibert

Production CCNR/Yuval Pick Coproducer Scenario Pubblico - Compagnia Zappalà Danza, Catane (Italie) Residency L'Échappée - Médiathèque de Rillieux-la-Pape

AROUND THE SHOW
23 Sept
Post-show talk
26 Sept à 18:30
Participatory dance event open to all with Yuval Pick, based on his Practice method. Part of Les Rues sonores, organised by Théâtre de La Renaissance
→ Place de la Convention, Oullins-Pierre-Bénite
Free

TOUR DATES
[2025]
Ded → *There is a blue Bird in My heart* avec la formation Maslool tel-Aviv (IS)
[2026]
Feb → Festival Faits d'hiver, Paris et Île-de-France (FR)



© Sébastien Erôme

Statement of intent

Like a leitmotiv and a centre of gravity, the music of Johann Sebastian Bach is once again behind Yuval Pick’s latest creation, *Into the Silence*. Here, he wanted to make the content and philosophy of his own method, *Practice*, central to his choreographic investigations, by having it interact with existing music. This new opus strives for a peaceful harmony, a consonance between bodies, which the choreographer describes as “into peace”. In this piece, Pick wanted to craft a special, candid concord between the expressive quality of the bodies and an existing musical composition. Drawing inspiration from the celebrated *Goldberg Variations*, the choreographer has taken a compositional approach that responds to the intervals produced by the sensitive performance of American pianist Rosalyn Tureck. Built around a female duet and a male solo, *Into the Silence* seeks to make visible the multiplicity of a dancing body, in a set-free space structured by trajectories of light.

Yuval Pick

In just a few years, Yuval Pick has established a unique choreographic style, free from all the influences that have informed his career. From piece to piece, he continually deepens his approach to the relationship between movement and music. He constructs original dialogues, blends rhythmic elements and rearranges spaces. In his approach, no material is subservient or unreceptive to the others. Head of the CCN de Rillieux-la-Pape from 2011 to 2024, Pick has a long track record as a performer, educator and choreographer. After training at the Bat-Dor Dance School in Tel Aviv, he joined Batsheva Dance Company in 1991; then left in 1995 to embark on an international career with artists such as Tero Saarinen, Carolyn Carlson and Russell Maliphant. He joined the Ballet de l’Opéra National de Lyon in 1999 before founding his own company, The Guests, in 2002. He began to make works notable for their elaborate scoring of movement, accompanied by major collaborations with composers; and in which, in a kind of ritual, dance proposes a constantly-challenged balance between individual and group. His creative process is based on the *Practice* method, which he developed to explore the body’s expressive potential and to feed a ‘space-in-between’ – a source of play and freedom. In January 2025 he founded a new company, Lignes Sauvages, with which he is writing a new chapter of his artistic practice. He is becoming a companion artist of the Théâtre de la Renaissance in Oullins for the 2025-2026 and 2026-2027 seasons. “My research is guided by the idea that each human being has innate knowledge that dance has the power to unveil.”

Yuval Pick

| | |
|---------------|-----|
| Full price | 28€ |
| Reduced price | 22€ |
| Half price | 14€ |

Idio Chichava

Vagabundus

| | | |
|-----|-------|-------|
| Wed | 24.09 | 20:30 |
| Thu | 25.09 | 20:30 |
| Fri | 26.09 | 20:30 |

📍 Radiant-Bellevue, Caluire-et-Cuire

| | |
|---------------|--------|
| Full price | 25€ |
| Reduced price | 20€ |
| Half price | 12,50€ |

Around the region

| | | |
|------|-------|-------|
| Tues | 07.10 | 20:00 |
|------|-------|-------|

📍 Théâtre de Cusset

Tickets and prices through partner venues

Piece for 13 dancers
2022 – 1h10
14 +

Dance to exist, sing to resist. In *Vagabundus*, Mozambican choreographer Idio Chichava serves up a compelling work where migration and identity are attuned to the rhythm of moving bodies. Thirteen tireless dancers examine the things that bind us: collective energy, the memory of origins and the power of sharing. Migration is as old as humankind, but how do we truly perceive it? Through song and dance, the performers offer a life story: life as a perpetual journey where we come together and live in a group, a collective, a community. Inspired by the migratory movements and ritual dances of the Makondé ethnic group, who live in Mozambique and the neighbouring countries, Chichava weaves dance, voices and symbolism into *Vagabundus*, creating potent and melodic narratives about the many faces of migration. It is a statistic, an emergency, a trend, and a border control; but above all, it is much more than a natural human instinct. The migrant is today's nomad, the settler, the discoverer, but also the contemporary wanderer – a vagabond, an idler, a bandit.

Co-hosted by Radiant-Bellevue
With the support of the Franco-Mozambican Cultural Center

Company Converge+ Concept and choreography Idio Chichava Performers Açucena Chemane, Arminda Teimezira, Calton Muholove, Cristina Matola, Fernando Machaleie, Judite Novela, Mauro Sigauque, Martins Tuvanji, Nilégio Cossa, Osvaldo Passirivo, Patrick Manuel Siteo, Stela Matsombe, Vasco Siteo Lighting Phayra Baloi Costumes Idio Chichava Production and touring direction Silvana Pombal

Production Yodine Produções Partners Teatro Cine Scala, Companhia Nacional de Canto e Dança (CNCND) KINANI – Plataforma Internacional de Dança Contemporânea One Dance

À TOI !

Vagabundus is the show selected by the artistic youth ommittee À TOI !. To help the audience engage with the show, the À TOI ! group welcomes the spectators on each performance night with interpretative tools that they have designed specially.



© Mariano Silva

Statement of intent

Migration is as old as the world, but is it truly understood? Often we conceptualize it through words – turning it into a statistic, an emergency, a trend, a matter of border control – yet before all of that, it is a natural human impulse. The migrant is today's nomad, the settler, the discoverer, but also today's vagabond – a wanderer, an idler, a brigand. Mozambican choreographer Idio Chichava presents migration through the prism of the body. To build the choreography, he draws inspiration from the dance ritual of the Makonde people living in Mozambique and neighboring countries and the concept of fusion between dance and song, where the human body becomes a global body. According to Chichava, only a body that simultaneously dances and sings can fully express itself and exist in synergy with others. He considers this global body a natural but forgotten human condition, and thus, carves a path toward it on stage. *Vagabundus* is a performance in which 13 dancers never stop dancing and singing old and current Mozambican songs, gospel and baroque motifs, baring their souls. The explosive impact of dance and voices needs no sets, elaborate costumes, or lighting effects to touch the audience. The only props are possessions and objects that each dancer keeps as a memento. The ritual steps and movements break down into component parts that are reconnected in a narrative of life; life as a constant journey, of coming together and being together in a group, a collective, a community. *Vagabundus* is therefore not a collection but a growing progression of dances imbued with origins, heritage, and identity, and of songs that tell personal stories. It is a path to the global body – from inside the sheath of flesh comes the energetic charge that unleashes our full capacity.

Idio Chichava

Idio Chichava is a Mozambican dancer, choreographer and artistic director. In 2000 he began dancing in a traditional dance group, then he initially came into contact with contemporary dance through Culturarte, the first contemporary dance company in Mozambique and Danças na Cidade. During a stay in Belgium, he attended courses at the School of Parts. Years later, he joined the Kublai Khan investigations company in France. After a long career in France, he returned to his hometown, Maputo, where he founded the company Converge+ and began working actively to promote creative exchange and dance lessons for communities and presentation of performances in public spaces. His contributions to multidisciplinary productions and creative collaborations have focused on opening spaces in which everyone can explore their inner world and coexistence with other people. Chichava, assistant curator of the multidisciplinary platform KINANI and curator of Dance Week- 2022, is also one of the producers of the Traditional Music Festival-Raiz in Maputo. Among his individual projects are the pieces *Veridicidade*, *Xithukulumukumba*, *Xiquelene*, *Inkino*, *Intolerância*, *Sentido Único*, *Yellow Fat Chaos!*, as well as presentations in public spaces, museums, galleries and more. As a dancer and choreographer, he has worked with several artists, including Panaibra Gabriel, Lia Rodrigues, Horacio Macuacua, Cristina Moura, Thomas Hauert, David Zambrano, Frank Micheletti, Boyzie Cekwana, Qudus Onikeku, Marcel Gbefa, Djodjo Kasadi, Faustin Lienkula et al. He participated in artistic residencies and tours in more than 30 countries in Europe, Asia and Africa. Awarded with the French State Diploma, Chichava lives between Mozambique and France, where he has collaborated in the choreography of the French company Kubilai Khan Investigations since 2005.

Luiz de Abreu & Calixto Neto

O Samba do Crioulo Doido

| | | |
|-----|-------|-------|
| Thu | 25.09 | 19:00 |
| Fri | 26.09 | 19:00 |

♀ TNG – Les Ateliers Presqu’île, Lyon 2

Piece for 1 dancer – Restaged in 2020
25 min + 15 min

16 +

NB: contains scenes with full nudity

Post-show screening of *O Samba do Crioulo Doido : règle et compas* (15 min), about Luiz de Abreu’s transmission of his piece to Calixto Neto.

In this radical and urgently-needed solo, Calixto Neto dismantles racist clichés one at a time. Flipping the body from object to subject, *O Samba do Crioulo Doido* charts the trajectory of an emancipation through subversion.

Against a lit backdrop of Brazilian flags, the rangy silhouette of a man in high-heeled boots stands out. Before doing a few recognisable samba steps in lascivious slow motion, the dancer pauses to take some deep breaths that reach right to his fingertips. In a country plagued by homophobia and racism, being black, queer and alive is perhaps a victory in itself. But if reduced to this desolate life, one does not yet exist freely. Created by Luiz de Abreu in 2004 amid a democratic upsurge, and transmitted to the performer Calixto Neto two years after Bolsonaro came to power, *O Samba do Crioulo Doido* choreographs the trajectory of an emancipation. One by one, the clichés that cling to the skin of racialised people – who are exoticised, turned into a fantasy, animalised, or viewed with contempt – are embodied so that they may be more effectively undermined with scathingly mischievous humour. A radical and subversive solo, now more necessary than ever.

Co-hosted by Théâtre Nouvelle Génération - CDN de Lyon
As part of the 2025 Brazil-France Cultural Year
With the support of the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government

Artistic direction Calixto Neto Performer Calixto Neto Music Luiz de Abreu, Teo Ponciano Scenography Luiz de Abreu Artistic collaboration Jackeline Elesbão, Pedro Ivo Santos, Fabricia Martins Costume design Luiz de Abreu Lighting design Luiz de Abreu, Alessandra Domingues General stage manager Emmanuel Gary Production and distribution Julie Le Gall Production assistant Michael Summers

Production delegated to CN D Centre national de la danse during the 2020 restaging and until March 2022, from April 2022, production delegated to VOA Coproducers Centre Chorégraphique National d’Orléans, Charleroi danse, Teatro Municipal do Porto Restagin residencies at Casa Charriot, Espaço Xisto Bahia, Casa Rosada. *O Samba do Crioulo Doido* was initially created in 2004, as part of the Rumos Itaú Cultural programme. Compagnie VOA is supported by DRAC île-de-France.

RELATED EVENTS
26 Sept
Training with Calixto Neto
→ p. 127



© Marc Damage

Statement of intent

Faced with an urgent need to address the issue of decolonialisation, and to question the legacy of slavery and the dominance relations it perpetuates, the solo *O Samba do Crioulo Doido*, conceived and danced by Luiz de Abreu then transmitted to Calixto Neto, deconstructs representations of the black body in Brazilian culture. By having Calixto Neto act out the stereotypes related to representation of the black body, which are deeply rooted in Brazil and shackle it to an exotic and eroticised imagination, Luiz de Abreu turns the racist cliché against itself. In semi-darkness, Neto’s black body makes broad brushstrokes, exaggerating and parodying to poke fun at how the collective unconscious assigns identities. Luiz de Abreu’s score parodies the carnival and classical ballet in equal measure, displacing cultural signs to reveal their underlying mechanisms. The frontal exposure and the stark set bespeak the radicality of the message, while transgressive and cutting humour takes the edge off the violent critique. Penis tricks, belly ripples, buttock shakes – the playful, entertaining body is pruned back to its plain materiality, reaching beyond symbolism: the material of a subordinate body that self-sources what it needs to emancipate itself. Here, dance become the instrument of a physical liberation with emancipating effects; a scream through which object-body becomes subject-body. In this new solo version, Luiz de Abreu and Calixto Neto worked on developing a transmissive language. Through orality, they developed methods for producing black-body knowledge and conveying it from one black body to the next. *O Samba do Crioulo Doido* thus affirms dance as a tool of physical and political liberation – a scream echoing the shift from dominated body to sovereign body.

Luiz de Abreu

Born in Minas Gerais state, Brazil, Luiz de Abreu discovered dance in the 1960s through the rituals of umbanda, an Afro-Brazilian religion. A choreographer and performer, he graduated from the Angel Vianna contemporary dance school in Rio de Janeiro, and holds a master’s degree from the University of Uberlândia in Minas Gerais. His pieces, which focus chiefly on exploring stereotypes related to the black body, have been performed in France, Germany, Portugal, Croatia, Cuba, Spain and Brazil, where he lives and works. *O Samba do Crioulo Doido* is in the Centre Pompidou’s dance-video collection.

Calixto Neto

Born in Recife, Brazil, Calixto Neto trained in theatre at the Federal University of Pernambuco, then in dance with Grupo Experimental in Recife. He settled in France in 2013 and joined the ex.e.r.ce master’s programme in choreography at the CCN de Montpellier, where he created the solo petites explosions and the duet Pipoca with Bruno Freire. His work is informed by an interest for ‘peripheral’ dances, on the margins of institutional circuits, which yielded oh!rage in 2018. A former member of Lia Rodrigues’ company (2007-2013), he has also collaborated with Anne Collod, Mette Ingvartsen, Ève Magot and Luiz de Abreu, whose famous piece *O Samba do Crioulo Doido* he took over in 2020 at the Panorama festival at the CN D in Pantin. In parallel, he made the films *O Samba do Crioulo Doido: règle et compas* and *Pro Futuro Quilombo*. In 2021, he created *Outrar* in conjunction with Lia Rodrigues; and his first group piece, *Feljoada*. In 2023, he created the solo *IL FAUX* at the Kunstenfestivaldesarts, and is currently preparing a new piece for four dancers and two pianists, which will premiere in October 2025 at the Points Communs venue as part of the Festival d’Automne in Paris. Calixto Neto is an associate artist at Points Communs, Scène Nationale de Cergy-Pontoise / Val d’Oise (2024-2026).



[Saint-Nazaire]

Leïla Ka

Maldonne

| | | |
|---|-------|--------|
| Thu | 25.09 | 20:30 |
| 📍 Le Toboggan, Décines-Charpieu | | |
| Tickets and prices through partner venues | | |
| Thu | 16.10 | 20:30 |
| 📍 L'Atrium, Tassin la Demi-Lune | | |
| Full price | | 25€ |
| Reduced price | | 20€ |
| Half price | | 12,50€ |

Around the region

| | | |
|--|-------|-------|
| Thu | 02.10 | 20:00 |
| 📍 Dôme Théâtre, Albertville | | |
| Sat | 04.10 | 20:00 |
| 📍 Salle Léon Curral, Sallanches | | |
| Sat | 11.10 | 20:30 |
| 📍 Le Vellein, scènes de la CAPI, Villefontaine | | |

Piece for 5 dancers
2023 – 55 min
(14 +)

Five women, forty dresses and a multitude of stories. In *Maldonne*, Leïla Ka continues to explore womanhood in this poetic yet percussive piece. The bodies – imprisoned or amplified by dresses alternately dazzling, stifling or rebellious – pulsate, struggle and break free in a hymn to freedom, a vibrant rush towards emancipation. After a notable trilogy, Leïla Ka has composed her first group piece, turning the stage into a land of metamorphoses. Wedding dresses, ball gowns, dressing gowns and dresses for everyday life are strewn across the space – identities to slip into, truly inhabit, or reject. The five dancers go on an intense journey through euphoria, rebelliousness and fragility to the rhythms of electronic beats, Baroque melodies and pop songs. Powered by a raw energy, they transform the stage into a sensitive, fervent manifesto on the female condition.

Choreography Leïla Ka Performers (alternating) Océane Crouzier, Jane Fournier Dumet, Leïla Ka, Jade Logmo, Justine Agator, Adèle Bonduelle, Lise Messina, Flore Ruiz Choreographic assistant Jane Fournier Dumet Lighting design Laurent Fallot Lighting technicians Laurent Fallot, Clara Coll Bigot Sound Rodrig De Sa

Production CENTQUATRE-PARIS et Cie Leïla Ka Coproducers La Garance – Scène nationale de Cavaillon, Théâtre Malakoff – Scène nationale, Théâtre d'Angoulême – Scène nationale, Théâtre de Suresnes Jean Vilar – festival Suresnes Cités Danse 2024, Centre Chorégraphique National d'Orléans – Direction Maud Le Pladec, Centre Chorégraphique National – Ballet de Lorraine direction Petter Jacobsson dans le cadre de l'Accueil-studio, Les Quinconces et L'Espal – Scène nationale du Mans, Espaces Pluriels – Scène conventionnée d'intérêt national Art et création – Danse de Pau, La Manufacture – CDCN Nouvelle-Aquitaine Bordeaux/La Rochelle, La Passerelle – Scène nationale de Saint-Brieuc, Fondation Royaumont, Espace 1789 – Scène conventionnée d'intérêt national Art et création pour la danse de Saint-Ouen Financial support Le Quatrain – équipement culturel de Clisson Sèvre et Maine Agglo, Ville de Gouesnou – Centre Henri Queffélec Sponsorship Caisse des Dépôts Residency support Fondation Royaumont / Fondation d'entreprise Hermès. Leïla Ka is associate artist at CENTQUATRE-PARIS, and a featured artist at La Garance, scène nationale de Cavaillon, at MC2, scène nationale de Grenoble. The company has been supported by the BNP Paribas Foundation since 2024.



© Montia Pavoni

Statement of intent

Five female dancers perform in forty different dresses – evening dresses, wedding dresses, night dresses, casual dresses and ball dresses. Sequined, long, puffy, fitted and oversized. Dresses that fly, that shine, that burst, that spin, that trail on the ground or fall. Maldonne is a highly evocative piece that explores the fragilities, rebellion and multiple identities that co-exist within femininity.

Leïla Ka

“Her success is mirrored by phenomenal sold-out tours: she is currently the most popular young choreographer with over a hundred dates a year”¹

Leïla Ka has managed to impose her combative energy in just a few years. At once powerfully theatrical and fearsomely precise, her dance grabs you by the gut. Following the international success of her first three multi-award-winning pieces, the solos and duets *Pode ser / You're the one we love / Bouffées* Leïla Ka has created *Maldonne*, a group piece nominated for the International Dance Prize 2025 at Saddler's Wells in London. Entering through the doors of urban dance, the young woman did not go to school, charting a course off the beaten track of academism. After performing in Maguy Marin's celebrated piece *May B*, Leïla Ka went on to create her own choreography, drawing on her urban and contemporary influences. Leïla Ka is associate artist at La Garance – Scène nationale de Cavaillon, associate artist at DSN, scène nationale de Dieppe, at la MC2, scène nationale de Grenoble.

¹ Le Monde



© Woods at Juidans © Fleur Mulder

PUBLIC SPACES

Free performances in public spaces

PUBLIC SPACES

Volmir Cordeiro

RUE

| | | |
|--|-------|-------|
| Sat | 06.09 | 14:30 |
| 📍 Place de la République, Lyon 2 | | |
| Fri | 12.09 | 17:00 |
| 📍 Place Charles Béraudier, Lyon 3 <small>With the support of LPA Mobilités and SPL Lyon Part Dieu</small> | | |
| Sat | 13.09 | 14:00 |
| 📍 Place Paul Duquaire, Lyon 5 | | |
| Sun | 14.09 | 12:00 |
| 📍 Place de la Croix-Rousse, Lyon 4 | | |

Piece for 1 dancer and 1 percussionist
2015 – 60 min
All ages

No one can disregard the street; it is everyone’s business. A place of a thousand faces, which Brazilian choreographer Volmir Cordeiro has chosen to embody in a percussive solo fuelled by the rhythms of Washington Timbó. Together they seal a pact with the drifters, the demonstrators and the passers-by.

The street – a refuge for some, synonymous with violence for others – is a place where people protest, transact, roam and socialise. For this third part of a triptych begun with *Ciel* and *Inês*, Cordeiro takes over the space in a 2015 solo that has come to epitomise his explosive style of dance. Subtextually, *Rue* is also a response to Bertolt Brecht’s short poems about war. In a black T-shirt which may be dressing him or laying him bare, the body of the Brazilian dancer and choreographer becomes a stage for these epigrams. His dance embodies them – one at a time and sometimes all at once – as it fuses with Washington Timbó’s percussive beats. Dictatorship, work, effort, negation, repulsion, samba, weapons, capoeira, the sea, wandering, dogs, pain, running away – Volmir Cordeiro’s street is always a teeming multitude.

As part of the 2025 Brazil-France Cultural Year
With the support of the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government

Choreography and performance Volmir Cordeiro Percussion Washington Timbó Costumes Volmir Cordeiro Seamstress Vinca Alonso Administration Doriane Troubouli Development collaboration Audrey Chazelle Production officer Daphnée Gonçalves

Production Donna Volcan Coproducer Ménagerie de Verre With the support of Musée du Louvre, Laboratoires d'Aubervilliers, CN D - Centre National de la Danse, ICI - CCN Montpellier / Languedoc-Roussillon

RELATED EVENTS

13 Sept
Training with Volmir Cordeiro
→ p. 127



© Bruno Simão

Statement of intent

“The street is an opening onto others. The street invents languages and types, it accommodates the wretched and lends its scenery to artists who treat it as a refuge. Wandering is an excellent street invention. The street invented class, race, anxiety and blood. We can never escape the street, we all know it. It brings people together, in sordid protests, it’s there for us; and when we’re in the street, we think we can act as a ‘we’. But that is a lie. The street selects, restricts, prevents, divides and dictates. The street is not a road, the street doesn’t want the world. It stays in the city. And in the city, there are loads of poets. All the poems get pulverised. Wrinkles. Streets are like a face’s wrinkles: the streets of the face, the wrinkles of the ground. If I say the street knits with the sky, it’s no exaggeration: they both have that incredible ability to feel things, beings, poor materials. To strip themselves bare. The street I want to show you is the one that heads out to hunt tirelessly for the dream the buildings stole from us.”

Volmir Cordeiro

Volmir Cordeiro

Volmir Cordeiro is a Brazilian choreographer, dancer and teacher-researcher. He first studied theatre, then worked with Brazilian choreographers Alejandro Ahmed, Cristina Moura and Lia Rodrigues. In 2011, he joined the Essais training course at the Centre National de Danse Contemporaine in Angers, France, where he earned a master’s degree in performance and choreography. In Europe, he performed in pieces by Xavier Le Roy, Emmanuelle Huynh, Vera Mantero, Nadia Lauro & Zenna Parkins, Lâtifa Laâbissi and Rodrigo García. As a choreographer, he created a first cycle of work comprising three solos, including *Rue* (2015) with percussion by Washington Timbó created at the Musée du Louvre in conjunction with FIAC (international contemporary art fair). In 2017 he created *L’œil la bouche et le reste*. In 2019, he presented *Trottoir* with Washington Timbó at the Actoral festival in Marseille and the Festival d’Automne in Paris. In 2021, he made the duet *Métropole* with percussionist Philippe Foch. An invitation from Lia Rodrigues prompted his solo *Outrar* (2021) for the Kunstenfestivaldesarts. In 2022 he created *Érosion* for the dancers of the CCN - Ballet de Lorraine. That year, he also transmitted an extract of *L’œil la bouche et le reste* to Cie Catalyse, a company of disabled professional actors. In 2023 Cordeiro created Abri, a piece for eight performers and Washington Timbó, for the Biennale du Val de Marne in Vitry; and *Queimada*, a piece for 33 performers from the Université de Poitiers. In 2024, he made a piece for the students of the CNSMD de Paris, and created a work for the students training at the ABC Atlantique Ballet Contemporain, part of La Rochelle metro area conservatoire. He teaches regularly in various dance training schools, and is the author of *Ex-Corpo*, a book devoted to marginal contemporary-dance figures and to the notion of the artist-researcher. In 2021, Cordeiro was awarded the Prix SACD for new dance talent. Founded by Volmir Cordeiro in 2018, Donna Volcan is a trans-disciplinary research lab where dancemaking, education and arts research intersect. The company acts as a vehicle for artists, researchers and other practitioners with a focus on its concerns. A recipient of development funding from DRAC Île-de-France, the company views the volcano – earth, fire, air and the life drive – as the foundation of new work. Creation and research are the volcano’s core; distribution and transmission; its eruption.

[Fortaleza]

Clarice Lima

Woods/Bosque

| | | |
|--|-------|---------------|
| Fri | 19.09 | 17:00 |
| 📍 Place Charles Béraudier, Lyon 3 <small>With the support of LPA Mobilités and SPL Lyon Part Dieu</small> | | |
| Sat | 20.09 | 15:00 |
| 📍 Musée des Confluences, Lyon 2 | | |
| Sat | 20.09 | 18:00 |
| 📍 Place des Terreaux, Lyon 1 | | |
| Around the region | | |
| 20 → 23.08 | | |
| 📍 Festival d'Aurillac | | |
| Sun | 21.09 | 14:30 + 16:30 |

📍 Musée gallo-romain, Saint-Romain-en-Gal

Piece for 2 dancers and 40 amateur participants
2021 – 30 min
All ages

Brasil Agora! Free French premiere

In a city that never stops, an ephemeral landscape comes to life. With *Woods/Bosque*, Clarice Lima orchestrates a monumental open-air performance, where bodies become forests and movements raise the alarm. The upside-down body inverts space and probes time. How far can the body resist? And how long can the forest survive?

Conceived as a poetic and militant statement, *Woods/Bosque* immerses its performers and local participants in an experience where they unite to embody a living forest, subject to the forces of time. Each of them explores their body's limits: struggling to cling on, falling then standing up again, they re-enact the cycle of nature in an exploration of resilience and mutual aid. Navigating between ascent and collapse, *Woods/Bosque* celebrates the power of the collective body and the need to resist together.

Co-hosted by Musée des Confluences
As part of the 2025 Brazil-France Cultural Year
With the support of the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government

Company FUTURA (Brésil) & Linha de Fuga (Portugal) Artistic direction Clarice Lima
Performers Aline Bonamin, Nina Fajdiga et jusqu'à 40 participant·es locaux·ales
Artistic collaboration Catarina Saraiva (dramaturg) Costumes Onono / Ad Ferrera, Wilson Ranieri, Sirley Ferreira and Maria Elizabete Vasconcelos

Production Linha de Fuga (Portugal) & FUTURA (Brazil) Coproducers Big Pulse Dance Alliance → New Baltic Dance (Lithuania), International Dance Festival TANEC PRAHA (Czech Republic), Sismògraf Dance Festival (Catalonia, Spain) et Julidans (Netherlands)
Co-funded by the Creative Europe programme of the European Union

| RELATED EVENTS | TOUR DATES |
|---|---|
| 16 Sept Training with Clarice Lima → p. 127 | 24 May - 1st June → Sesc Belenzinho, São Paulo (BR) 26-27 Sept → Bordeaux TBC (FR) |



© Chussei Jukemura

Statement of intent

Woods / Bosque is a monumental open-air performance involving a city's residents in a powerful collective gesture. Intended as an artistic call for an ecological reality check, the piece continues a line of research begun in 2009 with *The Treelogy*, which investigated how the body can withstand urban and climate-related upheavals. In *Woods / Bosque*, bodies hanging upside-down become a metaphor for a world racked by tension. The performance, to a minimalist and hypnotic dance score, fashions a living landscape in a state of constant flux. Each participant explores their own limits, in a precarious equilibrium between tenacity and breakdown. The stark yet striking scenography emphasises the strength of the collective and the need to help each other: no one leaves the space while a body is still standing.

At the intersection of dance and visual arts, *Woods / Bosque* transforms public space into an ecosystem that is both fragile and powerful. An invitation to rethink our relationship with nature, the body and community, the piece reminds us that the only way to resist is to resist together.

Clarice Lima

Clarice Lima (1983, Fortaleza/ Brazil) is a dancer, choreographer, teacher and director. She graduated from Amsterdam School of Arts/ MTD (2006, Netherlands) and her trajectory is marked by an intense artistic production. With her dance platform FUTURA she develops partnerships and creative strategies, moving between the languages of dance, performance and visual arts.



[Bourges]

Filipe Lourenço

Cheb

Free

Cheb in situ (30 min)

| | | |
|-----|-------|-------|
| Sat | 13.09 | 19:00 |
|-----|-------|-------|

📍 Halle Bernard Grosselin,
place de l'Industrie, Amplepuis

Tickets and prices on
ouestrhodanien.fr/Programme-culturelle

| | | |
|-----|-------|-------|
| Sun | 14.09 | 15:30 |
|-----|-------|-------|

📍 MAMC+, Saint-Étienne

Tickets and prices through partners venues

| | | |
|-----|-------|-------|
| Fri | 26.09 | 17:00 |
|-----|-------|-------|

📍 Place Charles Béraudier, Lyon 3

With the support of LPA Mobilités and SPL Lyon Part Dieu

| | | |
|-----|-------|-------|
| Sat | 27.09 | 14:30 |
|-----|-------|-------|

📍 Place Anatole France,
Oullins-Pierre-Bénite

Part of Les Rues sonores, organised by Théâtre de La Renaissance

| | | |
|-----|-------|-------|
| Sun | 28.09 | 15:00 |
|-----|-------|-------|

📍 Cité de la Gastronomie de Lyon
– Grand Hôtel-Dieu, Lyon 2

Cheb version plateau (60 min)

| | | |
|-----|-------|-------|
| Tue | 30.09 | 20:00 |
|-----|-------|-------|

📍 LUX scène nationale, Valence

Tickets and prices through partners venues

| | | |
|-----|-------|-------|
| Thu | 09.10 | 20:30 |
|-----|-------|-------|

📍 Les Quinconces - Théâtre de
Vals-les-Bains

Tickets and prices through partners venues

Piece for 2 dancers and 2 musicians

2023 All ages

Two dancers and two musicians conjure a conversation between the traditional music of the Maghreb and today's popular music, questioning how we relate to memory and community. In *Cheb*, Filipe Lourenço successfully gambles on an encounter between contemporary and ancient / traditional forms, and serves up dance that deals with otherness, in what feels like an act of faith.

Choreography Filipe Lourenço Performers Youness Aboulakoul or Jamil Attar and Kerem Gelebek Electronic musician/composer François Caffenne Instrumental musician/composer Nuri Artistic collaboration Deborah Lary Costume design Khalid Benghrib and Loren Palmer Lighting design Loren Michelle Palmer General and sound management Jean Philippe Borgogno or Christophe Chauvière Lighting management Manu Gary

Production Compagnie Filipe Lourenço / Association Plan-k Coproducers Maison de la culture de Seine-Saint-Denis (MC93), Centre Chorégraphique National de Nantes, Centre Chorégraphique National du Havre Normandie, Centre Chorégraphique National de Tours With the support of Théâtre Molière Sète, Ville de Bourges, Théâtre Louis Aragon Tremblay-en-France, Archipel de Thau, Maison de la Culture de Bourges - scène nationale, Théâtre d'Orléans, scène nationale, CND – Centre National de la Danse, ADAMI. The company Filipe Lourenço / Plan-K is supported through a long-term agreement with the ministère de la Culture et de la Communication – DRAC Centre–Val de Loire for the development of its projects. It has also received project funding from the Conseil Régional Centre–Val de Loire.

RELATED EVENTS

Training with Filipe Lourenço
→ p. 127

TOUR DATES

May 20th → Strasbourg – Festival
Arsmondo Méditerranée (FR)

June 1st → Lanrivain - Festival
Nomadanse (FR)

June 7th → Uzès - Festival La Maison
danse CDCN Uzès (FR)



© Ernest Mandap

Statement of intent

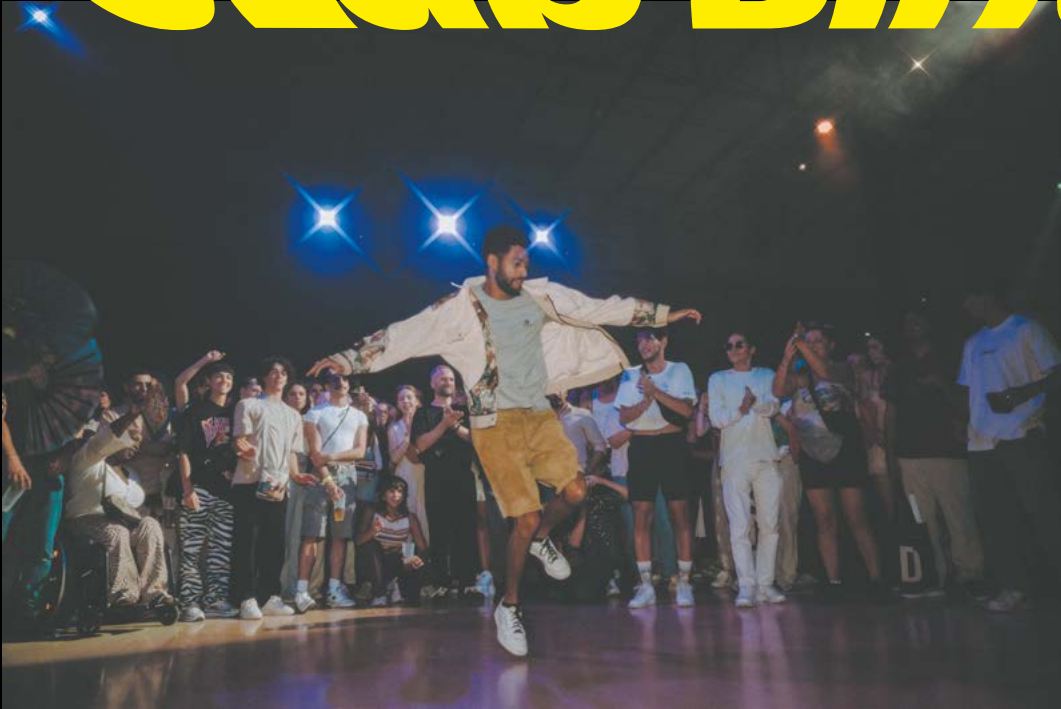
This latest work follows straight on from the research that Filipe Lourenço began in 2018 with the solo *Pulse(s)*, and affirmed in the group piece *Gouâl* two years later. His approach drew on his very identity as a dancer: a performer initially informed by his training as an Arabo-Andalusian musician, and an apprenticeship in the traditional dances of the Maghreb, and then his career as a contemporary dancer.

The sound design, embodied on stage by composer François Caffenne with electronic musician and percussionist Nuri, features traditional rhythms as well as bursts of pop, rock, funk and electro. Two unorthodox dancers personify continuous pulsation, geometrical flair and repetition, as they gradually instil a mind-spinning state of trance. Bonding with the intense sound material, the two dancers become the flesh and bones of choreography that fuses male energy and the imagination. Building bridges between the traditional music of the Maghreb and today's popular-music genres, Lourenço brings together a multi-faceted quartet in *Cheb*: dance, with Kerem Gelebek and Youness Aboulakoul; and music, with the instrumentalist Nuri and the musician and composer François Caffenne.

Filipe Lourenço

Filipe Lourenço is a Franco-Portuguese dancer and choreographer. He began his artistic practice in 1984 in Bourges, in a non-profit association called Chant et Danses du Maghreb (now renamed Al Qantara). He practised Maghreb folk dances for 15 years before teaching them himself. In parallel, in 1988, he began to practise Arabo-Andalusian music, and played the oud (an Arab lute) with the El Albaycin orchestra for 12 years. In 1997, he began training at the Centre National de la Danse Contemporaine in Angers, then undertook a collaboration with choreographer Olivier Bodin. He has since collaborated with artists such as Patrick le Doare, Catherine Diverres, Georges Appaix, Joëlle Bouvier, Nasser Martin-Gousset, Michèle Noiret, Olivier Dubois, Christian Rizzo and Boris Charmatz. In 2014, on his initiative, the non-profit Plan-K was founded. In 2016, with his new company, Lourenço created his first work of dance, Homo Furens, a quintet that examines group cohesion through the performers' physical proximity and the intensity of their interactions. In 2018, he created *Pulse(s)*, his first solo, in which he revives the memory of (Alloui, Touareg, Algerine...) dances that are all too often reduced to their folk dimension, at the heart of a dialogue with contemporary genres. Then in 2021, he created *Gouâl*. In February 2022, the company was awarded multi-year funding by the Centre-Val de Loire regional directorate of cultural affairs (DRAC).

CLUB BINGO



© Blandine Soulage

After a scintillating success at Usines Fagor in 2023, Club Bingo is back – in a roaming version that’s more intense and free-spirited than ever!

In September, 13 events at five venues will throb to red-hot DJ sets, surprise performances and more. From hip-hop beats to the dazzle of Ballroom culture, from big names to budding talents, each date will be a celebration. Parties are a space for self-affirmation, connection, and sharing our joys and pains. A playground for everyone.

So merge with the music, bodies and voices... and feel the dancefloor’s energy!

Rose-Amélie Da Cunha
Programmatrice Club Bingo

Nomade

Lyon 1
Groom
Lyon 2
Centre LGBTI+
Lyon 2
Le Sucre
Lyon 2
Ninkasi Cordeliers
Lyon 8
Maison de la danse

After Ninkasi Cordeliers

Every Friday and Saturday, Ninkasi Cordeliers will host the Biennale’s after party! Totally free and original soirées await!

Fervinho

| | | |
|---|-------|---------------|
| Maison de la danse Free | | |
| Sat | 06.09 | 21:00 - 00:45 |
| A white-hot Brazilian ritual full of dancing, singing and laughter. | | |

S. Society / After Défilé

| | | |
|--|-------|---------------|
| Le Sucre | | |
| Sun | 07.09 | 18:00 - 00:00 |
| Pedro Bertho + Ben Klock + NEUX The unmissable Défilé after party | | |

Guinguette pailletée

| | | |
|--|-------|---------------|
| Centre LGBTI+ Free | | |
| Thu | 11.09 | 19:00 - 00:00 |
| Take a dive into non-gendered dances such as Danse Fusion, Tango and Queer Folk in a proud street celebration! | | |

2SIK!

| | | |
|---|-------|---------------|
| Ninkasi Cordeliers Free | | |
| Fri | 12.09 | 22:00 - 04:00 |
| A world tour of sizzling club and urban music – from Latin culture to African rhythms, to European dance music. | | |

Andria + Eli

| | | |
|---|-------|---------------|
| Ninkasi Cordeliers | | |
| Sat | 13.09 | 23:00 - 04:00 |
| Andria, resident DJ at Ninkasi and the G.O.A.T. of the decks, lights up the dancefloor with good vibes alongside his fabulous guests – spinning hip-hop, electro, afro, RnB & more. | | |

Club curated by Gisèle Vienne

| | | |
|---|-------|---------------|
| Le Sucre | | |
| Sat | 13.09 | 23:00 - 05:00 |
| A three-part electro experience: Bunny Dakota’s groove, Kittin’s raw energy, and the deep throb of Moravie. | | |

Open platines by Des Gens Cool

| | | |
|---|-------|---------------|
| Groom Free | | |
| Thu | 18.09 | 22:00 - 04:00 |
| From participatory activities to cutting-edge DJ sets, Des Gens Cool invites you to light up the dancefloor.! | | |

Planète Boum Boum

| | | |
|--------------------------------------|-------|---------------|
| Ninkasi Cordeliers Free | | |
| Fri | 19.09 | 22:00 - 04:00 |
| A protestmarch atmosphere, blending | | |

choreography and committed texts to electro beats.

Andria + Llanamour

| | | |
|---|-------|---------------|
| Ninkasi Cordeliers | | |
| Sat | 20.09 | 23:00 - 04:00 |
| Andria, resident DJ at Ninkasi and the G.O.A.T. of the decks, lights up the dancefloor with good vibes alongside his fabulous guests – spinning hip-hop, electro, afro, RnB & more. | | |

Garçon Sauvage

| | | |
|---|-------|---------------|
| Le Sucre | | |
| Sat | 20.09 | 23:00 - 05:00 |
| The event that defines the Plusbellelanuit collective: a festive communion where bodies break free and beauties are revealed. | | |

La Pulse

| | | |
|---|-------|---------------|
| Groom | | |
| Thu | 25.09 | 22:00 - 04:00 |
| A blazing night with a fiery line-up based on Dancehall, R’n’B, Shatta, Hip-Hop, Baile Funk and Afro. Event reserved for women, and open to trans-masculine and non-binary people aged +21 | | |

D-Tox

| | | |
|--|-------|---------------|
| Ninkasi Cordeliers Free | | |
| Fri | 26.09 | 22:00 - 04:00 |
| A mix of interactive drag shows and DJ sets featuring performances, singing, dancing, lip syncing and other insane surprises | | |

Andria + Louise Albann

| | | |
|---|-------|---------------|
| Ninkasi Cordeliers | | |
| Sat | 27.09 | 23:00 - 04:00 |
| Andria, resident DJ at Ninkasi and the G.O.A.T. of the decks, lights up the dancefloor with good vibes alongside his fabulous guests – spinning hip-hop, electro, afro, RnB & more. | | |

→ / Full programme and practical info on labiennaledelyon.com and social media

To ensure respect and inclusion at Club Bingo, the Biennale de la danse is assisted by non-profit, Purple Effect.

ASSOCIATE artists

La Biennale de Lyon and the Maison de la danse work together in a spirit of complementarity and synergy, with the aim of better promoting dance across the region and to wider audiences, while supporting artists and artistic creation. This year, they have jointly invited nine artists – four women, four men, and one collective – to collaborate with their shared projects over a three-year period. These nine committed artists/collective, each with a unique artistic world, reflect a rich diversity of aesthetics, cultures, and generations. This partnership strengthens their visibility and impact through residencies, support for creation, and the presentation of repertory works during the Biennale de Lyon or the Maison de la danse's seasons. The program also includes professional training for dancers, practice workshops, and participatory projects for non-professionals. Six of these associate artists are featured in this 21st edition of the Biennale de la danse de Lyon.



[France]
Collectif ÈS
About Lambada → p. 60
Jackpot → p. 104



[France + Rwanda]
Dorothee Munyaneza
Myriade → p. 74



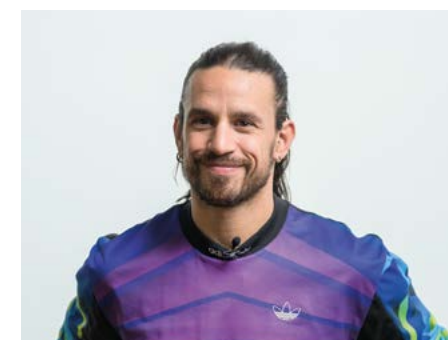
[France]
François Chaignaud
Último Helecho → p. 58



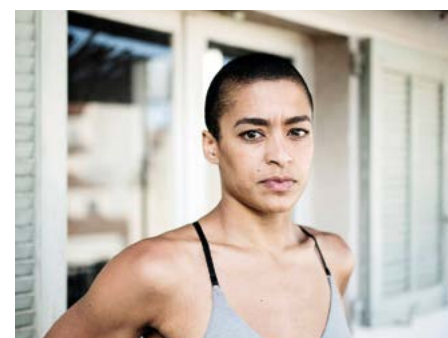
[Belgium]
Jan Martens
THE DOG DAYS ARE OVER 2.0 → p. 56



[Brazil]
Lia Rodrigues
Borda → p. 38



[Portugal]
Marco da Silva Ferreira
*F*cking Future* → p. 62
Fantaisie minor → p. 102



[France]
Nach



[France]
Phia Ménard



[France]
Vincent Dupont

FORUM



© Carlita Sari

Wed 17 → Sun 21 Sept Free

Cité Internationale de la Gastronomie
de Lyon – Grand Hôtel Dieu, Lyon 2

FORUM is a new international space for dialogue, reflection, and exchange, designed to foster new forms of choreographic thinking, cooperation, and circulation while addressing contemporary societal and ecological upheavals. FORUM brings together artists and curators from five global regions who prioritise connections between local realities and global issues, such as climate disasters, social exclusion, dominant and domineering power structures, and the desire for community-building. The programme invites participants to imagine new forms of interconnection that are more caring, ethical, ecological, accessible, and attuned to current society.

Curators x FORUM artists

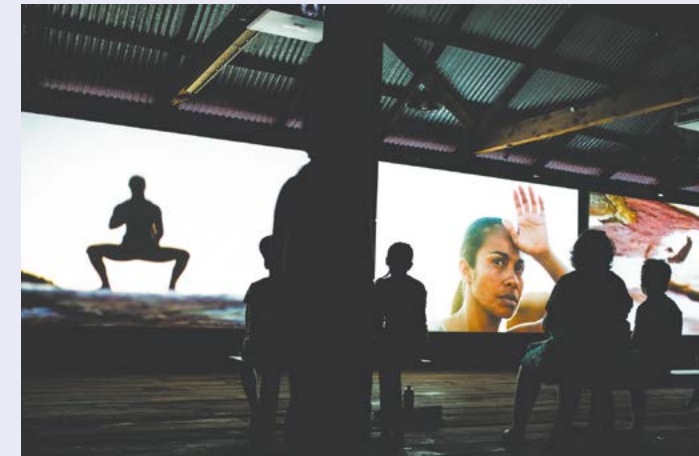
Australia : Angela Conquet x Marrugeku
Brazil : Nayse Lopez x Original Bomber Crew
United States : Angela Mattox x devynn emory
Mozambique : Quito Tembe x Idio Chichava
Taiwan : River Lin x Fangas Nayaw

Through performative and somatic experiences, panels, keynotes and other participatory activities, the FORUM artists and curators invite you to discover practices of thought, of imagination and of presence rooted in deeply ancestral and somatic knowledges. Through these artists' offerings, held together by the overarching theme – *Hospitalities* – you are welcomed into new relati of relations welcoming you to recalibrate perception, attention, and intention.

Dance, Climate and Contested Land

Keynote, dialogues, installation, movements

Guest company: Marrugeku
Curator: Angela Conquet
Australia



© boyfrombeyond

Marrugeku's offering investigates climate justice on contested lands as the accumulation of colonial histories fuelling accelerated futures. The program of talks and practice sharing will unpack new / old aesthetics that can emerge out of urgent and insurgent reciprocities between dance and the land that is danced on, including the changing weather patterns it occurs within. Marrugeku's methodologies, arising out of the meeting of diverse Indigenous and settler artists in colonial aftermaths, will address European contexts to support choreographic truth telling and enable the capacities of dance as an art form to make visible alternative futures.

Fear, Dance and Everything in between

Intervention, occupation

Guest company: Original Bomber Crew
Curator: Nayse Lopez
Brésil



© Ines Sa

Bomber Crew is not a dance collective, rather an event in the Brazilian performing arts landscape. In a country sitting between desert and sacred waters, where so much is about survival, they turn real urban life into an artform. Men taken for boys, men who lose other men to violence and addiction, men who walk around scared, knowing they are the ones, the black, or almost black ones, who others are scared of. Bomber is a crew of dancers, musicians, visual artists like no other. They are not your usual Brazilian postcard, nor the nice show festivals like so much. Bomber Crew punches you in the gut and leaves.

+ Show – Performance

Vapor: Ocupação Infiltrável

12-13.09 - 19:00 – Le Bac à Traille

→ p. 48

As part of the 2025 Brazil-France Cultural Year

Land somatics

Experiential lecture

Guest artist: devynn emory
Curator: Angela Mattox
United States



© Ian Douglass

As an antidote to the global crisis of humanity, devynn emory – practicing registered nurse, a prescribing psychiatrist, a multi-licensed massage therapist, healer, seer, educator and choreographer – will guide the reattunement of our neuropathways through a guided somatic practice honouring the 7 directions of a medicine wheel, long practiced by First Nations peoples. The resulting new internal topography will gradually create a map to navigate the unpredictable and chaotic.

M’POLO: rituals of the living body

Participatory gathering

Guest artist: Idio Chichava
Curator: Quito Tembe
Mozambique



© Danse Paris project

M’POLO: Rituals of the Living Body invites a collective experience where the body becomes a space of initiation, sharing, and reinvention. Inspired by Mozambican rites of passage, this is an invitation for everyone to engage in singing, dancing, and storytelling, shaping a living energetic environment, a connected being with others, pointing to the importance of creating together spaces of belonging and celebration through bodily presence.

+ Show

Vagabundus
24-25-26.09 - 20h30
Radiant-Bellevue à Caluire-et-Cuire
→ p. 98

Punk! Indigenous futurism with/out ancestors

Performance, games, debate

Guest artist: Fangas Nayaw
Curator: River Lin
Taiwan



© courtesy of the artist

Located in the Asia-Pacific archipelago, Taiwan is an island country comprised of many First Nations Peoples’ traditional lands. Always was and Always will be. AmisNation artist and choreographer Fangas Nayaw looks at what makes tradition traditional in the context of futurist speculation while rethinking what it might (not) mean to contemporise the traditional dance and movements of Amis Peoples. With the daring proposal, the artist questions the extinction of Indigenous Peoples’ culture and the representation of cultural preservation.

+ Opening gathering with all the FORUM artists and curators

+ Multi-modal thematic encounters

Full programme available on 15 June on labiennaledelyon.com

FORUM is a Biennale de Lyon programme

Artistic coordinator:
Angela Conquet

With the support of:

- Onda
- Institut français
- the Fundação Nacional de Artes – Funarte / Brazilian Ministry of Culture / Brazilian Federal Government
- the French Embassy in Australia
- Keir Foundation
- Centre Culturel de Taïwan à Paris / Ministry of Culture Taiwan
- the National Culture and Arts Foundation Taiwan
- the French office in Taipei
- the Franco-Mozambican Cultural Centre
- the Villa Albertine – French Embassy in the United

FOCUS Danse

For over 15 years, Focus danse has been part of the Biennale, co-staged with Institut Français and Onda. Aimed at programmers from around the world, the five-day event showcases eight works (six French, one each from Belgium and Portugal), plus four by emerging choreographers in the New Voices strand – giving their creators precious exposure.

Also included: varied discussion and social sessions to foster dialogue, experience-sharing and networking; and invitations to the Biennale’s FORUM strand.

Focus danse is run by the Biennale de la danse, Onda, Institut français, CCNR and Les SUBS, with the support from France’s international cultural network, the general directorate of artistic creation (DGCA), SACD and Spedidam.



Accreditations
and bookings



Contact
Justine Tugaut & Mahaut Anglister
04 27 46 65 67
pros@labiennaledelyon.com



© La Biennale de Lyon

Creations

| | |
|---|-------|
| Aina Alegre – CCN de Grenoble & STUDIO FICTIF <i>FUGACES</i> | p. 66 |
| Christian Rizzo <i>à l'ombre d'un vaste détail, hors tempête.</i> | p. 54 |
| Collectif ÈS – CCNO <i>About Lambada</i> | p. 60 |
| Dalila Belaza <i>Orage</i> | p. 52 |
| Emmanuel Eggermont – L'Anthracite <i>Open my chest and place our tomorrows inside</i> | p. 68 |
| Jan Martens – GRIP <i>THE DOG DAYS ARE OVER 2.0</i> | p. 56 |
| Nina Laisné – François Chaignaud – Nadia Larcher <i>Último Helecho</i> | p. 58 |
| Marco da Silva Ferreira <i>F*cking future</i> | p. 62 |

New Voices

| | |
|---|-------|
| Simon Le Borgne <i>Ad Libitum</i> | p. 92 |
| Nicolas Fayol <i>Faire fleurir</i> | p. 94 |
| Marie Orts <i>Contre-forme</i> | p. 95 |
| Rebecca Journo <i>L'heure du thé</i> | p. 95 |

These four New Voices performances are organised by the Centre chorégraphique national de Rillieux-la-Pape, with the suport of the Direction Générale de la Création Artistique (DGCA), ministère de la Culture.

Also

Pitching sessions
17 → 20 sept
Special sessions with artists to discuss their projects and upcoming creations.

Échanges artistiques de l'Onda
19 sept
A session where programmers can share views on the pieces they have seen / will see, and on upcoming productions.

FORUM p. 120
A space for exchanges and artistic experiences entrusted to 5 curators and 5 artists/collectives from outside Europe

+ other discussion and social sessions
+ festive moments
+ other Biennale shows to discover

→ Full program on
labiennaledelyon.com

Professional meetings

Cité Internationale de la Gastronomie de Lyon
– Grand Hôtel-Dieu, Lyon 2

Conversation(s)

Tuesdays and Fridays at 12:00
At midday on Tuesdays and Fridays, a special series of conversations with Biennale artists to explore their world, inspirations and creative process. Open to all.

- 09.09

16.09
- Lia Rodrigues – Eszter Salamon
Christian Rizzo – Jan Martens – François Chaignaud with Nina Laisné
Emmanuel Eggermont – Marco da Silva Ferreira – Collectif A/R
Dresden Frankfurt Company
Philippe Decouflé – Tânia Carvalho

Programme in progress
Free admission

17 + 18.09

SPEDIDAM (Société de Perception et de Distribution des Droits des Artistes-Interprètes)

Wed 17.09 – 14:30
Presentation of the various schemes for funding and supporting artists and companies, by the French collector/distributor of performers' rights.

Thu 18.09 afternoon
One-on-one appointments with the companies.

18.09

Café Système D(anse)
This session, for all dance professionals, provides an update and information on the issues the sector is currently facing.

To register : info@accn.fr

19.09
A conversation about the Mediterranean Season 2026
Staged by the Institut français with Julie Kretzschmar, the season's general curator.

19.09

Fonds Haplotès
Meet the 4 Haplotès endowment fund recipients

For pros only

→ Full program on
sur labiennaledelyon.com

09 → 27 Sept

And

26.09
Professionals' day
by Désoblique

A day-long session for professionals on the emergence of dance in the Auvergne-Rhône-Alpes region. An invitation to discover the worlds of seven companies, selected by venues that support the making of new dance works.

A day devised and run by Désoblique's Scène Découvertes Danse project. For pros only
Le Croiseur, Lyon 7

27.09
Projects in progress
– IADU

A session for professionals run by Initiatives d'Artistes en Danses Urbaines, the support programme for emerging hip-hop dance makers, led by Paris venue La Villette.

For pros only
Maison de la danse, Lyon 8

Formations

Programmes for artists and dancers



© Studio Rios Zertuche

09 → 26 Sept
Dancer training
For dancers with CN D membership

- 09.09

10.09

11.09

12.09

13.09

15.09

16.09

25.09

26.09
- Lia Rodrigues
Mercedes Dassy
Katerina Andreou
Alejandro Ahmed
Volmir Cordeiro
Dalila Belaza
Clarice Lima
Idio Chichava
Calixto Neto

8€ for the class + CN D membership: cnd.fr
10:00-12:00
Cité internationale de la Gastronomie de Lyon
- Grand Hôtel-Dieu, Lyon 2

Workshops for semi-pro, in-training and professional dancers

- 08.09

16.09

19.09
- Gisèle Vienne
Aina Alegre
François Chaignaud

20€ per workshop
Bookings: labiennaledelyon.com
14:00-17:30
Cité internationale de la Gastronomie de Lyon
- Grand Hôtel-Dieu, Lyon 2

20 → 22 Sept
Geste de lumière
A course designed to familiarise participants with light as a choreographic tool for creating dance performances
Led by Jan Fedinger, with contributions from Aina Alegre and Jan Martens
For dance and visual artists
Run by CND Centre national de la danse

At CN D in Lyon and at la Maison de la danse
Details and registration: cnd.fr

08 → 27 Sept

10 → 17 Sept
Franco-German course on tanztheater
With Daniel Rakovsky et Claire Pastier – Cie Onze chambres (Paris et Fribourg)
Run by the Plateforme de la jeune création franco-allemande, this course offers young artists from France and Germany a cross-disciplinary research space to explore the interaction between dance movement and other forms of art: text, music, visual arts and video.

With the support of l'OFAJ
Public end-of-course presentation: Tue 16 Sept
Details and registration:
www.plateforme-plattform.org

22 → 24 Sept
Seminar by regional PREAC dance and movement arts hub
A networking and training session, linked to the Biennale's programming, for professionals involved in the arts and cultural education (EAC) of children and young people: artists, dancers, teachers, etc.

Details and registration:
preac@maisondeladanse.com

16.09 → 19.09

Visiting Artist Program
As part of this DanceFest Net-work programme for stimulating artists' development and enabling professional discussion and networking, the Biennale has invited eight young non-French artists for a four-day trail of shows, programmer appointments, workshops and more. The Network (23 festivals in 22 countries) works to promote, strengthen, and expand the reach of Europe's contemporary dance sector.

www.visitingartistprogramme.eu



© Gisele Vienne, *Crowd* © Estelle Hanania

Show-related events

Additional resources and events to enhance your show experience

Meeting Point

The Cité Internationale de la Gastronomie is the Biennale’s social hub: meet choreographers, discover visual installations echoing the shows, and make use of the dance floor, pop-up café and ticket office.

6 → 28 sept 12:00-19:00
Cité Internationale de la Gastronomie de Lyon
– Grand Hôtel-Dieu, Lyon 2
Free admission

Numeridanse.com Dance on screen

A hosted presentation of selected extracts from the new version of dance video platform Numeridanse. Take a 20-minute dive into a style, move or choreographic world, and have fun with the topic of dance.

Sept 13 - 14:30 + 15:00
Cité Internationale de la Gastronomie de Lyon
– Grand Hôtel-Dieu, Lyon 2

Cinéma Comoedia

Screenings in resonance

Carte Blanche au Centre Pompidou
The Centre Pompidou is running a night of dance films with varying formats and aesthetics, to echo the Biennale’s line-up of shows and offer a curated ‘choreography’ of perspectives on movement.

Wednesday 3 Sept 20:30

If it were love by Patric Chiha, (2020)

Fifteen young dancers of diverse origins and backgrounds are on tour with Gisèle Vienne’s *Crowd*. The film documents their work and their strange, intimate relationships.

Tuesday 9 Sept 19:30
Comoedia, Lyon 7
Tickets : cinema-comoedia.com

Sensory workshops

Intended as an in-between space between the day now over and the evening to come, the sensory workshop offers a break and a breather, to segue from your hectic daily schedule to the show’s own tempo. Hosted in a comfortable space, body and mind can slow down, tune back into each other, and make the most of the performance.

Visualisation and mindfulness workshop

45 min before *Orange* de Dalila Belaza → p. 52

Vibration workshop with singing bowls

45 min before *MONUMENT 0.10: The Living Monument* d’Eszter Salamon – Carte Blanche → p. 86

Défilé-related events

Dans les coulisses du Défilé

A photo exhibition by Véronique Leport– A look back at preparations for the 2023 Défilé with the group led by Compagnie Chatha (Lyon 8).

Mon 15 Sept → Fri 10 Oct
Mon to Fri 9:00-22:00, Sat 9:00-12:00

La Passerelle, espace d’exposition de la MJC Monplaisir, Lyon 8
Free admission

Le fil de soi(e)

Screening and discussion
A Film by Jean-Luc Raby and Isabelle Million
(Association Traboules Audiovisuel, 2025)
Twenty-five years on, this film revisits the shared community adventure in Villeurbanne for the Défilé of the Biennale de la danse in 2000.

Sat 27 Sept at 15:00
Le Rize, Villeurbanne
Free admission

Other events

Tales Frey exhibition

Portuguese artist Tales Frey shows his work as part of the BrazilFrance season, and activates a new piece ahead of the Biennale

OPENING FRI 5 SEPT AT 18:00

Showroom Galerie 7, place Gailleton, Lyon 2

MIROIR MIROIR

An inter-generational piece of dance for 27 performers, 15 of whom are care-home residents, in the singular setting of Lyon’s Chapelle de la Trinité. Miroir Miroir is a modern tale of initiation, exploring how we relate to old age. It invites us to rehabilitate the elderly, whom we need so much; and to allow our faces, bodies and souls to accept the passing of time without ever letting our life instinct fade.

26 SEPT - 18:00

Chapelle de la Trinité, Lyon 2

→ Full programme on labiennaledelyon.com

Participatory projects

The Biennale offers countless opportunities to come together, unite around inclusive projects, and get moving – to share the simple joy of taking part and creating something together. By bringing together diverse communities, the Biennale takes root in the region through the dedication of those who make it come alive with their voluntary commitment. Take the plunge and join us – the stage is yours too!



© Than Ha Bui

Be part of the largest choreographed parade in Europe

To close out the Biennale de la danse Défilé, a 9th group comes to life under the direction of Brazilian choreographer Diego Dantas and DJ Pedro Bertho. To the rhythm of a samba-electro fusion, an urban tribe takes to the streets and draws in the crowd, leading everyone toward Place Bellecour for the Défilé's grand finale!
→ p. 24



© Pierre Planchenault

Taking time with Philippe Decouflé

For his latest creation, French choreographer Philippe Decouflé invites a group of non-professional performers to join him on stage in a project that seeks to question and explore the notion of time...
→ p. 78



© Julien Pénichost

Let yourself be moved by the movement with Collectif A/R

For *Dancing*, Collectif A/R invites an intergenerational group of enthusiastic participants to join the performance and become a driving force of energy and connection with the audience. Open to all rhythm-savvy individuals aged 16 to 70 with regular dance practice.
→ p. 76

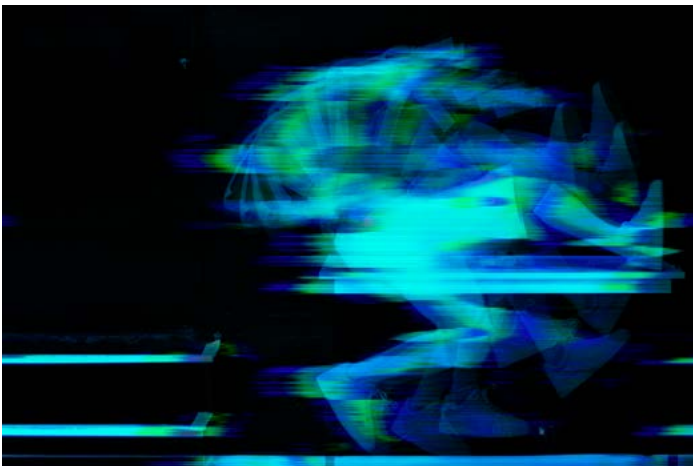


© Woods at Juidans © Fleur Mulder

Strike a pose with Clarice Lima

As an artistic call for environmental awareness, *Woods / Bosque* is a public space performance that merges dance and visual arts to create a one-of-a-kind landscape.

“Let’s turn the city upside down! If you can do a headstand, join the Woods / Bosque performance... It doesn’t matter how long you can hold the pose—what matters is that you can do it! You’re invited to take part in this collective action against urban concrete, the lack of nature, climate change, missing trees, and forgotten forests.”
→ p. 112



© Jihye Jung

Contribute with Emmanuel Eggermont

To enrich his choreographic language and compose from a diverse pool of sources, Emmanuel Eggermont invites young people aged 18 to 25 to take part in his creative process. Participants help build a corpus of artistic and cultural references that serve as an inspiring foundation for the choreographer’s work. Several gatherings will be organized with groups of young people brought together by the Théâtre du Point du Jour (Lyon 5) and the Biennale de la danse. This initiative not only feeds Emmanuel Eggermont’s artistic approach, but more importantly, brings young people – often distant from the choreographic world – into close collaboration with the artists.
→ p. 68

À TOI !

Stemming from the wish to offer young people special access to the world of dance and the arts, À TOI ! offers teenagers an immersive, participatory pathway.

| | |
|----|--------------------------------|
| 17 | teenagers |
| 2 | years |
| 37 | events |
| 1 | trip to the Festival d'Avignon |
| 29 | Shows |
| 4 | participatory projects |

À TOI ! is a group of teenagers, aged 14 to 16, who meet monthly around cultural and artistic experiences. Performances, workshops, backstage access, career talks, hours of discussion and exchange to share their surprises, questions, wonders, or disappointments – but above all, to explore and express their desires for the world today and tomorrow.

Over the course of two years, this youth artistic committee has been supported by the teams of the Maison de la danse and the Biennale de la danse. In June 2025, the second cohort will take over to continue this journey of shared experience that keeps the heart of the Biennale beating between festivals. A participatory adventure to dream together about the culture of tomorrow.

Among several performances in the 21st Biennale de la danse programme, the youth artistic committee was invited to label one show: “We all gathered around the table, we decided, we debated, we voted by a show of hands, and we re-decided... I find it interesting that young people are labelling a performance that carries a strong message.”

→ A look at the project



The À TOI ! project is funded by la Fondation pour la danse abritée par la Fondation de France, la Caisse des Dépôts, and Groupe APRIL.



© Marion Couteil

À TOI ! Podcast



Nos trajectoires comme des planètes

The project is told through *Nos trajectoires comme des planètes* (Our Paths Like Planets), a podcast series created by Charlotte Boulc'h and Nicolas Lespagnol-Rizzi and produced by the studio Making Waves.

Captured over a span of two years, these three episodes are time capsules – eclectic and unique, just like the project itself. Featuring a wide range of sound bites, they retrace an adventure that brought together a group of teenagers with diverse backgrounds and experiences, orbiting the world of culture in general, and dance in particular.

In a polyphonic mix of workshop moments, shared opinions, intimate confessions, and debates on social issues, the selected fragments reflect the rich diversity of their 17 personalities and the bonds that formed among them within the project. These recordings preserve the memory of shared experiences and the paths taken, offering glimpses into how, through this collective journey, their individual trajectories began to take shape.

A sonic constellation that listens closely to the voices of youth sharing their fears and hopes, reflections, surprises, wonder, and disappointments, *Nos trajectoires comme des planètes* offers a special journey: an immersion into that pivotal stage of life when individuals begin to shed the child they once were to become the adults they are growing into.

Beyond the collective, each teen's individuality emerges, as they speak candidly, sharing their emotions, dreams, and struggles without filter. What results is a tapestry of life fragments from today's youth – by turns fragile, moving, daring, or brave – navigating both the challenges of their age and the complexities of their times.

→ Official release in Sept 2025

3 episodes, 20 min each
Featuring Aglaé, Ambre, Anna, Chloé, Elsa, Emma, étienne, Hortense, Isis, Juliette, Lou, Mélie-Eve, Natacha, Nola, Rayane, Syrine, Wilmar

→ Public listening session
Sat 13 Sept - 16h30

With the young participants
At the Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu, Free admission

Educational programme

For all

The Audience Services team supports both schools and out-of-school groups in their experience as spectators, working alongside group leaders to design awareness and in-depth engagement programmes tailored to various artistic worlds.

Art and culture in high school, training centres and specialist establishments in the AURA region

For the past 15 years, the Auvergne-Rhône-Alpes Region has supported the Biennale de la danse in its mission to promote arts and cultural education in secondary schools across its territory. In 2025, as part of its support scheme for artistic practice, the Region will back student mobility through a call for projects circulated to all educational institutions.



Pass'Région

Pupils' seats can be paid for using the Pass'Région.

Eco-aware education actions in middle school

Lyon Métropole is supporting lower-secondary pupils' arts and culture education via a call for projects, with which the Biennale de la danse is associated, to co-build bespoke pathways in this field.

Utopian outdoor centre

Related to *L'Enfance majeure*
Ahead of the performances, the show's artis-tic team is staging an intervention with a class of 10- and 11-year-olds in the form of a utopian outdoor centre.
→ p. 70

Schools and groups

Schools and groups raes
School pupils and students are eligible for the half price.
Groups (from 10 people) benefit from the reduced price.

National PREAC Seminar on Dance and Movement Arts
→ 21 – 24.09
Three days of reflection, sharing, and transmission designed for teachers, artists, and cultural mediators, conceived with theatre director Julien Fournet, echoing the performance *L'Enfance majeure*.→ p. 70

Support for dance students
Through a program of meetings, workshops, and inclusive participatory projects, the Biennale supports dance students in their journey toward professionalization.

To host a choreographer, organize an on-site masterclass, or join a participatory project, please contact the Audience Relations Department.

Audience Relations Department
04 27 46 65 66
public@labiennaledelyon.com

Group welcome
Associations, Works Councils, Companies, Youth & Community Centers

Programming support
To help you make your choice from the program and get tailored, personalized advice based on the audience you're accompanying, our Audience Engagement team is here for you.
We can even come to you to present the shows with visuals and meet your group!

Also...
Theatre tour, meeting with the choreographer, collective practice, social gathering...
If you'd like to combine your theatre visit with a dedicated, high-quality, and customized moment for your group, let's talk about it!

For the family

| | | |
|-----|-------|-------|
| Sat | 13.09 | 17:30 |
| Sun | 14.09 | 17:30 |



Simon Le Borgne
Ad Libitum
[Show]

8 +

When drums and dance clash, the power struggle generates movement. In this cathartic duet, two Opéra de Paris-trained artists blow up convention, the better to remix gestures and chart their own ways forward. → p. 92

| | | |
|-----|-------|-------|
| Wed | 24.09 | 20:30 |
| Thu | 25.09 | 20:30 |
| Fri | 26.09 | 20:30 |



Idio Chichava
Vagabundus
[Show]

14 +

Through the prism of body and song, 13 Mozambican performers examine stories of cross-border migration and travel. A gripping chronicle for the whole family, recommended by our artistic youth committee.
→ p. 98

| | | |
|-----|-------|-------|
| Sat | 20.09 | 17:00 |
| Sun | 21.09 | 16:00 |



Julien Fournet
L'Enfance majeure
[Show]

6 +

Julien Fournet invites the audience to take part in a big, boisterous game: repairing a sense of community through the power of childhood. A tale of child heroes at odds with the epic narrative of our time. → p. 70

| | | |
|-----|-------|-------|
| Sat | 27.09 | 13:00 |
|-----|-------|-------|



Immersion All Styles
Rentre dans le crew !
[Hip-hop immersion]

7 +

A multi-generational occasion to celebrate all urban dance styles and be electrified by the festive, high-spirited atmosphere that typifies the hip-hop scene.
→ p. 80

New venues



© Métropole de Lyon – Jérémy Cuenin

Les Grandes Locos

La Mulatière

Located on the banks of the Rhône, not far from its confluence with the Saône, the Grandes Locos occupy a site spanning several dozen hectares. This industrial complex, inaugurated in 1846 by the Compagnie des hauts fourneaux, forges et ateliers d’Oullins, later became a technical center for the SNCF throughout the 20th century. A testament to the history of French railways, these factories were dedicated until 2019 to the overhaul of electric locomotives and the maintenance of spare parts. After hosting events like Nuits sonores, the Lyon Street Food Festival, and the Lyon Biennale of Contemporary Art, the Biennale de la danse is now taking over this new cultural playground of the Lyon metropolitan area. Audiences will discover performances and three shows specifically designed for the venue’s vast central hall.

Programme

Gisèle Vienne - *Crowd*
11, 12 and 13 Sept
→ p. 88

Marco da Silva Ferreira - *F*cking Future*
18, 19 and 20 Sept
→ p. 62

Collectif A/R - *Dancing*
25 and 26 Sept
→ p. 76

Immersion All Styles - *Feeling First*
27 Sept
→ p. 80



© CIGL Métropole Grand Lyon – Olivier Chassignole

Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu Lyon 2

After the 17th Lyon Biennale of Contemporary Art, the Biennale de Lyon reoccupies the Cité Internationale de la Gastronomie in Lyon, formerly the Grand HôtelDieu hospital, for the Biennale de la danse. A heritage site once dedicated to care and hospitality, it was built in the 12th century and rebuilt according to the plans of Jacques-Germain Soufflot in the 18th century. As a central meeting point for the Biennale de la danse, professionals, the public, and artists will be able to gather at various times throughout the day to enjoy a coffee break or a quick lunch. An artistic program, workshops, and open activities will animate the venue throughout the festival.

Programme

Eszter Salamon - *Landscaping*
Exhibition – Free admission
6 – 28 Sept
→ p. 40

Conversation(s)
with the choreographers
6 – 28 Sept

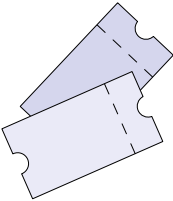
Workshops and trainings
8 – 28 Sept
→ p. 127

Davi Pontes & Wallace Ferreira
Repertório n.2
19 – 20 Sept
→ p. 64

Filipe Lourenço - *Cheb*
28 Sept
→ p. 114

And: lectures, performances, talks,...

Tickets



Online: labiennaledelyon.com

By phone: +33 4 27 46 65 65
Until 28 Sept: Mon-Fri, 13:00-17:00
Closed from 26 July to 24 August

At the Cité internationale de la Gastronomie
de Lyon – Grand Hôtel-Dieu
6-28 Sept, every day, 12:00-19:00

At show venues
Some theatres sell any remaining tickets at the door, 1h
before the performance.

Prices

2 show pass = 10% off

4 show pass = 20% off

8 show spectacles = 30% off

* Non-transferable

| | |
|--|-------------------|
| Full price | From 4€ to 36€ |
| <div>- Recipients of back-to-work allowance</div> <div>- Season ticket holders: TCL, Vélo'v, SNCF, Maison de la danse</div> <div>- Holders of: City of Lyon culture card, Lyon city card, Centre Pompidou POP' card</div> <div>- Groups (10+ people), non-profits and companies' CSE committees:</div> <div>Contact the Audience Relations Department :</div> <div>+33 4 27 46 65 66 – resa@labiennaledelyon.com</div> | |
| Half price* | From 4€ to 22,50€ |
| <div>- Under-30s</div> <div>- Recipients of RSA, AAH and PSH allowances</div> <div>- CN D members</div> <div>- Schoolchildren and students</div> <div>Proof of status required when buying tickets</div> | |
| Pro rate | From 4 € to 32€ |
| <div>- Accredited professionals and intermittent-es du spectacle</div> <div>labiennaledelyon.com/espace professionnel ou contacter le Bureau des pros : pros@labiennaledelyon.com – 04 27 46 65 67</div> <div>→ Online accreditation portal is open on 13 may</div> | |
| /!\ Ticket sales for same-day performances end at midday. Some venues sell last-minute tickets at the door. | |

Accessibility and inclusion

Visit our accessibility page: labiennaledelyon.com



Tickets for disabled people and PRM
Tickets for disabled people and PRM

Bookings open on 23 May:
→ Online 24/7
→ By phone: +33 4 27 46 65 65
Mon-Fri, 13:00-17:00

People in wheelchairs

→ The venue auditoriums have dedicated wheelchair positions and/or transfer seats
→ Companions/carers must also book a seat (without the symbol) located nearby
→ If you book online, be sure to select a position/seat with the symbol.

Access to the theatre using a lift or wheelchair ramp is not always possible via the main entrance. Please contact us in advance:
accessibilite@labiennaledelyon.com

Dedicated stand
Biennale de la danse Défilé

There will be a parade-route stand for disabled people/PRM and their companions/carers.
Booking not required, access subject to available space

Disabled and PRM access
Shows in public space

For performances in public space, there is no dedicated disabled/PRM access.
Staff are on hand to help you.

Shows recommended for deaf and hearing-impaired spectators

Due to their strong visual dimension, three shows are particularly recommended:

| | |
|-----------------|---------|
| Eszter Salamon | → p. 86 |
| Alejandro Ahmed | → p. 46 |
| Miet Warlop | → p. 50 |

Immersive vibrating vests

Vests that reproduce the vibrations of low musical frequencies are available on request for the shows at the Maison de la danse, and for two shows at the TNP in Villeurbanne :

| | |
|---------------------------------|---------|
| Lia Rodrigues | → p. 38 |
| Christian Rizzo | → p. 54 |
| Dresden Frankfurt Dance Company | → p. 72 |
| Philippe Decouflé | → p. 78 |
| Miet Warlop | → p. 50 |
| Dalila Belaza | → p. 52 |

Shows recommended for blind and visually-impaired spectators

Due to their strong visual dimension, five shows are particularly recommended:

| | |
|----------------------------------|----------|
| Idio Chichava | → p. 98 |
| Nina Laisné – François Chaignaud | |
| – Nadia Larché | → p. 58 |
| Dalila Belaza | → p. 52 |
| Collectif ÈS – CCNO | |
| | → p. 104 |
| Yuval Pick | → p. 96 |

Chuchotines scheme

Blind or visually impaired people can be assisted by a student who whispers audio description to them during the show, giving details of the visual elements.
→ Book this service at a ticket office at least two weeks in advance

An inclusive, solidarity-based Biennale

Solidarity-based ticketing
Recipients of social benefits (RSA, AAH) pay half price.

Culture for all
Cut-price tickets for selected shows are available to Culture Pour Tous network partners, from 1 Sept.

Microgift when buying tickets
Since 2019, 14,632 spectators and visitors using our ticketing service have made a microgift to support the charity La Cloche. We are renewing our partnership so that everyone can express their support for, and solidarity with, people in highly precarious situations through the microgift option when you buy show tickets.

La Biennale de Lyon

La Biennale de Lyon is a non-profit body that devises, programmes and runs two events: the Biennale de la danse and the Biennale of Contemporary Art. These events are now among the leading international showcases for new creative work, and enjoy undisputed recognition among professionals, the media and the public. La Biennale de Lyon provides functions to support the events (strategy execution, administration, financial management, logistics) as well as to promote and develop them. It spreads their values – creativity, excellence, rigour, solidarity, social diversity – in a spirit of cohesion and complementarity.

Our commitment

La Biennale de Lyon’s artistic purpose and its role in devising and staging a contemporary art biennale and a dance biennale give it a central position in our society, through four missions:

Ethical mission

Develop a sensitive rapport with the world through the prism of the visual arts and dance

Social mission

Energise the region and, in doing so, build social bonds

Economic mission

Energise the region and, in doing so, build social bonds

CSR mission

La Biennale de Lyon has implemented a corporate social responsibility programme, under which it has a responsibility to all stakeholders: artists, audiences, visitors, public and private partners, contractors and employees.



Sabine Longin

For over 30 years, Sabine Longin has demonstrated a strong and consistent interest in issues related to cultural influence, particularly in its collaborative, multidisciplinary, and cross-cutting dimensions.

From 2000 to 2013, she served as director of the consultancy firm D&C, which specialized in the cultural sector with an international, strategic, systemic, and ethical approach. In this role, she carried out missions for institutions, companies, and associations. In 2002, alongside Robert Desbiens (Cultural Advisor to the Canadian Embassy in Paris and Director of the Canadian Cultural Centre in Paris), she co-founded the Forum of Foreign Cultural Institutes in Paris (FICEP), a recognized platform for cultural diplomacy and strategic thinking.

From 2014 to 2016, Sabine Longin was Deputy Cultural Cooperation and Action Advisor at the French Embassy in Qatar. During this time, she contributed to the signing of an intergovernmental agreement on cultural cooperation, the creation of the Franco-Qatari Joint Cultural Committee, and the implementation of a five-year action plan, as well as the groundwork for the France-Qatar 2020 cultural strategy.

From March 2016 to September 2021, under the leadership of Catherine Grenier, Director of the Giacometti Foundation in Paris, Sabine Longin served as the institution’s Secretary General. She supported the opening of the

Giacometti Institute in Paris’s 14th arrondissement, the programming of international exhibitions, and the development of the Giacometti Museum project on the Esplanade des Invalides.

In 2021–2022, she returned to Qatar as Cultural Cooperation and Action Advisor at the French Embassy in Doha, working alongside Ambassador Jean-Baptiste Faivre. There, she played a key role in resolving complex issues related to the teaching of French and the governance of French and Franco-Qatari schools.

Starting in March 2022, as Managing Director of the Musée national Picasso–Paris, she oversaw the operations of the public institution. She contributed to the development of a new economic model for the museum, notably by proposing the creation of a foundation under the umbrella of the Académie des Beaux-Arts–Musée national Picasso–Paris. She also led key initiatives, including the creation of the Picasso Studies Center—which will make more than 200,000 archival documents available to the public—and coordinated the Picasso Celebration 1973–2023 in France and internationally.

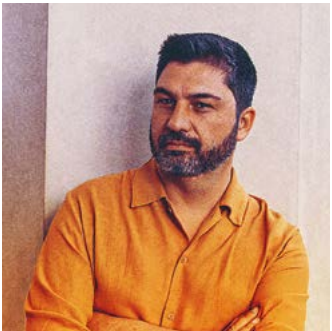
Sabine Longin joined the Biennale de Lyon as CEO on June 1, 2024.

La Biennale de la danse

Since 1984, Lyon has been home to the world’s biggest dance festival. The Biennale de la danse has earned premier status for the metro area and entire region in the global dancescape.

The Biennale de la danse is a unique success through its scope and its ability to attract a wide audience of practitioners, spectators and professionals; and through its embrace of dance spanning all genres and horizons, in a constant dialogue with the other arts. And via its free, open-air shows and classes, it also builds bridges to new audiences.

The Lyon Biennale is the beacon of a European dance hub comprising La Biennale de Lyon, the Maison de la danse and the Ateliers de la danse. It stages shows in many performance venues in 28 towns and cities across the Auvergne-RhôneAlpes region – and even in the street, with the Défilé it created in 1996. This largescale dance parade, the culmination of months of rehearsals, brings together 4,000 amateur participants who are acclaimed by more than 150,000 spectators.



Tiago Guedes

Born in 1978 in Leiria, Portugal, Tiago Guedes first studied music before moving onto theatre and dance. After gaining his high-school diploma he entered the school of dance at Lisbon Polytechnic, and began his career as a dancer in 2000. He worked with choreographers from the new wave of Portuguese contemporary dance such as João Fiadeiro and Miguel Pereira, but also with Berlin-based French choreographer Alice Chauchat. He took part in numerous choreographic research workshops run by artists from Portugal, such as Vera Montero and Francisco Camacho; and from France, such as Boris Charmatz and Xavier Leroy.

In parallel, in 2001, he began creating his first pieces, which have been performed widely in Europe: *Um Solo* (2002), *Matériaux divers* (2003), *Trio* (2005), *Opéra* (2007), *Coisas Maravilhosas* (2008) and *Hoje* (2013).

His choreographic approach swings between performance, music and the visual arts. In France, his work has been staged at many festivals and theatres including the Biennale de la danse de Lyon, the Théâtre de la Bastille in Paris, the National Dance Centre (CND) in Pantin and the Latitudes Contemporaines festival in Lille. The Centre Pompidou in Metz devoted a monograph to him in the “Instantanés” series, published in 2011.

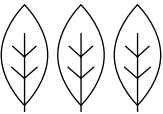
In 2006, Tiago Guedes began to develop a taste for programming, notably at Le Vivat in Armentières, where he curated a carte blanche programme as an associate artist (2006-2008). In 2007, he founded

the cultural non-profit Materials Diversos, bringing together a dozen artists, and which gave rise to the Materials Diversos festival, which he headed until 2014. That year, he became artistic director of the Municipal Theatre in Porto, where two years later he established the DDD (Dias de Dança) festival to promote the up-and-coming international scene. In 2019, he became director of the City of Porto’s performing arts department. In 2021, he also founded CAMPUS Paulo Cuhna e Silva, a centre for residencies and artistic creation.

In September 2022, he succeeded Dominique Hervieu as director of the Maison de la danse and of the Biennale de la danse, and as co-director of La Biennale de Lyon. In his project for dance in Lyon, Tiago Guedes places emphasis on a strong local underpinning and the enhanced presence of artists. He proposes to build a Production Hub comprising the Maison de la danse, the Biennale de la danse and the future Ateliers de la danse (due in 2026), thus giving rise to an ambitious house of artists and restoring the central role of support for new work and promotion in Europe and worldwide.

He views programming as an artistic, political and social act. This is why Tiago Guedes wishes the Biennale de la danse, which is open to all kinds of dance and to distant lands, to reflect the state of contemporary creative output and the latest choreographic developments, but also to serve in future as a large forum for reflecting on the body and movement.

Our sustainability commitments



Intégrate the ecological transition into our professional practices

Since 2020, our team has been integrating ecological and societal issues into every stage of the production and promotion of events organized by la Biennale de Lyon.

Reducing our environmental impact

We seek out and develop solutions to reduce our carbon footprint and respond to the climate emergency.

- Encouraging eco-friendly mobility among audiences, artists, and teams
- Reducing printed materials without compensating with increased digital content
- Sourcing through short supply chains and fostering local cooperation
- Promoting local, vegetarian, and zero-waste food options
- Optimizing artistic tours and working closely with the cultural sector based on a principle of resource sharing

Since 2021, we have been conducting an annual Carbon Footprint assessment of our activities, in order to extract useful data to implement a CO₂ emissions reduction pathway

Embracing our social responsibility

- Our events are grounded in values of inclusion and diversity.
- We actively combat all forms of discrimination and are committed to fighting sexist and sexual violence and harassment.
- We advocate for accessibility, solidarity, and respect for cultural rights.
- We support professional integration and work to enhance employability.

Acting collectively

Partner theatres across the metropolitan area form an engaged ecosystem, guiding audiences toward sustainable cultural practices.

→ On each partner venue's website, you'll find practical information for eco-friendly mobility and responsible behaviors.



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A nhua Jean-Calmettes, L a Poir ,
Laura Lamboglia, Jean-Paul Brunet,
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