

Born in Paris, lives at the foot of the Chartreuse mountains near Grenoble and works where chance encounters take her.

### Learnings

A graduate of the Paris École nationale supérieure des arts-décoratifs in scenography, she went on to train in contemporary dance in the boom of the 1980s in Paris and New York. She then trained in various energy techniques including Tai-chi-chuan, Qi-Gong and Ericksonian hypnosis. Her career has been marked by key encounters with Carolyn Carlson, Lucinda Childs, Jacques Patarozzi, François Verret, Min Tanaka, Kazu Ohno, Diane Madden, Simone Forti, Lisa Nelson, Steve Paxton, Claude Régy, Jean-Paul Thibaud, Laurence Louppe, Zhou Jing Hong, Jean Becchio, François Deck.

She was artistic director of the KOB association from 1988 to 2015, and since 2016 the 40Neuf association (Grenoble), whose aim is to broaden the field of dance and share knowledge through creation, research and transmission, has supported her work.

### Her creative process

She explores the body, the danced gesture in its poetic and political dimensions, devices for *establishing relationships* through/with dance, by forging subtle links with places and their inhabitants.

In 2008, she founded Maison Contour, a tailor-made, artisanal trademark of site-specific pieces. A mode of creation based on temporarily inhabiting a variety of partner-spaces such as the Royaumont Foundation, Lamelouze a small village in the Cévennes, the Amphitheatre of Pont-de-Claix in the Grenoble suburbs, the telecommunications platform of a large business and a manor house in transition near Rennes, the Barbirey Garden near Dijon and the Bois des Moutiers in Normandy, the Cité de la Céramique in Sèvres, the Musée de la Chasse & de la Nature and the Gaîté Lyrique theatre in Paris, the Dazaifu Sanctuary in Japan, the Palazzo Trevisan and its surroundings in Venice. It is a process that brings together sites, cultures and imaginary worlds to create an “in between”, where they merge into a unique composition. From dance to gardens, from the art of the siesta to the tea ceremony, from photography to ceramics, from film to hypnosis, she transforms these experiences into objects or “rituals”, proposing a shift towards fantasy and the imaginary.

She has been working using temporary groupings since *Chambre – étapes chorégraphiques en chambres d’hôtels* (1996–2001). Her *Autoportraits*, *Plages*, *Plongées*, *Infuse*, *Danser brut*, *Suites japonaises*, in various formats invent new ways of inhabiting in which choreographic forms and ways of coming together can be deployed, intensifying our presence in the world.

### Research-exploration

Her work has a strong research dimension, in close dialogue with artists and personalities from other fields. Since 2002, she has been passionate about the artistic and pedagogical possibilities of the hypnotic technique (Ericksonian with an energetic approach), which she enhances with knowledge from various Western and Eastern movement arts. She designed *the hypnotic tool for creation* that combines both archaism and cutting-edge research, with the Centre National de la Danse grant in 2011 and the support of the Fondation Royaumont and the Gaîté Lyrique Theater/Paris of which she was an associate

artist in 2013–2014 for the *Danses augmentées* cycle. She created *Plongées* in ten episodes. In 2016, with the help of the DGCA. (the French national body for artistic creation) then by the DRAC Auvergne-Rhône-Alpes (the regional body for cultural affairs) in 2017, she set up *Bain-Laboratoire de recherche-création nomade*, which brings together a team of artists and research professors. One of these *bains* took place in 2018 at the Lam-Musée d’Art Moderne et d’Art Brut in Villeneuve d’Ascq as part of the exhibition *Danser brut*. With the agreement of its curators (Savine Faupin and Christophe Boulanger), this title now refers to her practice of choreographic writing using the hypnotic tool.

### Transmission

As soon as she started studying, she began to reflect on the educational approach to art and particularly on the notion of *transmission*. Her commitment has led her to invent and experiment with numerous formats and methods adapted to a variety of contexts. Workshops and laboratories in higher education programs for dancers and choreographers (CNDC-Angers (Angers national dance center), Fondation Royaumont-Transforme), schools of art, design and architecture (including ENSBA (the national fine arts school) in Paris, ENSAD (the national decorative arts school), Head in Geneva), a workshop class with the School of Art in Blois, transmissions for artists in Europe and Japan, but also workshops for care staff or researcher-patients (the Ding-Ding-Dong collective) and sessions open to all (*Un cours de danse comme création collective* at the CCN2 (the national center for choreography) Grenoble, *Morning Practice* at the Swiss Pavilion in Venice, *Cultiver l’art du repos en position de spectateur* at the MC2 Grenoble, *Une friche en août*- open air summer university). She works with artists and artistic teams from different disciplines and all generations, sharing her approach and research through conferences, performances, screenings and meetings, and *Conversation en infusion* in many institutional and more alternative venues. The stages of creation that involve “witnesses” and accomplices alongside the team in the performance spaces include a transmission dimension, although in a more casual and informal manner.

### Japan

She traveled to Japan in 2000 and again in 2001 at the invitation of Jérôme Delormas (then director of the Franco-Japanese Institute of Kansai and Villa Kujoyama), to create a version of *Chambre*. It was a decisive encounter with a country, culture and techniques that have informed her work ever since. She went back there in 2013 and then in 2014 with the Institut Français’ Hors les Murs program to study Kagura dances, the tea ceremony and to witness “temporary collective” situations. The result was collaborative work with the designer Goliath Dyèvre (then resident at the Villa Kujoyama) and a series of pieces entitled *Suites japonaises*, which includes *Infuse-Les gestes déplacés d’une chorégraphie du thé* and *Une plage en Chartreuse*. In 2018, she carried out a creative residency at the Dazaifu Sanctuary (Kyushu) with the support of the Institut Français in Paris and the City of Grenoble. She produced the film *Hortense/Dazaifu*, a danced self-portrait in a teahouse. It will be presented there at the end of 2020 as well as the choreographic creation *Hortense* with musicians Bertrand Gauguet and Ko Ishikawa, then in France in 2021.

Recent pieces

Her most recent pieces include in 2017: *Plongées en forêt* in four episodes over five months at the Musée de la Chasse & de la Nature in Paris, *Pièces d'hypnose pour espaces de projection* in Saint-Brieuc, Strasbourg and Brussels, *Une Plongée au musée d'art de Sion* (Switzerland) and *Suspend-pièce sonore et dispositif d'écoute* (permanent piece included in the museum's collection), *Sieste Pep* at the Magasin des horizons-Centre d'art in Grenoble, *Humus* for *Un jardin infini* at the Centre Pompidou-Metz, *Gatebourse* at the Fondation d'Entreprise Martell in Cognac where she was artist in residence in 2017–2018.

In 2018: *Bain de minuit* at the Dôme-théâtre in Albertville, *Un Bain au Lam-Danser brut* at the Lam-Musée d'Art Moderne et d'Art Brut in Villeneuve d'Ascq, *Infuse* in Cognac and Grenoble.

In 2019: *Une plage en Chartreuse-Suites japonaise* (a whole day in various resorts from Grenoble to the Chartreuse mountains), *Infuse* and *Leeway in Venice* for the Swiss Slow Salon at the Venice Biennale. In 2020–2021, she is an associate artist at the Grenoble theater for *Kikidokoro*, *Youyou-Danser brut* and *Plongées au noir-Suites japonaises*.

Grants & Awards

2018: Residency in Japan with the support of the Institut Français in Paris and the city of Grenoble.

2014: Winner of the Institut Français' Hors les Murs program for a stay in Japan.

Choreographic Writing Fellowships (DMDTS-Ministère de la Culture et de la Communication followed by CND-Centre national de la danse):

In 2010-2011 for *L'outil hypnotique pour la création, l'enseignement et la transmission en danse*

In 2005 for *Circles of Moving, Speaking and Writing* bringing together a group of artists with Simone Forti in the Trièves region south of Grenoble.

In 2002 for *Fabrique 1, Bordeaux, plate-forme d'expérimentation* in various spaces in Bordeaux and at TNT with whom she was an associate artist from 1999 to 2001.

2007: Rerc (research residency) du Centre Chorégraphique National de Montpellier, Languedoc Roussillon for *Feuilleton, en épisodes*.

Fondation Beaumarchais Grant (Société des Auteurs Compositeurs Dramatiques):

In 1997 for *Chambres, étapes chorégraphiques en chambres d'hôtel*

In 1992 for *Autoportrait dans la forêt*