

DANCE FIRST THINK LATER

DANCE, PERFORMANCE,
VISUAL ARTS, AND MOVING IMAGES

10.10–10.11.2024

THIRD EDITION

LE COMMUN + BÂTIMENT D'ART CONTEMPORAIN
+ HEAD-GENÈVE + LES CINÉMAS DU GRÜTLI +
+ MAISON SAINT-GERVAIS +
STUDIOS ADC AT MAISON DES ARTS DU GRÜTLI
GENÈVE

PRESS KIT

ARTA
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ARTA

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FEATURED ARTISTS

Alina Arshi

(IN, 1997, based in Lausanne)

Marco Berrettini & Alice Gervais-Ragu

(IT/CH, 1963, basé à Genève / FR, 1977, basée à Paris)

Boris Charmatz & César Vayssié

(IT/CH, 1963, based in Geneva / FR, 1977, based in Paris)

Padmini Chettur

(IN, 1970, based in Chennai)

Ruth Childs & Cécile Bouffard

(GB/US/CH, 1984, based in Lausanne /
FR, 1987, based in Paris)

DD Dorvillier

(US/FR, 1967, based in Burgundy)

Carole Douillard & Babette Mangolte

(FR/DZ, 1971, based in Paris / FR/US, 1941, based in New York)

Gerard & Kelly

(US, 1978/1979, based in Paris)

Pascal Greco

(CH/IT, 1978, based in Geneva)

Marie-Caroline Hominal

(CH, 1978, based in Geneva)

Joan Jonas

(US, 1936, based in New York)

Tamar Kisch

(IL/NL, 1997, based in Tel Aviv)

La Tierce

Sonia Garcia, Séverine Lefèvre, Charles Pietri
(FR, collective created in 2013, based in Bordeaux)

Cynthia Lefebvre

(FR, 1989, based in Paris)

Jérôme Leuba

(CH, 1970, based in Geneva)

Ola Maciejewska

(PL, 1984, based in Paris)

Emily Mast

(US, 1976, based in Los Angeles)

Eszter Salamon

(HU, 1970, based in Berlin, Paris, Brussels)

Juliette Uzor

(CH, 1992, based in Zurich)

Tyra Wigg

(CH, 1989, based in Basel)

VENUES & PROGRAMME

(updated information on www.artasperto.ch)

EXHIBITION

Le Commun

Opening on 10.10, 6pm-9pm
Exhibition, 11.10-10.11, Tue-Fri 1pm-6pm, Sat-Sun 11am-6pm
and by appointment
Boris Charmatz & César Vayssié, Padmini Chettur,
Carole Douillard & Babette Mangolte, Gerard & Kelly,
Cynthia Lefebvre, Eszter Salamon
+
Scores from performances by Alina Arshi, Ruth Childs &
Cécile Bouffard, DD Dorvillier, Marie-Caroline Hominal, Joan
Jonas, Tamar Kisch, La Tierce, Cynthia Lefebvre, Jérôme
Leuba, Ola Maciejewska, Emily Mast, Juliette Uzor, Tyra Wigg

PERFORMANCES AND ONE-OFF PROJECTS

Le Commun

Thu 10.10, 7.30pm (opening)
Fri 11.10, 4pm; Sat 12.10, 4pm; Sun 13.10, 4pm
Juliette Uzor, (*ah ah ah*), 40', performance in the installation,
with Alina Arshi, Bast Hippocrate, Marie Jeger

Cinémas du Grütli

Tue 15.10, 7pm
Pascal Greco, *SOMNIA*, 2023, 21' and *INSOMNIA*, 2024, 10',
screening, then a round table, *The Body, between Film,
Dance and Museum*, with Isabelle Chladek, Ike Ortiz, Pascal
Greco, Samuel Gross, Alice Riva, Olivier Kaeser
Launch of the Goodbye Ivan' album with film soundtracks
Second screening Mon 28.10, 6.30pm at Le Cinématographe,
Lausanne

Maison Saint-Gervais, 7th floor

Wed 16.10, 9pm; Thu 17.10, 9pm
La Tierce, *Construire un feu*, 60', pièce choreographic
work with Philipp Enders, Sonia Garcia, Séverine Lefèvre,
Charles Pietri, Teresa Silva

Le Commun

Fri 18.10, 7pm; Sat 19.10, 4pm
Alina Arshi, *Entepfuhl*, 20', solo performance
Tamar Kisch, *The Silence of the Sirens*, 30', solo performance
Tyra Wigg, *limb limb limb*, 40', solo performance with
live music by Thy Truong

Studio ADC at Maison des arts du Grütli, 3rd floor

19.10, 7pm; 20.10, 3pm
Emily Mast, *IFIF*, 3h, continuous performance with Núria
Argilés Macià, Eléonore Barbara Bovet, Emma Delvac,
Bast Hippocrate, Nathan Yann, Geosmin Minjeong Yang,
and live music by Yehuda Duenyas

Studio ADC at Maison des arts du Grütli, 3rd floor

Tue 22-Fri 25.10, 1pm-6pm, Closing reception Fri 25.10,
6pm-8pm
Marie-Caroline Hominal, *Numéro 0* and *Numéro 0 I*, 18'30"
and 15'30", double video projection
Sat 26.10, 8.30pm
Marie-Caroline Hominal, *J'hésite entre Croquis et arabesque
et La métamorphose*, 30', solo performance

Le Commun

Sat 26.10, 6.30pm; Sun 27.10, 5.30pm
DD Dorvillier, *Dance is the archeologist, or an idol
in the bone*, 60', solo performance

Le Commun

Tue 29.10, 7pm
Ola Maciejewska, *The Second Body* (unplugged version), 60',
solo performance by Leah Marojević

Le Commun

Fri 01.11, 4pm; Sat 02.11, 4pm; Sun 03.11, 4pm
Cynthia Lefebvre, *Bones Scores*, 45', performance with
Sonia Garcia, Cynthia Lefebvre, Séverine Lefèvre

Le Commun

Sun 03.11, 1pm-6pm
Jérôme Leuba, *battlefield #130*, 5h, performance with
30 participating performers

Le Commun

Fri 08.11, 7pm; Sun 10.11, 4pm
Ruth Childs & Cécile Bouffard, *Delicate People*, 45',
performance

Bâtiment d'art contemporain, Conference hall

Sat 09.11, 11am-5.45pm; Sun 10.11, 11am-1pm
Marco Berrettini & Alice Gervais-Ragu, *La table verte*,
workshop/colloquium with Démosthène Agrafiotis,
Marco Berrettini, Jean-François Cardoso, Sylvain Chaty,
Laetitia Chauvin, Aurélie Dupuis, Silvia Fanti,
Alice Gervais-Ragu, Simon Marsan, Yann Marussich

PERFORMANCE IN FEBRUARY 2025

HEAD - Genève, Bâtiment H, Le Cube

Fri 21.02.2025, 7pm; Sat 22.02.2025, 5pm
Joan Jonas, *Mirror Piece I & II*, 1969/2025, 30', performance
with 15 students from HEAD

MEDIA & PROFESSIONNALS

Press conference

Wednesday 9 October at 11am at Le Commun
Register at visit.media@artasperto.ch

Professional meetings

Saturday 19 October 1-10pm at Le Commun then
at Studios ADC at Maison des arts du Grütli.
Reception, buffet, presentation of works, performances
by Alina Arshi, Tamar Kisch, Tyra Wigg, and Emily Mast.

Detailed programme on request

PRESENTATION

3rd *Dance First Think Later*

The *Dance First Think Later* project began in 2020 as an exhibition with a broad performative dimension, organised by Arta Sperto at Le Commun and in other cultural venues in Geneva. It piqued the curiosity and interest of several audiences, thanks to its combination of dance, performance, and visual arts. It bounced back in 2022 at Le Commun and Pavillon ADC, consolidating its transdisciplinary singularity and identity. Now established as a biennial event, *Dance First Think Later* will present its 3rd edition from 10 October to 10 November 2024. It continues to explore the field of dance in a broad sense, from various perspectives including dance, performance, video, sculpture, and drawing. The works selected offer aesthetic and sensory experiences, while addressing anatomical, ritual, political, identity, scientific, memorial, territorial, climatic, and therapeutic issues. The body, its gestures and movements, are at the centre of human and societal, individual and collective concerns.

The visual arts and the performing arts have a lot in common artistically, but they operate very differently in terms of production, scheduling, budget, and distribution. A sculpture is tangible, durable (usually), and requires dedicated transport and storage. Dance is immaterial and ephemeral, and in principle cannot be collected. “The dance museum is the dancer’s body” (Boris Charmatz). With *Dance First Think Later*, Arta Sperto offers a hybrid event, part exhibition, part festival, which juggles the respective characteristics of the works, their duration, and their spatial and technical requirements. With this in mind, part of the exhibition will change from day to day.

The programme will bring together some twenty artists, duos or collectives, from ten different countries and several generations (from 26 to 88 years old) from the fields of dance, performance, contemporary art, and the moving image, or from several of these areas. All have practised movement in different kinds of contexts, including exhibition spaces. Arta Sperto seeks this proximity between performers and audiences to encourage a privileged relationship with the works. The event will feature a large-scale installation, six video works, 13 performances representing 25 live events, a workshop-colloquium with eight lecturers, and a film evening. Three of the performances will involve more than 50 performers, while several videos will explore the relationship between body and architecture.

The central venue for *Dance First Think Later* is Le Commun. One of the large halls will be dedicated to an installation by Cynthia Lefebvre, which will be activated for three days by performances, and as a counterpoint, to a video projection by Padmini Chettur. The two smaller rooms will be used for alternating video projections, respectively by Eszter Salamon and Carole Douillard & Babette Mangolte on a white wall, and by Boris Charmatz & César Vayssié and Gerard & Kelly on a screen. These four films feature bodies in motion in striking architectural settings. The other large hall will be devoted to a series of performances over four weeks: one by Juliette Uzor in her installation, a programme with Alina Arshi, Tamar Kisch, and Tyra Wigg, the latest creations by DD Dorvillier and Ola Maciejewska respectively, the Geneva premiere of a collective performance by Jérôme Leuba, and an evolving project by Ruth Childs & Cécile Bouffard. A selection of scores from the performances will be presented in a modular set-up. These visual elements (drawings, diagrams, photos, texts, notes, etc.), which are rarely shown in theatres and festivals, will enable visitors to delve into the artists’ creative processes, providing additional elements to better understand their work.

One of ADC’s studios at Maison des arts du Grütli will be the setting for a performance by Emily Mast, involving a musician and six dancers specially trained for the Geneva iteration of the piece. Marie-Caroline Hominal will also be presenting an installation of two video projections and a new performance. At Cinémas du Grütli, two short films by Pascal Greco, shot at the Musée d’art et d’histoire, will be screened, followed by a round-table discussion bringing together key players in the project. At Maison Saint-Gervais, the La Tierce collective will focus on the 7th floor as the main character for its proposal. And Marco Berrettini, with Alice Gervais-Ragu, will offer a research project in the form of a workshop/colloquium, with the help of eight lecturers active in different fields of the arts and sciences.

A project that has been integrated into the programme will be presented later, in February 2025. This will be a performance by Joan Jonas, which will be the subject of rehearsals and a workshop with around 15 HEAD students supervised by movement director Nefeli Skarmea, culminating in two public presentations at Le Cube.

Arta Sperto

Arta Sperto (= "artistic experience" in Esperanto) is a nomadic structure that curates, produces, organises, and publishes artistic projects, mainly multi-and cross-disciplinary. With no fixed location, Arta Sperto carries out its projects in available venues and in collaboration with cultural institutions. Arta Sperto seeks to support and present as effectively as possible the cross-disciplinary practices that many artists are developing as a matter of course, whereas contemporary culture is still often organised by field, whether in terms of cultural policies, institutions, funding, or the media. Arta Sperto seeks to make the boundaries between artistic fields more porous, to pique the curiosity of different audiences, and to offer hybrid artistic experiences in different types of contexts.

Arta Sperto organises two alternating biennial events: *Dance First Think Later*, which explores the converging fields of dance, performance, visual arts, and moving images, and *KorSonoR*, dedicated to the sound and visual arts. With these two events, Arta Sperto is laying the foundations for a transdisciplinary art centre, which would enable the visual, sound, and performing arts to coexist in a single centre, driven by a cross-disciplinary mindset that is very different from a departmental approach. Such a centre does not currently exist in Switzerland.

Publications***Dance First Think Later—Le corps pensant entre danse, performance et arts visuels, vol 1 & 2***

Volumes 1 & 2 of the publication *Dance First Think Later—Le corps pensant entre danse, performance et arts visuels*, which document and develop the 2020 and 2022 exhibitions/festivals, are in preparation.

Volume 1 will be published during *DFTL 2024*, with Volume 2 scheduled for the winter 2024-2025.. Each volume will feature a rich iconography of the works, as well as specially commissioned texts. The books will be bilingual in French and English, published by Arta Sperto and distributed by Les presses du réel.

Vol. 1: Introduction by Olivier Kaeser / Texts by Yvane Chapuis and Florian Gaité / Texts on the artists: Halil Altindere by Hou Hanru / Alexandra Bachzetsis & Julia Born by Hendrick Folkerts / Pauline Boudry & Renate Lorenz by Kathy Noble / Alex Cecchetti by Lucia Pietroiusti / Clément Cogitore by Marianne Derrien / Dara Friedman by Stephanie Seidel / Gerard & Kelly by Elisabeth Lebovici / Marie-Caroline Hominal by Françoise Ninghetto / Lenio Kaklea by Lou Forster / La Ribot by Maria Muracciole / Pierre Leguillon by Christophe Wavelet / Xavier Leroy by Laurence Rassel / Klara Lidén by Theresa Patzschke / Melanie Manchot by Claudia Kappenberg / Olivier Mosset & Jacob Kassay by Chloé Thomas / Samuel Pajand by François Gremaud / Christodoulos Panayiotou by Lucia Pietroiusti / Alexandra Pirici by Florian Malzacher / Julien Prévieux by Raphaël Brunel / Marinella Senatore by Francesco Stocchi / Gregory Stauffer by Karine Tissot / Barbara Wagner & Benjamin de Burca by Andre Lepecki.

Vol. 2: Introduction by Olivier Kaeser / Text by Katleen Van Langendonck / Texts on the artists: Alice Anderson by Camille Morineau / Marco Berrettini + Yan Li by Alice Gervais-Ragu / Lara Dâmaso by Olamiju Fajemisin / Manon de Boer + Latifa Laâbissi by Corinne Diserens / Agnès Geoffray by Sally Bonn / Zuzana Kakalikova by Lou Lepori / Isabel Lewis by Brooke Holmes / Adam Linder by Emma McCormick- Goodhart / Shahryar Nashat by Aram Moshayedi / Ceylan Öztrük by Karina Sarkissova / Samuel Pajand + Cosima Grand by Anne Davier / Emilie Pitoiset by Ingrid Luquet-Gad / Davide-Christelle Sanvee by Anne Davier / Ulla von Brandenburg by Paul Bernard.



1. *Entepfuhl*, collage, © Alina Arshi. 2. and 3. *Entepfuhl*, photos © Gregory Batardon / La Manufacture, Lausanne

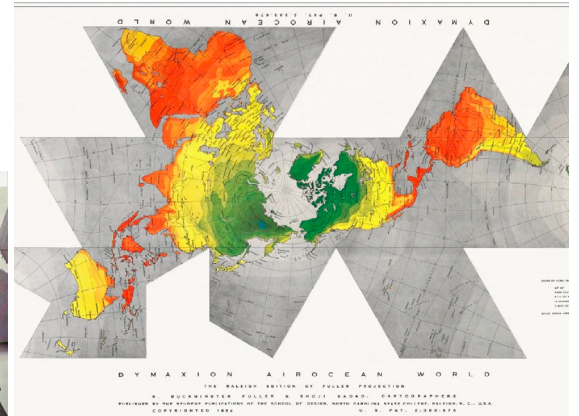
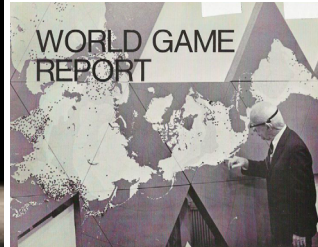
Alina Arshi (IN, 1997, based in Lausanne)
***Entepfuhl*, 2023, 20', solo. Le Commun. Geneva premiere**

Solo created in 2023 at La Manufacture, Lausanne, 20' / Acknowledgements: teams at La Manufacture, Les Urbaines, Arsenic, Nicole Seiler, Jessica Allemann and Robinson Filomé Starck. For this presentation of *Entepfuhl*, Alina Arshi is supported by the bea foundation for young artists

A young Indian choreographer, Alina Arshi is interested in feelings of loneliness among people with a complex status within different sociological units. Her Bachelor's project focused on the social and class architecture surrounding immigrants, particularly the parents of migrant workers in host countries. Her travels to India in the summer of 2022 strongly influenced the content and form of her first solo. "Any road,' said Carlyle, 'this simple road to Entepfuhl, will lead you to the end of the world.' But the road to Entepfuhl, if followed right to the end, would lead straight back to Entepfuhl, which means that Entepfuhl, where we started, is that 'end of the world' we set out to find in the beginning." Fernando Pessoa, *The Book of Disquiet* (1982)

Arshi, born in Lucknow, India, is a dancer and choreographer based in Lausanne. She obtained her BA degree in Contemporary Dance from La Manufacture in Lausanne in 2023. *Entepfuhl*, her first solo, was presented at Les Urbaines in Lausanne in 2023, then at Parallèle festival in Marseille; at La Ménagerie de Verre with the Centre culturel suisse and Belluard, Paris; and at Kilbi – Bad Bonn, Dürdingen. It is scheduled to be performed at far°, Nyon, at the Fierce Festival, Birmingham, in 2024, and at La Comédie, Geneva, in 2025.

arshi.hotglue.me



1. *The Green Table* by Kurt Jooss, 1932 (DR) 2. Buckminster Fuller and the *World Game Report* (DR) 3. Buckminster Fuller, Dymaxion map (DR)

Marco Berrettini (IT/CH, 1963, based in Geneva) and Alice Gervais-Ragu (FR, 1977, based in Paris)

***La table verte*, 2024, A weekend-long lecture and dance project by *Melk Prod. Conference room at the Bâtiment d'art contemporain. Creation**

Speakers: Démosthène Agrafiotis (GR), poet, performer, essayist / Jean-François Cardoso (FR), researcher in information science / Sylvain Chaty (FR), astrophysicist / Laetitia Chauvin (FR), publisher, art critic / Aurélie Dupuis (CH), architect / Silvia Fanti (IT), director of the Xing cultural organisation in Bologna / Simon Marsan (FR), musicologist, composer / Yann Marussich (CH), performer, choreographer

With his company *Melk Prod. Marco Berrettini has produced some 40 shows, as well as performances, video installations, and collaborations with visual artists. He has teamed up with dance researcher Alice Gervais-Ragu to come up with this original project, inspired as much by *The Green Table*, an anti-militarist ballet created by Kurt Jooss (choreographer and teacher of Pina Bausch) in 1932 in Paris, as by the *World Game* developed by Richard Buckminster Fuller in the 1960s.

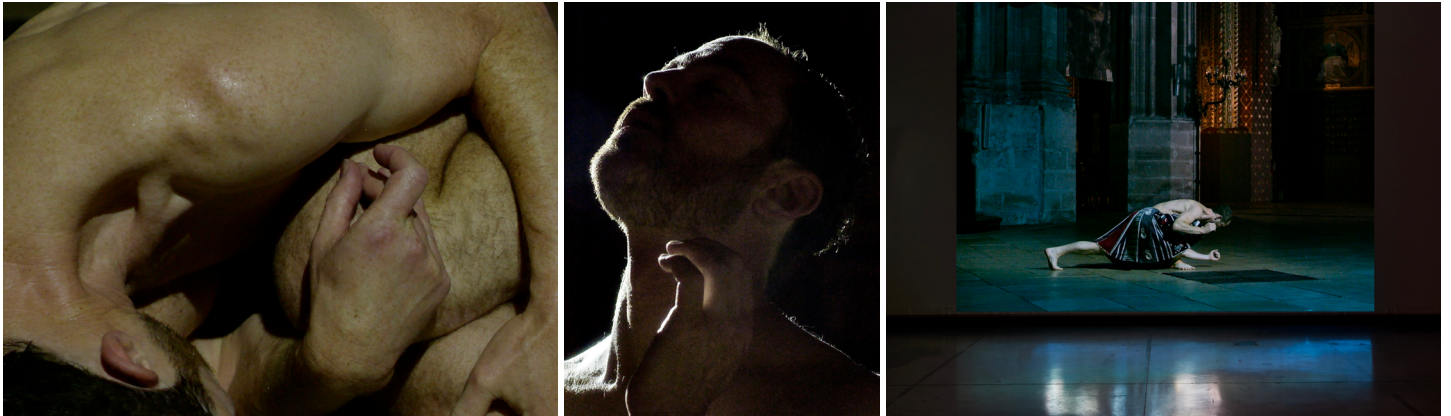
“Imagine George W. Bush’s “axis of evil” in your body.
Now picture a country, France for example, with liver cancer.
A serious economic crisis is called a depression.
The lungs of the Earth, oceans or forests?
There is the idea of Mother Earth.
There is the dance of atoms.”
(Marco Berrettini)

“The body (microcosm) and the world (macrocosm) share an infinite number of functions, both imaginary and pragmatic. What would happen if we were to consider the functioning of a body by analogy with the way we design infrastructure, conduct politics, and organise the global market? Is there a common thread that leads from the interoceptive body to the exteroceptive, to the dancing body too, and right through to all the cultural and societal manifestations of our planet? To explore this concept and question our way of thinking about the world as a whole, *Melk Prod. has created *La table verte*, a series of discussions, games, and danced exchanges based on subjects that are as absurd as they are essential, with audience participation.”
(Marco Berrettini and Alice Gervais-Ragu)

German-born Italian dancer and choreographer Marco Berrettini won the German disco dance championship in 1978. He trained in London and then in Essen under Hans Züllig and Pina Bausch. He also studied European Ethnology, Cultural Anthropology, and Theatre Science at Frankfurt University. His works, including *Sorry, Do the Tour* (2001, then 2019), *No Paraderan* (2009, then 2020), **Melk Prod. Goes to New Orleans, the iFeel 1-4 Series* (2009-2017), *My Soul is my Visa* (2018), *El Adaptador* (2024), have been presented on numerous stages in Switzerland, France, Germany, and Austria. He was awarded the Dance outside the mainstream prize at the 2022 Swiss Dance Awards.

melkprod.com

Alice Gervais-Ragu is a writer and dance researcher at EDESTA—École doctorale esthétique, sciences et technologies des Arts at Université Paris 8, where she is working on her thesis, *Écologie des imaginaires chorégraphiques en temps de crise*. She teaches analysis of works and dramaturgy, writes for various journals, and has contributed to several scientific works (*Art et mathématiques*, Jannink, 2020; *Danse contemporaine et littérature*, Les Presses du Réel, 2017; *Danse et éducation*, IDEA, 2016).



1. and 2. *TRANSEPT*, stills © César Vayssié. 3. *TRANSEPT*, photo © Laurent Lecat, Frac Sud, Cité de l'art contemporain, Marseille

Boris Charmatz (FR, 1973, based in Wuppertal) & César Vayssié (FR, 1967, based in Paris)
***TRANSEPT*, 2023, 40', HD video projection, sound, based on *SOMNOLE*.**
Le Commun. First screening in Switzerland

**Choreography and performance: Boris Charmatz / Director: César Vayssié / Director of Photography: Malgorzata Rabczuk /
 Lighting: Yves Godin / Sound engineer: Martin Descombels / Assistant choreographer: Magali Caillet Gajan /
 Photography and editing: César Vayssié–AFE / Grading: Herbert Posch–vidéo de poche / Mixing: Martin Descombels /
 Stage manager: Fabrice Le Fur / Back-up stage managers: Louis Leclerq, Elena Gateau / Production: Terrain /
 Coproduction: Frac Sud–Cité de l'art contemporain**

As a dancer, choreographer, and creator of experimental projects such as the ephemeral Bocal school, Musée de la danse, and Terrain, Boris Charmatz takes dance to unusual places. Keen to connect his own questions to the state of contemporary bodies, he designs hybrid shows and formats that combine creation and repertoire, theory and transmission, in a wide variety of spaces.

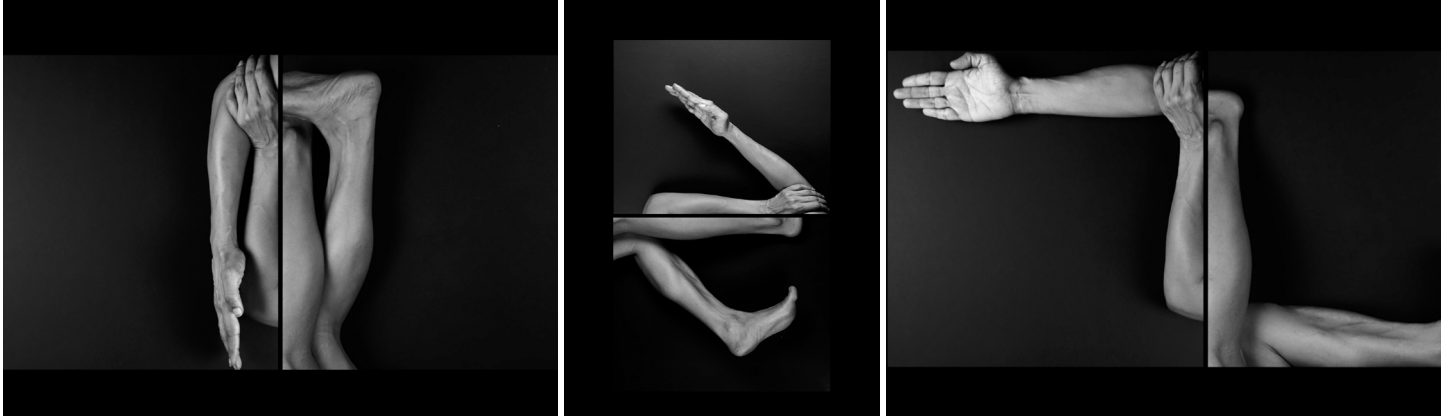
“Saint-Eustache. I dance and whistle in the Gothic basilica. Cut stone for a floor, the immensity of the monument, reverberated sound. I'm not religious, but I'm looking for emotional serenity. For some time now I've been dancing, working, and creating in churches: dance was banned from them for centuries, but now it's back in front of the altar and asking questions. Or maybe it's the building that's questioning us: I'm looking for something that I can only find here. A kind of freedom in detachment. We look for a title: it'll be 'transept', the place where we film, from *trans* (across, beyond) and *saeptum* (partition, enclosure). To film dance is to enclose it while venturing a little beyond, isn't it?” (Boris Charmatz)

Boris Charmatz trained at the École de danse de l'Opéra National de Paris and then at the Conservatoire national supérieur de musique et de danse de Lyon, and is the author of over 30 choreographic works. From 2009 to 2018, he directed the CCN de Rennes et de Bretagne, where he set up the Musée de la danse. He has presented his work on numerous stages, including MoMA in New York (2013), the Tate Modern in London (2015) and the Paris Opera (2015). In 2020, the Festival d'Automne in Paris devoted a Portrait to him, with 9 projects. Since August 2022, he is the director of Tanztheater Wuppertal Pina Bausch. With Terrain, he is building a new artistic project between Germany and France, dedicated to the joint development of his choreographic work and Pina Bausch's repertoire. In 2023, he created *Liberté Cathédrale* at the Mariendom, a Brutalist church in Neviges, his first piece to bring together the Tanztheater Wuppertal Ensemble and dancers from Terrain. At the end of 2023, the FRAC Sud - Cité de l'art contemporain in Marseille, presented the exhibition *Boris Charmatz - Danses gâchées dans l'herbe*, made up of 6 films. In 2024, he is the Artiste Complice of the Festival d'Avignon, where he presents *CERCLES*, a public workshop for participants, *Liberté Cathédrale* in the open air, and *Forever* (immersion in *Café Müller* by Pina Bausch).

borischarmatz.org

A graduate of ENSA in Dijon and a former resident of Villa Medici in Rome, César Vayssié makes films that venture beyond the boundaries of cinema. At the crossroads of different practices, he works on images in the form of films and performances that showcase the energy of the dancing body and its political charge. He has collaborated with artists such as Boris Charmatz, Philippe Quesne, François Chaignaud, and Olivia Grandville. He is a partner artist at Mille Plateaux, Centre chorégraphique national in La Rochelle, where he is developing his *Faune* project, a film creation laboratory for dance artists.

a-fe.fr



Stilling, production images, images © Madhavan Palanisamy

Padmini Chettur (IN, 1970, based in Chennai)
***Stilling*, 2024, approx. 8', video projection. Le Commun. First screening in Switzerland**

**Choreography and dance: Padmini Chettur / Sound: Maarten Visser /
 Direction and camera: Madhavan Palanisamy / Commissioned by: Dystopia Sound Art Biennial, Berlin**

Padmini Chettur's approach to movement research is almost scientific in its rigour. Her work reflects a deliberate concern to refine form, far removed from any obvious Indian classical dance context. Her highly abstract work is rooted in the cultural fabric of Chennai's dance community, which is particularly socially and politically committed.

"Left or right? Clockwise or anticlockwise? What does it mean to turn away from obvious oppositions and deal with contradictions? Using inherent contradiction as a productive, scathing, and lively function. The film *Stilling* is a choreographic conversation between 12 oscillations of fragmented movement. A seemingly robotic landscape of partially repetitive actions immediately draws attention to the spatial and temporal relationships between them. Harmonies and disharmonies, the individual and the collective. A palette of apparent chaos within which order slowly emerges. In an age of increasing disembodiment and at a time where the body itself is being replaced in our quest for perfection, *Stilling* is a reminder of the necessary imperfection of humanity, a non-dualistic landscape of seemingly irreconcilable movements, which can bring us to a moment of stillness. Not the sudden halt that signals the end, but a halt that signifies the possibility of a beginning." (Padmini Chettur)

Padmini Chettur began her career as a dancer in the troupe of Chandralekha, a radical modernist choreographer of Bharatanatyam who was adept at the rigorous deconstruction of form. She went on to define her own choreographic language—minimalist, abstract, and formal—reducing movement to an essential anatomical investigation and prioritising tension over emotion. Since 2011, her work has been presented in places such as Steirischer Herbst Graz, Kochi-Muziris Biennial, National Museum of Modern and Contemporary Art Seoul, Jejak-Tabi Jogjakarta, Haus der Kulturen der Welt Berlin, Archive Berlin, Hangar Bicocca Milan, Museum Folkwang Essen, EMPAC Upstate New York. Her practice has also extended to films and long-term works. *Stilling* will be presented at the Dystopia Sound Art Biennial in Berlin in September 2024.

padminichettur.in



1. and 2. *Delicate People*, photos © Dorothee Thébert-Filliger. 3. photo © Manon Briod

**Ruth Childs & Cécile Bouffard (GB/US/CH, 1984, based in Lausanne / FR, 1987, based in Paris)
Delicate People, 2021, 40', performance. Le Commun**

Performance: Cécile Bouffard and Ruth Childs / Production: SCARLETT'S / Executive production, administration, distribution: Tutu Production, Lise Leclerc and Cécilia Lubrano / With the support of: Centre culturel suisse, Paris, La Becque, La Tour-de-Peilz, Grütli Centre de production et de diffusion des Arts vivants Genève, Bourse du Commun 2021, Arsenic, Lausanne, Fondation suisse des artistes interprètes SIS, Corodis, Canton de Genève, Pro Helvetia – Swiss Arts Council / Acknowledgements: Léopoldine Turbat

Delicate People is a project initiated by Ruth Childs and Cécile Bouffard to combine their respective dance and sculpture practices. Bouffard's sculptures were designed to fit Childs' body. A particular contour invites a movement, a grip, or a touch, a curve invites a caress. The dancer reacts to the shapes with her intuition, describing this sensation as a "graphic driving force". Objects are made to be manipulated; they are the body's partners. Holding them is a liberating act, an act of power that can reverse the situation at any moment. Both artists are attracted by the unchanging nature of things and situations. This journey through movement, figures, and affects clearly creates narratives fuelled by shared interests.

The term "delicate" refers as much to illustrated figures (such as the hermit, the dropout, the nutcase, the non-conformist) as to the working process they develop. Bouffard and Childs seek to avoid being stuck in a choreographic narrative, but rather to be able to change direction, to change tack, to be deliberately quirky. It is in this intuitive logic of digression and deconstruction that they wish to free themselves from a traditional production and exhibition process that consists of rehearsing the same choreography. Their approach is resolutely experimental.

Ruth Childs, an Anglo-American dancer and choreographer, was born in London and grew up in the United States, where she studied dance and music. She moved to Geneva in 2003 to complete her training at the Ballet Junior. She has worked with Foofwa d'Imobilité, La Ribot, Gilles Jobin, Massimo Furlan, Marco Berrettini, and Yasmine Hugonnet. Since 2015 she has also been working on a project to recreate the early works of her aunt, American choreographer Lucinda Childs. In 2014, she founded Scarlett's, an association to develop her personal work combining dance, performance, and music, through which she created such works as *The Goldfish and the Inner Tube* with Stéphane Vecchione, the soli *fantasia and Blast!*, and her first group piece *Fun Times* in 2024. She is one of the artists in residence at L'Arsenic in Lausanne and associate artist at CCN2 – Centre chorégraphique national de Grenoble (2023-2024).

ruthchilds.com

Cécile Bouffard is a graduate of the École nationale supérieure des beaux-arts in Lyon. She co-founded the artist-run-space Pauline Perplexe in Arcueil. She has been in residence at the Cité internationale des arts and Villa Belleville. She has had solo exhibitions at the Centre d'art contemporain Les Capucins in Embrun, Rond-Point Projects in Marseille, La Salle de Bains in Lyon, Le Treize in Paris, and group shows at Crédac in Ivry-sur-Scène and CAC Brétigny.

cecilebouffard.com

Delicate People was first presented as a working version at La Becque, La Tour-de-Peilz, at the Centre culturel suisse in Paris, at Le Grütli in Geneva (2021), and then at such venues as L'Arsenic Lausanne, CAN Neuchâtel, UCCA Center for Contemporary Art Beijing, and Krone Cour Bienne.



Dance is the archeologist, or an idol in the bone, photos © Natalia Benosilio

DD Dorvillier (US/FR, 1967, based in Burgundy)
***Dance is the archeologist, or an idol in the bone*, 2024, 45', solo.**
Le Commun. Swiss premiere

**Concept and performance DD Dorvillier / Sound creation: Sébastien Roux / Lighting creation: Madeline Best /
 Artistic collaboration: Mathieu Bouvier, Carina Premer / Production: Laura Aknin, Elise Rimbault /**

Trainee: Hsin-Yu Tai Production: DD Dorvillier / human future dance corps

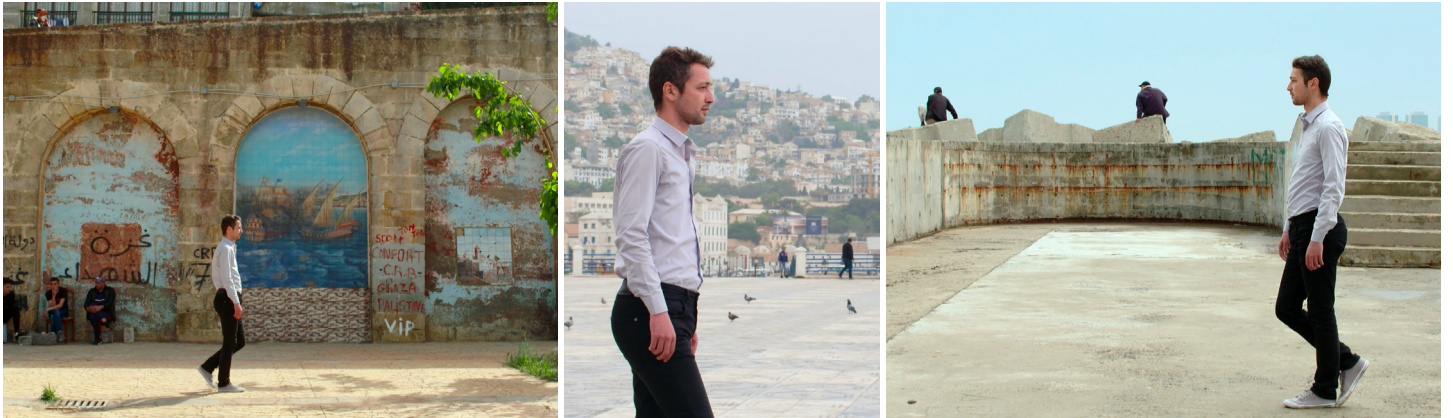
**Partners: Le Dancing CDCN Dijon Bourgogne–Franche-Comté, Nos lieux communs–Nomades programme,
 La Place de la Danse CDCN Toulouse, CDCN Chorège–Falaise, La Poderosa (Barcelona),
 Plastique Danse Flore Festival, Traverse, IVAM (Institut Valencià d'Art Modern)**

Institutional partners: DRAC Bourgogne Franche-Comté, Région Bourgogne Franche-Comté, ONDA Ecran vivant

DD Dorvillier's artistic practice oscillates between the exploration of the sensitive body and more conceptual approaches to composition and improvisation. She seeks to encourage autonomy in the reception and transmission of her work. The relationship with sound, light, and objects, as almost linguistic materials, is often a driving force. At present, how and where to dance, and how and why to preserve dance—how these conditions influence each other—are key questions in her research. To bring out a dance situated in the here and now, she delves into the sediments of memory and its landslides: from place to place, she moves the memory of the gestures, people, and stones that have moved her. She dances the earth to the bone, until perhaps she finds a piece of carved wood, a primitive idol, a small piece of presence.

Her new solo, created in collaboration with sound artist Sébastien Roux and researcher and filmmaker Mathieu Bouvier, is structured around four successive dance scores. These scores emerged from a dream, after practice sessions in the studio, location scouting, and research on archaeological dig sites. The dancer dances by digging through the series of scores and once she reaches the end, she starts again. The sound recorded during her first round of dancing returns to accompany the second—a ghost of sound that combines the present with the immediate past as she moves into the future.

DD Dorvillier graduated in dance from Bennington College in Vermont (USA). She began developing her work in New York in 1989, before moving to France in 2010. With her company human future dance corps, she has presented her work at The Kitchen Dance Theater Workshop, Danspace Project, PS 122 in New York; Kaaithheater Brussels; ImPulsTanz Vienna; DeSingel Antwerp; STUK Louvain; Hau/Hebel am Ufer Berlin; CDCN Atelier de Paris/Carolyne Carlson Paris; Rencontres chorégraphiques de Seine Saint-Denis; Künstlerhaus Mousonturm Frankfurt; Fondation Serralves Porto; Performatik Brussels; Zagreb Dance Weeks; Centre Pompidou Paris; TSEH Festival Moscow. In 2020, with composer Sébastien Roux, she inaugurated La Corvette, a multi-disciplinary research and creation space in Côte d'Or, Burgundy. Since 2021, she has been working with a number of collaborators on *Untitled Landscapes*, an evolving project linking La Corvette and the abandoned medieval village of Dracy, an archaeological site overlooking her village. From this project came *Les yeux du menuisier* (2022), *Landscape Stories* (2023-2024), and *Dance is the archeologist, or an idol in the bone* (2024).



Carole Douillard & Babette Mangolte, *Idir*, 2018, stills © 2024, ProLitteris, Zurich

Carole Douillard (FR/DZ, 1971, based in Paris) & Babette Mangolte (FR/US, 1941, based in the United States) *Idir*, 2018, 30'02", video 16:9 colour, sound. Le Commun. First screening in Switzerland

The film received production support from Fondation des Artistes, the French Institutes in Paris and Algiers, Région Pays de la Loire, and Drac Pays de la Loire. *Idir* is part of the collections of Carré d'Art, Nîmes, and the Kadist Foundation, Paris & San Francisco.

As a visual artist and performer, Carole Douillard uses her presence or that of performers as a sculpture for minimal interventions in the exhibition space. Standing on the edge of the spectacular while taking care to avoid it, her work calls for a redefinition of the viewer, the performance space, and the relationship that is established between the object being contemplated and the person contemplating it.

Idir pays tribute to Bruce Nauman's landmark performance *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1967), transposing and adapting it to the context of public space in Algiers. The film brings into play a situation linked to the history of the performance, its film archive, and the urban space of Algiers. After focusing on the gestures of the "unproductive" unemployed men—the "hittists" seen leaning against the walls in the streets of Algiers (performance *The Waiting Room*, 2014)—Douillard directs *Idir*, a young Algerian who, some 50 years later, reinterprets the loose gait that Nauman performed in the intimate setting of his San Francisco studio in 1967. In Algiers, the performance evokes the trap in which the protagonist finds himself, who, not wanting to do his military service, cannot leave the country because he would be considered a deserter and could not return. The performance was shot by filmmaker and photographer Babette Mangolte, a legendary figure in New York performance art in the 1970s, just a few months before the 2019 protests leading up to President Bouteflika's resignation.

The film takes place in three iconic sites in the city: Bab El Oued, Les Sablettes, and Diar Es Saâda. It also shows how, in Algerian public spaces, male and female bodies adopt specific gender codes: women walk through them, while men occupy them and form static groups. *Idir*'s slow, solitary walk highlights the gaze and attitude of the passersby observing the young man's action, which departs from the usual codes of his gender.

Carole Douillard's performance work, which features documents, films, stories, and photographs, has been presented at MAC/VAL in Vitry-sur-Seine, Galerie Kamel Mennour, Galerie Michel Rein, Institut Giacometti, Palais de Tokyo, Fondation d'entreprise Ricard in Paris, LACE in Los Angeles, T2G Théâtre de Gennevilliers, Oslo Biennial (2019), Lyon Biennial (2017), Musée de la danse Rennes, Centro de Arte Dos de Mayo Madrid. Since 2019, she has been conducting research in Los Angeles, on the one hand on American writer and essayist Susan Sontag (1933-2004), and on the other on a repertoire of the history of gestures and performance in Southern California from the 1960s to the present day. She has published an interview with American artists Barbara T. Smith and Suzanne Lacy and art historian Amelia Jones (Ed. Zérodeux/Presses du réel, 2022).

carole-douillard.com

Babette Mangolte is a French American experimental filmmaker. Since the late 1960s, she has collaborated with performance pioneers such as Trisha Brown, Lucinda Childs, Joan Jonas, Marina Abramović, and Yvonne Rainer. Her films have been shown internationally. She was the subject of a retrospective exhibition at the Musée d'art contemporain de la Haute-Vienne—Château de Rochechouart, in 2019.

babettemangolte.org



Gerard & Kelly, *Bright Hours*, 2023, by permission of the artists and Marian Goodman Gallery, stills © 2024, ProLitteris, Zurich
1. Jeanne Balibar and Emara Neymour-Jackson. 2. Germain Louvet. 3. Emara Neymour-Jackson

Gerard & Kelly (US, 1978/1979, based in Paris)

***Bright Hours*, 2023, 25', 4K video, colour, sound. Le Commun. First screening in Switzerland**

**A film by: Gerard & Kelly / Music: Moses Sumney / Script: Gerard & Kelly with Loïc Barrère /
Image: Clément de Hollogne / Costumes: Glen Mban / Editing: Grégoire Brice /
With: Jeanne Balibar, Emara Neymour-Jackson, Germain Louvet, David Paycha / Production & Company /
Coproducton: Caviar with the participation of HVH Films / Powered by: Dropbox
With the support of the French Ministry of Culture – Direction générale de la création artistique,
du Carré d'Art – Musée d'art contemporain de Nîmes, Fondation d'entreprise Hermès as part
of its New Settings programme, CCN – Ballet National de Marseille, Harbour Picture Company,
Justine Schreyer Lewin & Howard Lewin associate producers, Lauri Michelle Firstenberg,
Idee German, Taylor Houghton, Jon Hutton, Charles Klein, Geoffrey Kristof, John Schwartz**

Paris-based Americans Gerard & Kelly develop an artistic identity at the crossroads of dance and contemporary art. Their multidisciplinary practice, which lies somewhere between installation and performance, incorporates video, writing, choreography, drawing, and sculpture. Their work explores the critical potential of intimacy to bring about radical social change.

The film *Bright Hours* is part of a longer work cycle, *Modern Living*, which explores the cultural, social, and political mechanisms between residential architecture and the human relationships that develop within it. The film focuses on and speculates about the relationship between architect Le Corbusier (1887-1965) and dancer Josephine Baker (1906-1975) during a cruise in 1929. The artists infuse Le Corbusier's Cité Radieuse with joyful sensuality and subversive force, re-imagining the architect's modernist masterpiece in Marseille as a boat floating on the horizon, suspending norms and boundaries for the duration of the voyage. *Bright Hours* stars Jeanne Balibar as Le Corbusier and Emara Neymour-Jackson, a young American dancer, as Josephine Baker. Germain Louvet, star of the Paris Opera Ballet, joins forces with a troupe of musicians and dancers from Marseille to transform the Cité Radieuse into an explosion of colour and community. Moses Sumney composes and performs an original score inspired by Baker's songs.

Brennan Gerard and Ryan Kelly studied visual arts, classical and contemporary dance, literature, and gender studies. They are graduates of the Interdisciplinary Studio at UCLA in Los Angeles. Their first solo exhibition in a European institution was presented at Carré d'Art – Musée d'art contemporain de Nîmes in 2022-2023. Their work has recently been shown at Fondation Maeght Saint-Paul de Vence, National Gallery of Victoria Melbourne, Centre Pompidou Paris, Marian Goodman Gallery New York, Arta Sperto with La Bâtie and MAMCO Geneva, MOCA Los Angeles, Festival d'Automne Paris, and Getty Museum Los Angeles. Their work is included in the collections of the Guggenheim Museum New York, Hammer Museum Los Angeles, LACMA Los Angeles, FRAC Franche-Comté Besançon, Carré d'Art Nîmes, and National Gallery of Victoria Melbourne.

gerardandkelly.com



1. and 3. *SOMNIA*, stills © Pascal Greco. 2. *INSOMNIA*, still © Pascal Greco

Pascal Greco (CH/IT, 1978, based in Geneva)
***SOMNIA*, 2023, 21' and *INSOMNIA*, 2024, 10', films. Cinémas du Grütli.**

Screening followed by a round table discussion, *The Body, between Film, Dance and Museum*, with Pascal Greco, Isabelle Chladek and Ike Ortiz (performers), Samuel Gross (MAH), Alice Riva (Cinémas du Grütli) and Olivier Kaeser (Arta Sperto)

Direction, images, editing, color grading & production: Pascal Greco / Cast : Ike Ortiz, Nasma Moutaouakil, Isabelle Chladek, Ahlam Tsouli, Alexander Dejanovski - Dibby Sounds, Anaïs Virg and MOPS-DanceSyndrome Company / Original soundtrack: Goodbye Ivan / Pipe organ, piano, percussion, bowed bass, electronics: Arnaud Ivan Sponar / Soprano singer: Eva Fiechter / Assistant direction: Vania Miyazaki / Lights: Rafael De La Esprielle & Emmanuel Thery / Electricians: Fleur Champanhet & Noémi Aschlmann / Cameras assistants: Zahra El Azki & Jeff Bettini / Coordination for the MAH and production: Sylvie Treglia-Detraz & Neda Navi / Technical partner: Visuals Switzerland

Pascal Greco is a self-taught director, cinematographer, editor, and photographer. He has produced eight books, including three on Hong Kong, with a particular focus on architecture, and nine films, including *Stun* (2015), which explores the impact of a moving body in an architectural and natural environment, and *Shadow* (2017) with Asia Argento and Anna-Lou Castoldi. He often works with musicians such as Kid Chocolat, Goodbye Ivan, and Lea Bertucci.

In 2023, the Musée d'art et d'histoire (MAH) in Geneva gave Greco carte blanche to make *SOMNIA*, a film featuring bodies of magnified diversity, moving and dancing in the MAH building, transformed into a sublime haunted vessel travelling out of time. The original music, written for organ, piano and percussion, is composed by Goodbye Ivan. In 2024, using the many unused rushes, Greco made a "B side", a second short film, *INSOMNIA*, in which he favoured a montage of close up shots, where the camera "caresses" the skin, whether that of a sculpture, a naked body, or the stone of the building. The image, which alternates between near darkness, saturated light, and whitish tones, works in perfect symbiosis with the hushed piano melodies, creating an atmosphere that is as sensual as it is dreamlike. The music is again by Goodbye Ivan, who has also composed a B-side by rearranging some of *SOMNIA*'s themes acoustically. To coincide with the screening, Goodbye Ivan and Greco will be releasing a vinyl album (Urgence Disk and Chambre Noire label) featuring the soundtracks to the two films and a QR code for viewing *INSOMNIA*.

Pascal Greco's work has been shown at FIFDH, GIFF, Mapping Festival, Centre de la photographie Geneva, Espace Abstract, Photo Elysée Lausanne, Journées de Soleure, and LU in Nantes. His work has been the subject of articles in the Guardian, Vice France, Vice USA, Les Inrocks, Libération, L'Obs, Fisheye, Numéro, and Creative Review.

pascalgreco.com



1. and 2. *Numéro 0 & Numéro 0 I*, stills ©, Marie-Caroline Hominal. 3. *J'hésite entre Croquis et arabesque et La métamorphose*, photo-drawing © Marie-Caroline Hominal

Marie-Caroline Hominal (CH, 1978, based in Geneva)
Double video screening. Studio ADC at Maison des Arts du Grütli.
First presentation of both videos in Europe
***NUMÉRO 0*, 2023, 18'34'', colour video**

Directed and edited by Marie-Caroline Hominal / With: Catia Bellini, Alexandre Bibia, Natan Bouzy, Daniel Manzano Garcia, Laetitia Gex, Anaïs Glérant, Marie-Caroline Hominal, La Krasse, Akané Nussbaum, Filibert Tologo, Solène Schnüriger / Camera: Edoardo Nerboni / Sound editing and mixing: Mathilda Angullo / Grading: Sébastien Baudemont / Assistant: Laura Laucella / Technician: Daniel Manzano Garcia / Driver: Michel Défago / Production manager: Emilie Marron / Production assistant: Anna Piroud / Accounting: Gonzague Bochud / With the support of Switzerland's Federal Office of Culture and the Republic and Canton of Geneva.

***NUMÉRO 0 I*, 2024, 16'45'', colour video**

Directed and edited by Marie-Caroline Hominal / With: Brice Arside, Jade Albasini, Alexandre Bibia, Natan Bouzy, Béatriz Coelho, Marcus Diallo, Dominico Doronzo, Laetitia Gex, Marie-Caroline Hominal, Lola Kervroedan, Antonin Melon, Akané Nussbaum, Giulia Quacqueri / Camera: Edoardo Nerboni / Sound mixing: Maxence Ciekawie / Production manager: Emilie Marron / Accounting: Gonzague Bochud

***J'hésite entre Croquis et arabesque et La métamorphose*,
 2024, 30', solo performance. Swiss premiere**

**Produced with the support of the ICA Institute of Contemporary Art Yerevan–Armenia;
 Premiere at the ARé performance festival Yerevan (2024)**

MadMoiselle MCH association / Marie-Caroline Hominal is the beneficiary of a trans-regional support agreement with the City of Geneva, the Republic and Canton of Geneva, the Centre culturel suisse de Paris and Teatro Sociale Bellinzona

Marie-Caroline Hominal's artistic practice involves dance, video, sculpture, drawing, text, and radio. Close to the field of performance art, she has presented her work in theatres, museums, and art galleries, as well as in unconventional venues such as hotel rooms, theatre dressing rooms, semi-trailer lorries, and building sites.

Numéro 0 and *Numéro 0 I* are two videos made with a new group of dancers as a prelude to a performance presented in the foyer of Pavillon ADC in 2023. One was shot at the Jardin Anglais and Place du Rhône in Geneva, where the protagonists, dressed in brightly coloured clothes, form a swirling mosaic driven by the rhythms of drums and guitar. The other uses the stairwell of the former HEAD building on Boulevard Helvétique as a kind of vertical stage. In ten quasi-mathematical sequences, incorporating the specific features of the architecture and freely inspired by Marcel Duchamp's *Nude Descending a Staircase* (1911), the bodies perform a series of almost mechanical choreographies in a chromatic atmosphere of mineral grey. These two contrasting parades respond to each other in their complementary dynamics.

The performance *J'hésite entre Croquis et arabesque et La métamorphose* begins with a prelude and develops with the sound of numbers being counted, recorded, and mixed in a loop by the artist, who provides the sound material to which she responds with movement sequences that recall certain fashion show codes while at the same time appropriating them. Body and voice overlap and transform, until the body is adorned with a multitude of drawings.

Marie-Caroline Hominal, who trained at ZhDK Tanzakademie Zurich and the Rambert School of Ballet and Contemporary Dance in London, has danced for Gisèle Vienne, Gilles Jobin, La Ribot, and Marco Berrettini. She created her first piece, *Fly Girl*, in 2008. Her projects take many forms, from a piece for one viewer, *Le Triomphe de la Renommée* (2013) to a performance-concert, *Silver* (2013), collaborations in duo with François Chaignaud, *Duchesses* (2009), then the triptych of collaborative pieces *Hominal*, with respectively Markus Hörn (2018), Nelisiwe Xaba (2019), and David Hominal (2023), a performance in a stage/truck, *Le Cirque Astéroïde* (2020) or a performance for museums or other spaces, *Euréka, c'est presque le titre* (2021). Her work has been presented in Europe, Asia, and North and South America. In 2019, she received the Outstanding Female Dancer prize at the Swiss Dance Awards.

J'hésite entre Croquis et arabesque and La métamorphose will be presented at Quartier Danse Montréal in 2024 and at Tandem scène nationale Arras–Douai in 2025.

mariecarolinehominal.com



1. *Mirror Piece I*, 1969, Loeb Student Center, New York University, New York, 1969, photo © Wayne A. Hollingworth
2. and 3. *Mirror Piece I*, Bard College, 1969, photos © Joan Jonas

Joan Jonas (US, 1936, based in New York)
***Mirror Piece I & II*, 1969/2025, 30', performance. HEAD – Genève, Building H, Le Cube.**
Swiss premiere

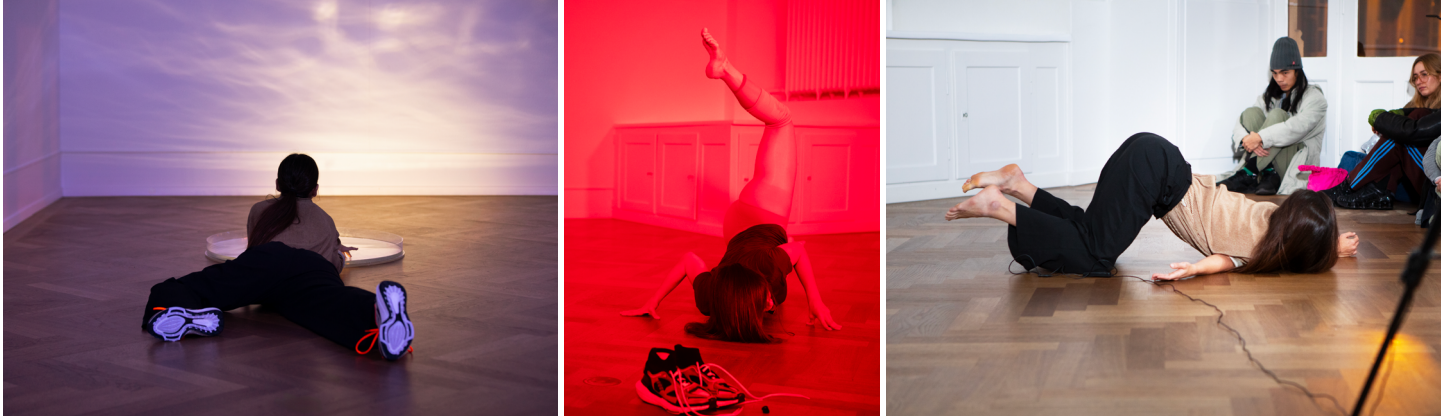
Joan Jonas is a pioneering performance and video artist. She considers herself above all a sculptor, and her interest is in the relationship with space, through the body, the object, movement, and sound. In recent years she has developed her work around questions of biodiversity, ecology, the oceans, and the creatures that live in them.

In *Mirror Piece I & II*, 15 performers face the audience wearing mirrors and Plexiglas plates in synchronised, choreographed movements. The audience, the performers, and the environment are reflected and fragmented in the moving mirrors, blurring the distinction between viewers and performers. According to the artist, “The mirror was a metaphor for me. A device for altering the image and including the audience as a reflection, making them uncomfortable when they see themselves in public.”

Mirror Piece I & II, created in 1969-1970, were not filmed at the time. For its exhibition at the Tate Modern in London in 2018, the performance was updated and reconstructed from notes and photographs by Jonas and Nefeli Skarmea as movement director. Skarmea lives in Geneva and collaborated on the first *Dance First Think Later* in 2020. Her role in the current life of this historic performance has motivated and made possible the Geneva version of *Mirror Piece*, which will be performed by HEAD students.

Joan Jonas studied Art History at Mount Holyoke College in 1958 and sculpture at the School of the Museum of Fine Arts in Boston and at Columbia University in 1965. Since 1998 she has taught at MIT. Jonas has had solo exhibitions at the Tate Modern London, Haus der Kunst Munich, the Queens Museum of Art New York, Stedelijk Museum Amsterdam, Van Abbemuseum Eindhoven, Stadtsgalerie Stuttgart, Dia:Beacon New York, Castello di Rivoli Turin, the Drawing Center New York, Kunstmuseum Berne, the Walker Art Center Minneapolis, The Kitchen New York, SFMoMA San Francisco. She has taken part in Documenta 5, 6, 8, and 11 in the Whitney New York, Taipei, Sydney, and Sao Paulo biennales. She represented the United States at the Venice Biennale in 2015. In 2024, MoMA New York will devote its most important retrospective to her, *Good Night, Good Morning*. She presented a performance in 1978 and an exhibition in 2008 at the Centre d'art contemporain in Geneva.

Mirror Piece I & II has been shown at the Tate Modern London (2018), Mount Holyoke College Art Museum (MA, USA, 2019), Serralves Foundation Porto (2019), Haus der Kunst Munich (2022), Perth festival (2024), and, in summer 2024, at MoMA New York, the Getty Center Los Angeles, and the Middelheim Museum in Antwerp.



The Silence of the Sirens, photos © Karin Salathé

Tamar Kisch (IL/NL, 1997, based in Tel Aviv)
***The Silence of the Sirens*, 2023, 30', solo. Le Commun.**
Premiere in French-speaking Switzerland

**Creation and performance: Tamar Kisch / Artistic director: Tal Yachas / Outside eye: Ofri Lehmann-Mantell /
 Sound consultant: Itai Soffer / Costume design: Eran Shanny**

The work was developed during a research residency at the School of Visual Theater in Jerusalem and supported by the Yasmeen Godder ensemble as part of their guest artist programme.

Fragment, magnify, delay. *The Silence of the Sirens*, Tamar Kisch's first solo piece, deals with the capture of bodily images through photography. What can the image capture, and what will remain forgotten?

The title is borrowed from Franz Kafka's short story of the same name (1917), which recounts Ulysses' confrontation with the sirens and their deadly seductive voices. "At the very moment they were closest to him, he no longer knew them", sums up a paradoxical sense of awareness and oblivion, underlining the ephemeral and elusive nature of perception. During the performance, a scream echoes like a repetitive melody that tries to hold on to a precise but muffled detail, a scream and a sound swallowed up.

The act of photographing invites the body to journey through a diversity of forms, states, and physical qualities. The camera's perspective leaves a speculative space for the viewer's imagination. In this space, certain details catch the eye, pierce it with intention, and remain anonymous. The artist takes his inspiration from Roland Barthes' *La Chambre claire* (1980). The performance is situated between the *Studium* (the social, historical, and cultural meanings that can be understood in a photograph) and the *Punctum* (the element of the photograph that creates an emotional impact in the viewer), creating images on stage that relate to time and place while touching on emotional realms through unmediated details.

Tamar Kisch studied at the Ironi Alef High School for Arts in Tel Aviv and graduated from the Masloul professional dance programme, directed by Naomi Perlov and Ofir Dagan. She has worked as a freelance dancer with Alexandra Bachzetsis, in *Obscene* and *Escape Act*, and with Yossi Berg and Oded Graf, Nina Traube, Roni Chadash, Guy Gutman, and Tami Leibovits. She is a dancer and collaborator with the Yasmeen Godder Company. In 2023, she took part in "The New Department", an international research programme at the School of Visual Theater directed by Guy Gutman. She is also studying for a degree in Psychology. *The Silence of the Sirens* is her first solo show.



Construire un feu, drawings © Camille Ulrich

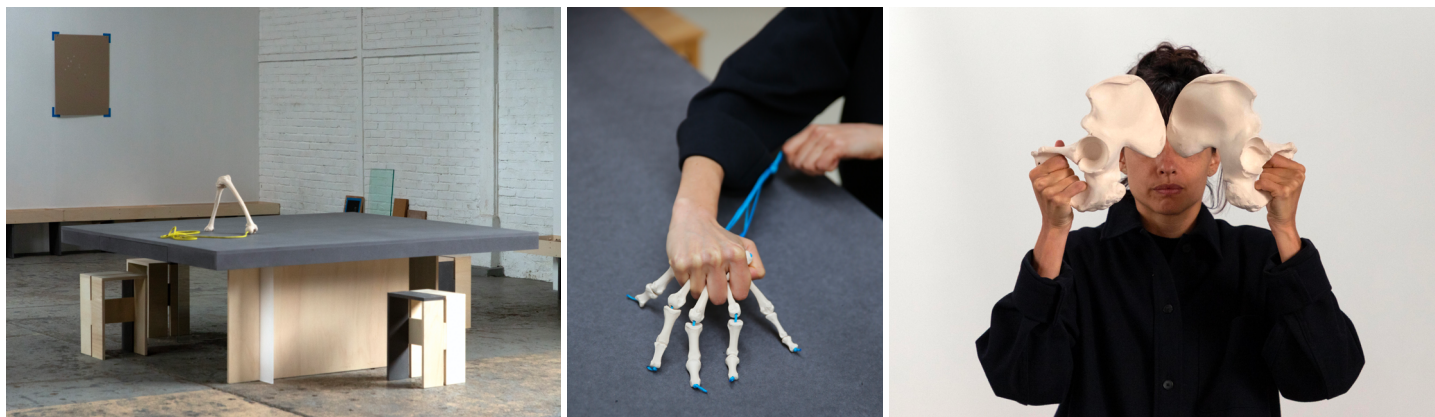
**La Tierce (FR, collective founded in 2013, based in Bordeaux)
Construire un feu, 2023, 60', dance piece. Maison Saint-Gervais, 7th floor. Geneva premiere**

Concept and choreography: La Tierce–Sonia Garcia, Séverine Lefèvre, Charles Pietri / Co-creation and performance: Philipp Enders, Sonia Garcia, Séverine Lefèvre, Charles Pietri, Teresa Silva / Drawing and outside eye: Camille Ulrich / Vocal work and outside eye: Jean-Baptiste Veyret-Logerias / Outside eye: Pierre Pietri / Lighting consultant: Serge Damon / Stage manager: Leslie Vignaud / Music played on the Sukima ocarina, composed by FUJITA, arranged by Philipp Enders / Production, distribution: Nicolas Chaussy / Administration: Marie Rossard / Production: La Tierce / Coproductions: Mille Plateaux CCN La Rochelle; La Manufacture–CDCN de Nouvelle Aquitaine Bordeaux–La Rochelle; Le Dancing–CDCN Dijon Bourgogne Franche-Comté; ICI-CCN de Montpellier Occitanie; L'avant-scène–Scène conventionnée Cognac; Chorège–CDCN Falaise Normandie; CCN Malandain Ballet Biarritz; La Soufflerie–Scène conventionnée de Rezé; OARA–Office artistique de la région Nouvelle-Aquitaine; iddac, agence culturelle de la Gironde

La Tierce is a company run by three dancers and choreographers, Sonia Garcia, Séverine Lefèvre, and Charles Pietri. Based in Bordeaux since 2014, together they develop dance pieces in the form of stage works, performances, and various research objects.

In *Construire un feu*, five people come to an agreement about their inability to name what they are looking for. So to talk to each other, they put on shows, just as children sometimes do to share something important. They tell each other stories, they imagine things, they ask each other questions: how can we pretend to die (really)? Can you be the rain, the wind, or the landscape with your body? What did the first unison sound like? But above all: what happened that one day—or one night—someone made a gesture that had never been made before? A gesture that was not meant to say hello, that was not meant to help eat, sleep, keep warm, or talk to the gods... a new gesture to express something that could not be expressed any other way. And perhaps: has this gesture already happened or is it still to come? For this first group piece, La Tierce and her friends will investigate and build a fire, i.e., come close together, keep watch, and try to get something to grow without understanding it. The aim is to create a play that could exist in any era, even those—past or future—about which we know nothing.

Since 2014, La Tierce has created six stage plays and five performances as well as the PRAXIS research and creation project, which invites artists to develop a spontaneous and original form. Since 2017, La Tierce has been working with La Manufacture, CDCN Nouvelle-Aquitaine Bordeaux–La Rochelle. In 2022, at the invitation of Olivia Grandville, they became associate artists at CCN La Rochelle Mille Plateaux for three years. Their latest works include *22 ACTIONS faire poème* (2021), and *Construire un feu* (2023) and they are working on a next show, *La contreclé*, for 2025. *Construire un feu* has been presented at Mille Plateaux–CCN La Rochelle, La Manufacture–CDCN Nouvelle-Aquitaine Bordeaux, Le Dancing CDCN Dijon, Festival de la Cité Lausanne, Caserne Marceaux Limoges, Festival Trajectoires La Soufflerie Rezé, Festival À Corps TAP–SN Poitiers.



1. et 3. Cynthia Lefebvre, *Bones Scores*, 2023, photos Camille Cosson © 2024, ProLitteris, Zurich. 2. Cynthia Lefebvre, *Bones Scores*, 2023, photo Cynthia Lefebvre © 2024, ProLitteris, Zurich

Cynthia Lefebvre (FR, 1989, based in Paris)

***Bones Scores*, 2023, performance installation. First presentation outside France**

Wood, medium, plexiglass, glass, mirror, terracotta bones, raw earth, porcelain, stoneware, rope, rubber bands, plaster moulds, glass funnel, scotch tape, chalk, cardboard, stone / Variable dimensions / Design: Cynthia Lefebvre / Production: 3bisf centre d'arts contemporains d'Aix-en-Provence; Les Instants Chavirés, Montreuil

***Bones Scores*, 2023, 35', full HD video (split screen), colour, stereo sound**

Performance: Anna Massoni, Ola Maciejewska / Photography & sound: Louison M. Vendassi, François Ségallou, Jérémie Van Quynh / Support: 3bisf centre d'arts contemporains Aix-en-Provence / ONDA–Office national de diffusion artistique, for the Écran vivant programme / Les Laboratoires d'Aubervilliers

***Bones Scores*, 2023, 45', performance by Sonia Garcia, Cynthia Lefebvre, Séverine Lefèvre. Le Commun**

Support: 3bisf, Centre d'arts contemporains d'intérêt national; Les Instants Chavirés Montreuil; Parallèle, Pratiques artistiques émergentes internationales, Marseille; Onda–dispositif Écran vivant; ADAGP; CENTQUATRE-PARIS

Combining sculptural installations, performances, ceramics, film, dance, and anatomy, Cynthia Lefebvre explores a range of fields that share a sense of vulnerability and a taste for precarious equilibrium. Open-ended at times, with the body as her main tool of investigation, her works are part of a relationship with time that is stretched and slowed down. As instrument, filter, and receptacle, the body is a space of circulation, traversed by flows, links, and articulations.

Bones Scores is an installation designed as a stage that can host a series of performances. Halfway between the Natural History Museum, the anatomy conservatory, the artist's studio, the osteotheque, and the evocation of historic pieces of design, *Bones Scores* conjures up as many universes as places that are marked differently by their relationship with the body. Made up of game boards, drawers, pedestals, shelves, and boxes, the installation presents some of the 206 bones in our skeleton—here modelled in clay—awaiting their activation. *Bones Scores* tells the story of their shapes, and the gestures associated with them. We plunge into this bone puzzle, which offers a multitude of anatomical possibilities and reminds us that bone is an apparatus of relationships. A story of balance, between solidity, lightness, flexibility, and suppleness. Both framework and reactive tissue, bone is a process that is part of a living continuum. In its version for two screens, the video *Bones Scores* is a story in eight chapters, a sum of strata that two performers carefully uncover with their fingertips. Between sleeping bones and rubbing ceramic, *Bones Scores* vibrates like a mirror.

Initially trained in ceramics and dance culture, Cynthia Lefebvre graduated from ENSBA Paris, where she developed her sculptural work alongside performance, choreographic, and collective practices. She has worked with dancers/choreographers Sonia Garcia, Anna Massoni, Ola Maciejewska, and Emmanuelle Huynh. Her exhibitions and performances have been presented at CND Pantin, Le Louvre Paris, La Villette Paris, Centquatre Paris, Frac Ile-de-France Paris, Crédac Ivry-sur-Seine, Le 19 CRAC Montbéliard, La Crypte d'Orsay, Galerie Bertrand Grimont Paris, 3bisf Aix-en-Provence, Les Instants Chavirés Montreuil, La Manufacture CDCN Nouvelle Aquitaine Bordeaux, L'Arc-scène nationale Le Creusot, Lux Perpetua Art Center Merida Mexico. In 2024, she presented the performances *Bones Scores* with Sonia Garcia and the ensemble UN at the Ad jardinum festival in Ligueux; *Les os lourdes*, an astral evening at 3bisf in Aix-en-Provence; the film *Bones Scores* at the Festival Les Inaccoutumés at La Ménagerie de Verre in Paris; and took part in the group exhibition *Manutensions* at the Arc national stage, Le Creusot. Her work is part of the collections of FRAC Normandie-Caen and FRAC Franche-Comté.



battlefield #130, performers at Kunsthalle Basel, 2018, and at MCBA Lausanne, 2022, photos © Jérôme Leuba

Jérôme Leuba (CH, 1970, based in Geneva)
***battlefield #130*, 2018-2024, 5h non-stop, living sculpture.**
Reenactment of a situation performed at Kunsthalle Basel (2018) and
at MCBA Lausanne (2022). Play with 30 participating performers.
Le Commun. Geneva premiere

Over the last twenty years, Jérôme Leuba has been developing a body of work entitled *#battlefield*. These “battlefields” combine different media, including “living sculptures”, performative works that he stages in selected public spaces. Deceptively simple, these stagings question our social codes, play with our perception of the world, and shift the boundaries between reality and representation.

The *battlefield #130* living sculpture offers viewers the chance to experience the gaze, its own existence, and the presence of other bodies.

“Bodies lead, move, and organise themselves.

They modify the space around them and create a distance between us.

We pay attention to the frames of experience, where art meets life.

Each body has a unique and collective history.

It is a media vector.

Every body engages me.

Every gaze involves me.”

(Jérôme Leuba)

Jérôme Leuba is a graduate of the *École supérieure d'art visuel de Genève* (now HEAD–Genève) and began his career making 16- and 35-mm films, as well as a feature-length film entitled *Gaule* in 2003. He has exhibited at MAMCO Geneva; Casal Solleric, Majorca; Martin Gropius Bau Berlin; Kunsthhaus, Zurich; Profile Foundation, Warsaw; Modern Art Oxford, Ural Industrial Biennial Yekaterinburg, Russia; Kunsthalle Basel. He has held residencies in Paris, Berlin, and Johannesburg. He is a winner of the Swiss Art Prize, the Manor Cultural Prize, the Irène Reymond Prize, and the Liechti Foundation Prize. He has produced two public art works in Geneva: *Breath-Neons Parallax* (2007) and *Assemblage* (2023). A monograph, *battlefield*, was published by JRP Ringier in 2013. He is a researcher and associate professor at the *École de Design et Haute Ecole d'Art (EDHEA)* in Sierre.

jeromeleuba.com



1. *The Second Body*, photo © Ola Maciejewska Studio. 2. and 3. *The Second Body*, Watermill Center New York, photos © Maria Baranova-Suzuki

Ola Maciejewska (PL, 1984, based in Paris)
***The Second Body* (unplugged version), 2023, 60', choreographic piece. Le Commun.**
Premiere in French-speaking Switzerland

Concept, direction and choreography: Ola Maciejewska / Performance: Leah Marojević / Collaborative ice form: Alix Boillot / Prototype and moulds: Mathieu Peyroulet Ghilini / Collaboration dramaturgy: Gilles Amalvi / Production, administration: so we might as well dance–Caroline Redy / Distribution: Capucine Goin / Coproduction: Ménagerie de verre, Paris; Watermill Center, Hamptons, USA / ICI–CCN Montpellier Occitanie, Montpellier / C. A.M.P., Presqu'île de Gâvres / Support: Dance Reflections by Van Cleef & Arpels / Sponsors: CND (studio loan) / The company is subsidised by the French Ministry of Culture–DRAC Bretagne / Concept developed and performed by Ola Maciejewska for the film module of *Figury (przestrzenne)* / The title *The Second Body* is taken from the title of Daisy Hildyard's essay (Fitzcarraldo Editions) / The piece is dedicated to Simone Forti.

Ola Maciejewska works mainly in dance, choreography, and installations. Her work focuses on the frictions between materiality and ephemerality, movement and the conditions of its appearance. In the light of these notions, she produces a critical reading of the history of dance. Working on the convergences between dance and the visual arts, her series of works based on the serpentine dances invented by Loie Fuller engage the viewer in a reflection on metamorphosis, synaesthesia, and the hybrid nature of embodiment.

For this new work, she has taken Daisy Hildyard's essay *The Second Body* as a starting point to question human disruption of the climate and ecology. Here, human beings have two bodies—one tangible, made of flesh and bone, the other more diffuse, involved in a network of exchanges with other entities. Based on this ambivalence, she explores the dissolution of the boundaries between subject and object, animate and inanimate, and observes the inter- and co-dependent relationship between matter and the body as choreography. Maciejewska stages a body and an ice object: a complex organism made up of muscles, bones, and veins—80% liquid—on the one hand; a solid body made entirely of solidified water on the other. Neither a duo nor a solo, *The Second Body* invites us to look at the permeability of these bodies of water in constant metamorphosis. The work is a manifesto on dependence, exteriority, and relativity, and affirms the immediate beauty of a lived experience.

Ola Maciejewska is a Polish-born choreographer who is based in France. Her work has been presented at Centre Pompidou Paris, Malaga, Kanal Brussels; Museum of Contemporary Art Chicago; National Taichung Theatre–Taiwan; Guggenheim Museum Bilbao; London Royal Opera House; Musée d'Orsay Paris; Biennale de Lyon; Zamek Ujazdowski–Warsaw; Museu Serralves Porto; Museo Reina Sofia Madrid; CND Pantin; CCN Montpellier; CNDC Angers; Rotterdamse Schouwburg; Ménagerie de verre Paris; Kaaitheater Brussels; Festival d'Automne Paris; ImPulsTanz Vienne; TANZ im August Berlin; Teatro Comandini Cesana; Watermill Center New York. She is preparing a new creation based on serpentine dances for autumn 2025, supported by Dance Reflections by Van Cleef & Arpels.

olamaciejewska.carbonmade.com



IFIF 1. Human Resources Los Angeles, 2022, photo © Yehuda Duenyas.
2. Villa Médicis Rome, 2022, photo © Luca de Benedetti. 3. Playground, M Museum, Leuven, 2023, photo © Romain Zenner

Emily Mast (US, 1976, based in Los Angeles)
***IFIF*, 2022, 3h non-stop, performance by Núria Argilés Macià, Eléonore Barbara Bovet, Emma Delvac, Bast Hippocrate, Nathan Yann, Geosmin Minjeong Yang and a musician, Yehuda Duenyas.**
Studios ADC at Maison des arts du Grütli. Swiss premiere

Emily Mast works at the intersection of performance, visual art, poetry, and theatre. With a strong interest in the world of semiotics, her work often combines signs, symbols, and disciplines in order to deconstruct the conventions governing language and expose their limitations. Her works often have more than one iteration or transform over time.

IFIF is a group ritual that takes the form of a game involving chance, dance, and trance. It is one of the many proposals born of the methodology that Mast began to develop during the pandemic. She uses hypnosis, tantra, Dom/sub dynamics, emotional attunement, physical movement, free writing, and theatre techniques to invent frameworks of consent and limits that engage the subconscious and harness it as a tool for co-creation and transformation. Viewers are invited to witness the ritual around the performance space, from a distance intimate enough to allow them to enter into the performers' ongoing struggle to respect the almost impossible rules of the game, and to live the immersive experience.

Emily Mast is a visual and performance artist. She has presented choreographed exhibitions and performances in contexts such as Playground Festival, M Museum, Leuven; Villa Medici, Rome; Picasso Museum, Barcelona; Théâtre des Champs-Élysées, Paris; Fondation LUMA, Arles; Grazer Kunstverein, Graz; Irish Museum of Modern Art, Dublin; Power Plant Contemporary Art Gallery, Toronto; La Ferme du Buisson, Noisiel; LACMA, Los Angeles; Hammer Museum, Los Angeles; REDCAT, Los Angeles. She has given lectures and workshops at MoMA, New York; MOCA, Los Angeles; Bétonsalon, Paris; Queen Mary College, London; Beaux-Arts de Paris, Paris; Art Center, Otis College of Art & Design, USC, UCLA, Los Angeles.

emilymast.com

Yehuda Duenyas is a transdisciplinary artist specialising in performance, installation, intimacy, immersive experience, sound, and film. He is dedicated to new media, storytelling, and technology. He has presented his work mainly in New York at PS122; Danspace; NY Live Arts; The Chocolate Factory; The Kitchen; The Public Theater; and at the ICA, Boston, and the Walker Art Center, Minneapolis.



Sommerspiele, stills © Marie Zahir

**Eszter Salamon (HU, 1970, based in Berlin, Paris, Budapest)
Sommerspiele, 2023, 25'41", video. Le Commun**

Director: Eszter Salamon / Voice and Performance: Eszter Salamon / Director of Photography: Marie Zahir / Editing and Story Advisor: Minze Tummescheit / Colour Grading and Special Effects: Arne Hector / Sound Design and Mixing: Christian Obermaier / Assistant Director: João Carvalho / Post-production Supervisor: Minze Tummescheit / Foley Artist: Carsten Richter / Production: Botschaft GbR - Alexandra Wellensiek, Studio ES - Elodie Perrin, Institute of Speculative Narration and Embodiment / Production Manager: João Carvalho

Eszter Salamon is an artist, choreographer, and performer. She develops multidisciplinary work with a transnational and trans-historical approach to construct works that challenge dominant narratives and highlight forgotten perspectives. In 2014, she began a series of works that explore both the notion of monument and a practice of speculating and rewriting history. She creates performances, installations, and films that are presented in theatres, festivals, and museums around the world.

Sommerspiele (Summer Games) is a surrealist fiction set in the former site of the Berlin Olympic Games (1936), consisting of a 70,000-seat football stadium, a swimming pool, and an open-air theatre. A character resembling German avant-garde artist Valeska Gert wanders around, as an intruder, a troublemaker, and a disruptive figure. The architecture of the site still bears the traces of Nazi violence and the complex relationship that some artists had with the regime, while others, including Gert, were considered to be creators of "degenerate art". Set against the backdrop of buildings now used for professional sport, entertainment, and mass leisure, the film reveals the links between past and present and the failings of collective memory, activating a form of poetic resistance. Using the grotesque, Gert's critical tool, *Sommerspiele* questions the representation of bodies and the violence to which they are subjected, tackling the question of memory and art's capacity for resistance, as well as the relationship between nationalism, fascism, and sport.

Since 2001, Eszter Salamon's work has been presented in theatres and museums, including Centre Pompidou Paris; Centre Pompidou Metz; Festival d'Automne Paris; Festival d'Avignon; Ruhrtriennale; Holland Festival; The Kitchen New York; The Place London; HAU Hebbel-am-Ufer Berlin; PACT Zollverein Essen; Kunstenfestivaldesarts Brussels; Kaaitheater Brussels; Tanzquartier Vienna; Kampnagel Hamburg; Steirischer Herbst Graz; Manchester International Festival; Nanterre-Amandiers, FTA Montréal; Dance Triennale Tokyo; TheatreWorks Singapore; Panorama Festival Rio de Janeiro; Movimiento Sur Valparaíso; MoMA New York; Museo Reina Sofía Madrid; MACBA Barcelona; Fondation Serralves Porto; Akademie der Künste Berlin; mumok Vienna; Biennale de Lyon. She was awarded the Evens Art Prize. She is currently doing a doctorate at the National Academy of Arts, KHiO, in Oslo.

esztersalomon.net



(ah ah ah), installation and performance, Kunstmuseum Saint-Gall, 2023, photos © Claude Barrault

Juliette Uzor (CH, 1992, based in Zurich)
***(ah ah ah)*, 2023, 40', installation-performance, Le Commun.**
Premiere in French-speaking Switzerland

Choreography, concept, performance: Juliette Uzor / Co-choreography, interpretation: Alina Arshi, Bast Hippocrate, Marie Jeger / Costumes in collaboration with Sven Gex / Text: Heinrich von Kleist, *Über das Marionettentheater*, 1810

Juliette Uzor's practice extends across a range of media, including installations, performances, and stage pieces. It is often developed as part of a collective process. The relationship between movement and language, memory and forgetting are at the heart of her research.

The performance *(ah ah ah)* is based on Heinrich von Kleist's essay *Über das Marionettentheater*, published in the Berliner Abendblätter in 1810. The text is spoken by four performers and dancers, in German, English, and French, and simultaneously expressed on stage by the movements of their bodies. Each body assumes a specific role. The memorisation of the text is transferred to the individual body languages. Do language and movement, memory and forgetting, influence each other? The way the text is expressed and the interaction between the performers form a constantly evolving choreography, that adapts to the venue.

Juliette Uzor studied art and mediation at Bern University of the Arts (HKB) and completed an MA in Art Education at the Zürcher Hochschule der Künste (ZHdK). In 2019, she obtained a BA in Contemporary Dance at La Manufacture – Haute école des arts de la scène in Lausanne. She has given performances at the Basel Historical Museum, Haus zum Kirschgarten (2022), Kunstmuseum St. Gallen, and Kunst Halle St. Gallen for Heimspiels 2021, at Kunsthalle Zurich as part of the group exhibition *Sommer des Zögerns* (2020), and at Ménagerie de verre in Paris (2020). Winner of the Manor St Gallen Cultural Prize in 2023, she had a solo exhibition at Kunstmuseum St Gallen, which will publish her work in 2024. A stage version of *(ah ah ah)*, in which Uzor was accompanied by visual artist Axelle Stiefel, was presented at Gessnerallee in Zurich in 2024. She won a Swiss Art Award in 2024.



limb limb limb, photos © Sascha Rijkeboer

Tyra Wigg (CH, 1989, based in Basel)
***limb limb limb*, 2023, 30 to 45', performance. Le Commun.**
Premiere in French-speaking Switzerland

**Concept, performance: Tyra Wigg / Sound: Thy Truong / Costume: Ernestyna Orlowska /
 Outside eye: Kathrin Veser, Lucie Tuma / Support: HKB Theater & KASKO Basel**

Tyra Wigg's experience of massage therapy and care has stimulated their curiosity about how the performing arts can intersect with other forms of bodywork. Wigg explores how the fusion of artistic and physiotherapeutic practices can strengthen and expand the subjective physicality of the audience. Wigg believes in the need for an intimate and curious relationship with one's own physicality if concepts such as ecology and queerfeminism are to be fully embodied.

limb limb limb is a solo performance with many actors. A tactile soundscape carrying memories of touch is projected through four loudspeakers. There is a shifting performer, a grey figure. Is it a pile of stones? A massage therapist? A cyborg? A dancer? Then there is the audience, spread out across the space, very much in everyone's field of vision. Free to move about and invited to rest. There is the architecture and the materiality of the space itself, which, like the audience, is carefully studied by the artist. Between and through these elements, something invisible and very tangible approaches. This phantasmagorical being in perpetual change tells us that a body, or the constructs that surround it, are only as solid as our imagination allows them to be.

Tyra Wigg works in the fields of choreography and performance. They lived in Stockholm before moving to Basel in 2020. They graduated from HKB Berne in 2023 with an MA in Extended Theatre. Their work has been presented at Schinkel Pavillon Berlin, Kunsthalle Basel, Kunsthau Baselland, Kaserne Basel, ROXY Birsfelden, Les Urbaines Lausanne, Weld Stockholm, Shedhalle Zurich, BONE Berne, Joint Adventures Munich, YUP Osnabrück, SITE Sweden, Amore Basel. They have worked as a performer with Gisèle Vienne, Heiner Goebbels, Shu Lea Cheang, Ernestyna Orlowska, Marina Abramović, Inga Gerner Nielsen, Alexandra Pirici, and Marie Jäger, among others. They are "LAB-artist" in residence at Kaserne Basel in 2023-2024. In 2024, they will present their work *Squeeze* at far° festival Nyon and at MDT Stockholm.

tyrawigg.com

Arta Sperto Team / *Dance First Think Later* 2024

Olivier Kaeser, director of Arta Sperto, curator of *Dance First Think Later* 2020, 2022, 2024, editor of the forthcoming publications *Dance First Think Later – Le corps pensant entre danse et arts visuels*, vol. 1&2, curator of *KorSonoR* 2023. Initiator of the cycle *Un contexte, une œuvre* and curator of the first project, *SpO2*, an underwater performance by Anne and Jean Rochat, 2021.

Career: Co-director, with Patrick de Rahm, of the publication *Arsenic 30*, 2022 / Curator of the exhibition *A escala humana* by La Ribot, Sala Alcalá 31, Madrid, concept and text of the digital catalogue, 2022 / Co-founder and editor-in-chief of *Grand Théâtre Magazine*, Geneva, 8 issues, 2019-2021 / Author of texts / Member of artistic commissions / With Jean-Paul Felley: Co-director of the Centre culturel suisse, Paris, 2009-2018 / Co-founder and co-director of attitudes – an independent art space, Geneva, 1994-2012.

Marion Huyghues-Despointes, general coordinator of Arta Sperto and *Dance First Think Later*.

Career: Director of L'esplanade du lac and the culture centre in Divonne-les-Bains, 2016-2022 / Teaching and project coordinator at ESAAA – École Supérieure d'art de l'agglomération d'Annecy et Alpes, 2013-2015 / General Secretary of Bonlieu Scène Nationale, Annecy, 2006-2013

Céline Peruzzo, communications officer

Sophie Fontaine, coordination, production

Serafin Brandenberger & Gaël Grivet, exhibition management

Mikaël Rochat / Lumison, performance management

Schaffter Sahli, visual identity

Fabrice Cortat & Emmanuel Piguët / Wonderweb, website

Stéphane Darioly / Videocraft, video recording and editing

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Arta Sperto is subsidised by the City of Geneva

Dance First Think Later receives the valuable support of : Ville de Genève, Canton de Genève, Office cantonal de la culture et du sport, Fonds Cantonal d'art contemporain DCS Genève; Inarema; Loterie romande; Pro Helvetia – Swiss Arts Council; Fondation de Bienfaisance Pierre & Andrée Haas; Ernst und Olga Gubler-Hablützel Stiftung; ProLitteris; Dr Georg und Josi Guggenheim Stiftung. Alina Arshi's presentation of *Entepfuhl* is supported by the bea foundation for young artists.