



9th EDITION

6 & 7 June 2026

THÉÂTRE DE LA VILLE

SARAH BERNHARDT

& PLACE DU CHÂTELET

**DANSE
ÉLARGIE**

**AN INTERNATIONAL
COMPETITION**

PROGRAMME

THE 9TH EDITION OF DANSE ÉLARGIE IS CO-ORGANISED BY
Théâtre de la Ville - Paris,
Boris Charmatz / Terrain,
Fondation d'entreprise Hermès,
Cndc - Angers, directed by Noé Soulier,
Comédie de Valence - CDN Drôme-Ardèche, directed by Marc Lainé
and CCN-Ballet de Lorraine, directed by Maud Le Pladec.

**Théâtre
de la**
Direction
Emmanuel
Dennarcy-Mata
PARIS Ville

Terrain
Boris Charmatz

**FONDATION
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HERMÈS**

Cndc
Angers

La Comédie
Centre dramatique
national
Drôme - Ardèche
de Valence

**CCN *ballet*
DE LORRAINE**
Directrice Maud Le Pladec

AN INTERNATIONAL COMPETITION

20 NEW PROJECTS TO DISCOVER

10 FRENCH

10 INTERNATIONAL

Danse élargie 2026

There's a place for everyone!

THE COMPETITION AND THE POST-COMPETITION PROGRAMME WOULD NOT BE POSSIBLE WITHOUT THE VALUABLE SUPPORT OF

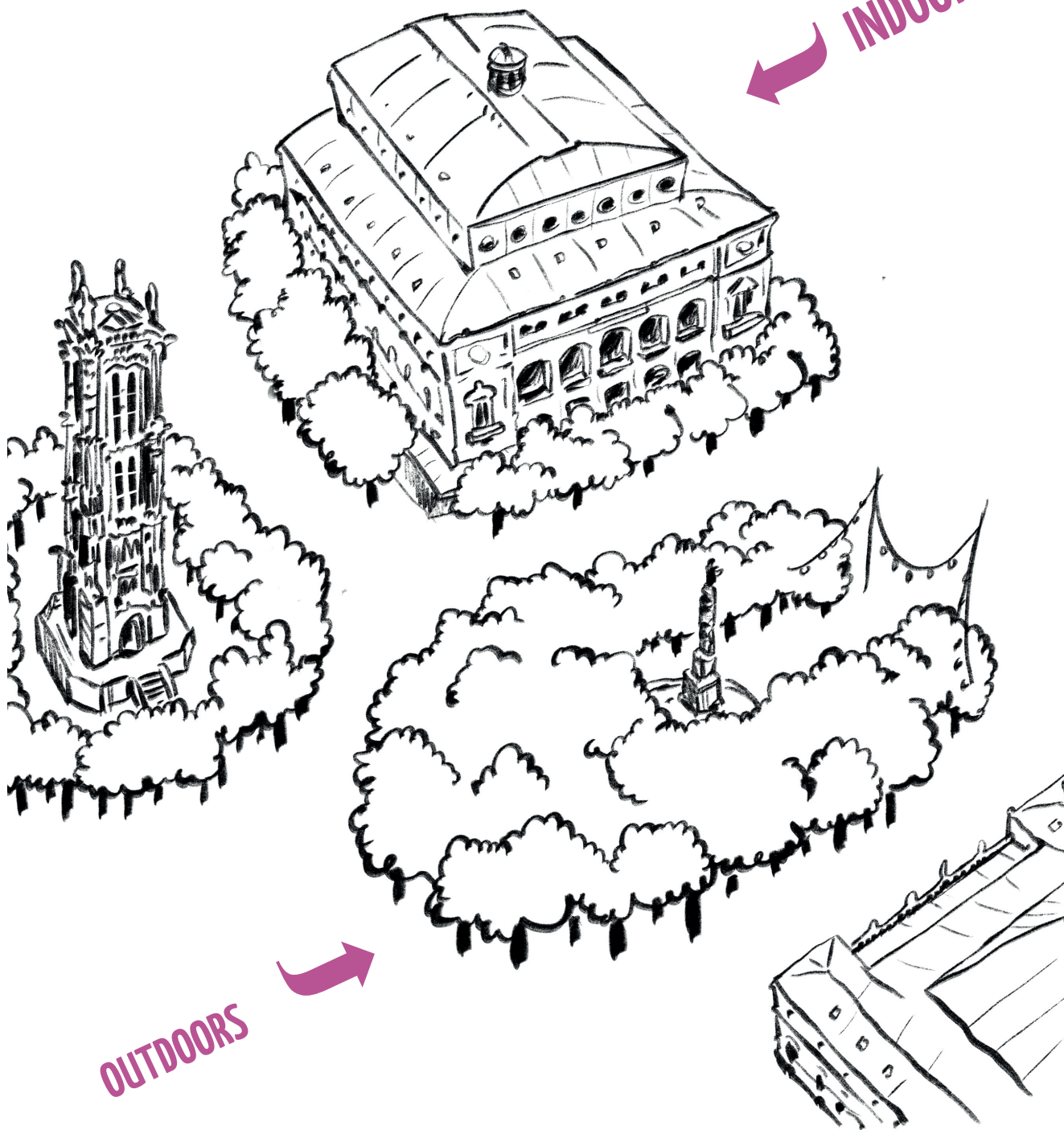
Soutenu
par



THÉÂTRE DE LA VILLE SARAH BERNHARDT



INDOORS



OUTDOORS

SCHEDULE

SATURDAY 6 JUNE

INDOORS

- 11:15 **OPENING OF THE FIRST DAY'S EVENTS (20 PROJECTS)**
- 11:30 **1 - XXL** · Sofiane Chalal p. 12
- 11:45 **2 - Madeleine** · Stefania Tansini p. 13
- 12:00 **3 - Le Geste Carotte** · Andrea Berlioz p. 14
- 12:15 **4 - SUPAY** · Huaskar Alcòn p. 15
- 12:30 **5 - B SIDE** · Yael Ben Ezer p. 16
- 12:45 **6 - OUTSIDE** · Nawelle Aïnèche p. 17

13:00 **BREAK**

OUTDOORS

- 14:30 **7 - L'Atelier des songes** · Nicolas Sannier p. 18
- 14:45 **8 - Charge** · Karoliina Loimaala p. 19
- 15:00 **9 - Écoute** · Antonia Naouele p. 20
- 15:15 **10 - Break'n Slow** · Bruce Chiefare p. 21
- 15:30 **11 - MANIFESTE (avant la nuit)** · Charlotte Rousseau p. 22

15:45 **BREAK**

INDOORS

- 16:00 **12 - RRR** · Paola Stella Minni, Konstantinos Rizos p. 23
- 16:15 **13 - PARADIS** · Sarah Baltzinger, Isaiah Wilson p. 24
- 16:30 **14 - BLISTER** · Tanguy Crémoux p. 25
- 16:45 **15 - AJAR** · Karima El Amrani p. 26
- 17:00 **16 - Shimmering** · Yanghee Lee p. 27

17:15 **INTERVAL**

- 17:35 **17 - A [] Dancer** · Alireza Khosroabadi p. 28
- 17:50 **18 - Untitled (Steel Bar) - Extended** · Aurélien Dougé p. 29
- 18:05 **19 - While** · Naya Binghi p. 30
- 18:20 **20 - Floating points** · Samory Ba, Oktawia Ścibior p. 31

18:30 **END OF PERFORMANCES & DELIBERATION
OF THE ARTISTS' JURY FOR THE SUNDAY SELECTION**

SUNDAY 7 JUNE

14:00 **OPENING OF THE SECOND DAY'S EVENTS**

14:30 **selected projects » OUTDOORS**

15:00 **BREAK**

15:30 **selected projects » INDOORS**

17:00 **BREAK**

17:30 **selected projects » INDOORS**

18:30 **END OF PERFORMANCES
AND DELIBERATION**

19:30 **Crash Test**

Followed by the awards ceremony

LIVE STREAMING FROM THÉÂTRE DE LA VILLE

Saturday's events and the awards ceremony on Sunday will be streamed live via Théâtre de la Ville-Paris' YouTube channel.

FILMED BY

Josselin Carré / Readymade factory
and Théâtre de la Ville - Paris

The digital project of Danse élargie is possible thanks to a programme supported by the French government as part of France 2030's "Expérience augmentée du spectacle vivant" initiative and managed by Banque des Territoires (Caisse des Dépôts).

Soutenu
par



15 YEARS OF MEMORIES



2010

**IT'S THE FIRST EDITION, CRITICISED IN FRANCE, HAILED ABROAD...
WILL IT SINK OR SWIM?... IT SWIMS!!!**

TRIUMPHS *Little Perceptions*, ten minutes of startling energy deployed by Noé Soulier and his two sidekicks, Daniel Linehan and Thibault Lac: energy reminiscent of a kid throwing a temper tantrum for candy at the till.

La Mort & l'Extase by Tatiana Julien, freshly minted alumna from the National Conservatory: a veritable flood of humans crawling on to a darkened stage, guided by the very beautiful voice of a tenor singer.

The former won the first prize, the latter did not make the cut from Saturday to Sunday: the jury reigns supreme, but one needn't agree with its choices.

REGRETS Mohamed El Khatib's (real) sheep and Marlène Saldana's congregation of (fake) crocodiles did not win but, since then, they have more than made up for the loss!.

BEST TITLE *Dance is a dirty job but somebody's got to do it* tied with Di di da didi dodo (their creators know who they are, and can be found on danse-elargie.com)..

BEST COMPANY NAME NousLoveChachacha (Belgium, France, Netherlands, Switzerland) tied with Miss High Leg Kick (United Kingdom).

BEST PROP Drummer Aurélie Briday's chopsticks made of plaster.

REMOTEST (PARTICIPATING) COUNTRY Peru

MOST STRIKING FINALIST The piece by Lenio Kaklea. They snake around the building in single file, many of them, at least a hundred. In ten minutes, flat, they reach the stage, one by one, still and facing the audience, together finally for three seconds, then they retreat one by one, to the very last participant. Cool as a (collective) cucumber, following every rule of the competition to a T, and all of it held together with nearly nothing.

MC Claudia Triozzi

JURY Boris Charmatz, Médéric Collignon, Emmanuel Demarcy-Mota, Claire Denis, Valérie Dréville, Tim Etchells, Khalil Joreige, Benoît Lachambre, Ange Leccia, Valérie Mréjen, Robyn Orlin, Lia Rodrigues, Ong Keng Sen, Dick Wong

COORDINATION Thomas Delamarre



2012

SECOND EDITION AND A SECOND, PARALLEL, JURY DRAWN FROM THÉÂTRE DE LA VILLE AUDIENCES IS SET UP. IT HAS THE GOOD SENSE TO AWARD THE GROUP LED BY ARTHUR ESKENAZI, FROM THE CERGY SCHOOL OF ART.

TRIUMPHS The badminton match played by children, assisted by their parents in marking out the court and installing the net, within the exact required time—a magical moment gifted to us by the Taiwanese artist Chien-Ying Wu.

REGRETS The absence of accolades for the talented Chien-Hao Chang and his kin.

BEST TITLE *Hommage à la médecine chinoise (et à l'homéopathie sous réserve)* – in other words, Homage to Chinese Medicine (and to Homeopathy, with reservations) – tied with **TOUS**, which means “ALL”.

BEST COMPANY NAME T(u)(u)(t)théâtre

BEST PROP The shuttlecocks used in Badminton

REMOTEST (PARTICIPATING) COUNTRY Japan

MC Gaëtan Vourc'h

JURY Chantal Akerman, Élodie Bouchez, Olivier Cadiot, Jeanne Candel, Heman Chong, Marie-Agnès Gillot, Katarzyna Kozyra, Faustin Linyekula, Rachid Ouramdane, Pascal Rambert, Claudia Triozzi

COORDINATION Thomas Delamarre, assisted by Clémence Sormani

2014

IT'S THE THIRD EDITION AND WE ADD A PRIZE BY OUR TECHNICIANS, WHO MULL OVER THEIR FAVOURITES WITH GRAVITY IN THE CORRIDORS. THIS IS THE TIME FOR US TO ACKNOWLEDGE THEIR COMMITMENT TOWARDS THE FINALISTS IN EACH EDITION, THE WAY THEY PAY HEED TO ALL THE DETAILS, TREATING EACH ARTIST AS DILIGENTLY AS THEY DO THE GREATS.

TRIUMPHS Unforgettable, in Paula Rosolen's **Aerobics!** the hip-shake of her plus-sized dancer, and his “sexy, sexy”.

REGRETS We have to admit that despite our efforts to follow the careers of all the finalists, most of the finalists of this edition have fallen off our radars.

BEST TITLE *Le Vent reconnaîtra la peinture de mes pieds* (NB: The Wind Will Recognise My Shoe-Size) tied with *J'ai bâti une maison sur trois octaves* (NB: I Built My House on Three Octaves).

BEST COMPANY NAME Die Rabtaldirndln (with all of Austria contained in this name that rings like ankle-bells)

BEST PROPS (and the worst as well) David Freedman's Kalashnikov

REMOTEST (PARTICIPATING) COUNTRY The Democratic Republic of Congo

MC Scali Delpeyrat

JURY Trajal Harrell, Micha Lescot, Mathilde Monnier, Thomas Ostermeier, Bouchra Ouizguen, Pedro Penim, Françoise Rivalland, Noé Soulier, Chien-Ying Wu

COORDINATION Theresa von Wuthenau



2016

IT'S THE FOURTH EDITION, DANSE ÉLARGIE IS IN THE PROCESS OF BECOMING A BRAND AND GETS EXPORTED. THANKS TO THE BILATERAL CULTURAL SEASON, THE "SAISON CROISÉE", WITH SOUTH KOREA, IT'S A DOUBLE EDITION AND 34 INTERNATIONAL FINALISTS ARE SHARED BETWEEN SEOUL AND PARIS.

TRIUMPHS An avalanche of talents are brought to light in the two countries, a sudden visibility that will have significant repercussions on the French choreographic landscape. This is the year when we discover the late Ousmane Sy, and Saïdo Lehlouh, who will later be chosen to manage the Centre chorégraphique de Rennes, following in the footsteps of Boris Charmatz; the shock of (LA)HORDE which will shake up the order and rapidly become a prominent name in France and abroad, and be appointed to head the Ballet national de Marseille along with Clémence Sormani.

REGRETS The first work of Christos Papadopoulos, then unknown, passes unnoticed.

BEST TITLE +/-, 1 = _; X % a musical theatre piece by Jerzy Bielski

BEST COMPANY NAME Leon & the Wolf and La Ville en Feu (or The Burning City)

BEST PROPS The special lights installed for the chorus line of girls in Maud Blandel's **TOUCH DOWN** which unwittingly changed the technical conditions in the following editions: henceforth, over and above the fixed light plot, each artist would be entitled to one bespoke effect specially installed for their work.

REMOTEST (PARTICIPATING) COUNTRY Mauritius

MC Viewers of all ages

JURY Eun-Me Ahn, Lee Bul, Lucinda Childs, Ya-Wen Fu, Tiago Guedes, Young-Kyu Jang, Vincent Macaigne, Dorothee Munyaneza, Paula Rosolen

COORDINATION Clémence Sormani

2018

IT'S THE FIFTH EDITION, THE FIRST TO BE HELD AT ESPACE CARDIN, THÉÂTRE DE LA VILLE'S RETREAT DURING THE RENOVATION OF PREMISES IN CHÂTELET. THE STAGE AT ESPACE CARDIN IS FOUR TIMES SMALLER, BUT ON THE OTHER HAND, ITS GARDENS ENABLE AN OUTDOOR CRASH TEST. IT IS THE INCLUSIVE AND JOYFUL STRETCH, INVENTED BY BORIS CHARMATZ. THE IDEA IS TO PLAY ALL THE PIECES AT THE SAME TIME. IT SOUNDS CRAZY BUT IT WORKS! A MOMENT THAT TRANSFORMS THIS COMPETITION INTO A CELEBRATION.

TRIUMPHS The stirring speech by Nora Chipaumire while awarding the highly deserved first prize to Kwame Asafo-Adjei for **Family Honour**. Lovely discoveries : the strange and deeply affecting **MUR/MER** by theatre director Elsa Chêne; the visual artist Emmanuel Tussore; the actress Daphné Biiga Nwanak; the Israeli Noga Golan with his parents; the Norwegian Mia Habib with her 40 naked performers in a circle for her **All - A Physical poem of protest...** And, of course, the intrepid women in Ousmane Sy's **Queen blood** d'Ousmane Sy.. an edition marked by singularly committed work.

REGRETS Ousmane Sy, who left us way too early.

BEST TITLE *Apaches*

BEST COMPANY NAME You'll Never Walk Alone (YNWA)

BEST PROP Hundreds of white globes in the South Koreans' Goblin Party

REMOTEST (PARTICIPATING) COUNTRY South Korea

MC Viewers of all ages

JURY Marine Brutti, Séverine Chavrier, Nora Chipaumire, Ann Veronica Janssens, Benjamin Pech, Sébastien Ramirez, Hooman Sharifi

COORDINATION Weina Zhang



2020

IT'S THE SIXTH EDITION, AN "OTHERWISE" EDITION, DUE TO THE PANDEMIC. CONSEQUENTLY, WE WOVE VERY STRONG AND DURABLE TIES WITH THE ARTISTS, FOLLOWING THEIR TRAJECTORIES CLOSELY. THE MINISTRY OF CULTURE CONTRIBUTED TO THE BUDGET OF DANSE ÉLARGIE, TO ALLOCATE A GRANT TO EACH GROUP, ALONG WITH THE CONTRIBUTIONS OF THE FONDATION D'ENTREPRISE HERMÈS AND THE SACD (SOCIETY OF DRAMATIC AUTHORS AND COMPOSERS), ALLIES FROM THE OUTSET. FOR THIS SPECIAL EDITION, THE PRIZES ARE EQUITABLY DIVIDED AMONG THE EIGHTEEN FINALISTS.

TRIUMPHS This is where we discover Dalila Belaza, Mazelfreten, Mathilde Rance, Mellina Boubetra, Nicolas Barry, les Juggling Gandini...

REGRETS To cancel or postpone, the question was vigorously debated. We missed that moment of revelation that constitutes a competition.

BEST TITLE *Intro, Volutes, Life, Untamed Donkeys, Beauté Batarde, Rave Lucid, Flashlights, Karnaval, Fox Trott, Gouâl, Cooking Stone, Soirée d'études, A Process, Au cœur, The October Revolution Took Place in November, Never Twenty-One, HHH, 20 20, Step Dancing*

BEST COMPANY NAME Les mouvements immobiles (NB: Immobile Movements).

BEST PROPS The white paint on the bodies of Smail Kanoutés dancers.

REMOTEST (PARTICIPATING) COUNTRY India

MC Not designated

JURY The Jury of Artists is not appointed, but a Jury of the Young, made up of students from the Paris Conservatoire, gathers for the first time and chooses Nicolas Barry.

COORDINATION Bruno Joly



2022

IT'S THE SEVENTH EDITION, THE AGE OF REASON. WHICH GETS PROVEN BY THE SUPPORT OF NEW ASSOCIATES – LA CAISSE DES DÉPÔTS, THE RÉGION ÎLE-DE-FRANCE, THE INSTITUT FRANÇAIS – FOR A POST-COMPETITION PROGRAMME.

TRIUMPHS Leïla Ka presents a flawless show, putting her experience to good use to express much with very little. We will also remember the slow break of Bruce Chiefare; the peppiness of the Collectif Ès; the political activism of Josué Mugisha; the ecological engagement of Tidiani N'Diaye; the generosity of Claire Durand-Drouhin; the beauty of Surjit Nongmeikapam; the highly expressive language of Yoko Omori; the sound effects of Ioanna Paraskevopoulou (who won the Jury of Youngsters Award); the transgenerational composition of Amit Noy... so many languages and narratives and kinds of movement...

REGRETS ... that did not draw the attention of the jury, which, let's recall, reigns supreme.

BEST TITLE *A Big Big Room Full of Everybody's Hope*

BEST COMPANY NAME Multi-prises (NB: a multiple socket, but given the hyphen in the title, could also be a pun on surprises to come...)

BEST PROP Tidiani N'Diaye's costumes made of plastic bags

REMOTEST (PARTICIPATING) COUNTRIES New Zealand, Japan, India, Burundi, Palestine

MC Dimitra Kontou and Mahmoud El Haddad

JURY Marion Barbeau, Jenny Beth, Mohamed El Khatib, Kubra Khademi, Calixto Neto, Christos Papadopoulos, Tiago Rodrigues

COORDINATION Céline Gaubert assisted by Fanny Berdah



2024

GRAND RETURN TO THE LEGENDARY STAGE OF THÉÂTRE SARAH BERNHARDT, PLACE DU CHÂTELET, AND A VERY INTERNATIONAL EDITION, FEATURING FINALISTS FROM NIGERIA TO BRAZIL, FROM SWITZERLAND TO FINLAND, IRAN AND ISRAEL, SPAIN AND GREAT BRITAIN, APPROACHES TO MOVEMENT-MAKING THAT ARE MORE DIVERSE THAN EVER.

TRIUMPHS The discovery of the first works by English dancer Liam Francis, by Colombian footballer Checho Tamayo, by the very young Samuel Planas... Simon Roth, indescribable with his gang ins *Tous les français*, and the maestra Annabelle Dvir, devilishly impudent in her revolt against patriarchy, and *Gush is great* as astounding in its celebration of slowness.

REGRETS Two great disappointments. The Nigerians were not given visas, and the Iranians were not given a prize, even though we had mentally placed him at the head of the podium.

BEST TITLE *Gueule au brou* (NB: a dodgy pun combining both hangovers and walnut stains that this translator feels wholly unequipped to equal).

BEST COMPANY NAME La Drache (NB: northern French and Walloon slang for a downpour)

BEST PROPS The ice-cream cone that emerged unscathed from the pocket of a performer.

REMOTEST (PARTICIPATING) COUNTRY Iran (in re the difficulty in making work there, and the dangers faced)

MC Dimitra Kontou and Clint Lutes

JURY Patricia Allio, Lucie Antunes, Tânia Carvalho, Marc Lainé, Saïdo Lehlouh, Théo Mercier, Ioanna Paraskevopoulou

COORDINATION Fanny Berdah again, this time assisted by Nicolas Bluzet



Now make way for the talents of tomorrow...!

DANSE ÉLARGIE 2026

IN FIGURES

324 applications

63 nationalities

47 countries

20 projects

15 projects for the stage

5 for the outdoors

2 RULES

**minimum of 3 performers,
maximum of 10 minutes**

2 JURIES

Jury of Artists, Jury of the Young

5 PRIZES





THE PROJECTS

XXL

Sofiane Chalal | Cie Chaabane



What is the starting point of this project ?

XXL stems from a visceral need to create a sequel to my solo piece *Ma Part d'Ombre*. In this work, I amplify my movements and broaden the theme to a group of overweight dancers. By bringing these unconventional bodies onto the stage, I seek to challenge negative stereotypes with sensitivity, energy and playfulness.

What is its specific feature ?

With this quartet, I continue my battle for self-acceptance by celebrating the power of the body. The performers challenge stereotypes and create a raw and emotional choreography. A choral dance that celebrates these bodies and asserts the freedom to be fully oneself.

Why participate in the Danse élargie competition ?

This competition offers an open space that encourages experimentation and the blending of different forms. For me, it is an opportunity to share my work in a stimulating environment, to see how it is received by others, and to develop it further.

Born in Maubeuge, Sofiane Chalal discovered dance at the age of seven thanks to his brothers. A renowned hip-hop dancer, he has made a name for himself in international battles and competitions. Performer, choreographer and actor, he founded his own company in 2018 and has built an international career.



CHOREOGRAPHY **Sofiane Chalal**

DRAMATURGY **Youness-Anzane**

COSTUMES **Shuqian Zhang**

LIGHTS **Adrien Hosdez**

SOUND DESIGN **Mathieu Calmelet**

ASSISTANT CHOREOGRAPHER **Moustapha Bellal**

WITH **Samantha Chaher, Sofiane Chalal, Missy NRC, Maëlia Trolé**



Madeleine

Stefania Tansini



What is the starting point of this project ?

Drawing inspiration from Marcel Proust's *madeleine*, the piece explores how sensory experience can merge past and present, reawakening untamed bodies. Through this lens, the performers become instruments in a state of constant transformation, revealing overlapping temporalities.

What is its specific feature ?

This project allows me to explore a body as an unstable, transformative organism. Oscillating between the raw and the refined, between the formal and the wild, *Madeleine* brings together fragments of the world: distances, colours, silences, absences, sounds, voices and skin.

Why participate in the Danse élargie competition ?

The opportunity offered by Danse élargie to connect with artists from around the world, combined with the visibility it provides, represents a particularly valuable moment for the company.

Stefania Tansini is an Italian contemporary dancer and choreographer. She was awarded the 2022 Ubu Prize for Best Performer Under 35 and was a finalist for the 2025 Ubu Prize for Best Dance Performance. Her research explores the body as a space of transformation and tension, caught between control and surrender, fullness and emptiness.



CONCEPT AND CHOREOGRAPHY **Stefania Tansini**

SOUND DRAMATURGY **Enrico Malatesta**

LIGHTS **Elena Gui**

COSTUMES **Chiara Venturini, Stefania Tansini**

WITH **Ramona Caia, Lucia Sauro, Stefania Tansini**



Le Geste Carotte

Andrea Berlioz



What is the starting point of this project ?

The initial inspiration came from a 2022 TikTok challenge. Then came the desire to take the audience on a journey with us.

What is its specific feature ?

The project radically refuses to develop the plot. This systematic obstruction gives way to another narrative, which the audience discovers throughout the play.

Why participate in the Danse élargie competition ?

I discovered the competition as a member of the Jury of the Young during the last edition of Danse élargie. The sense of wonder I experienced there fuelled my artistic journey with great enthusiasm.

After the Paris Conservatoire, Andrea Berlioz continues his training at Cndc - Angers. His work explores the concept of performance, as well as the notion of precision in madness and humour. His professional experience in magic also influences his artistic identity.



CONCEPT AND CHOREOGRAPHY **Andrea Berlioz**
ARTISTIC COLLABORATION **Amylana Harding, Maly Rajsavong**

WITH **Moses Ahintunde, Daniëlo Belcher, Camille Chafaa, Loona Destour-Ricci, Alma Douki, Erwan Fontaine, Amylana Harding, Andrés Laguna, Mia Helena Jacob, Ella Lacharme-Nivon, Elsa Legroux, Séraphine Lemonier, Rebeka Marinišek Počivavšek, Tinwende Franck Josué Bougma, Dimitra Prekha, Inès Preston, Maly Rajsavong, Igor Salvi**



SUPAY

Huascar Alcón | Compagnie Mamani



What is the starting point of this project ?

A quest for identity linked to my double French-Bolivian heritage. The figure of Supay serves as a mirror of this duality, through a mask with a double meaning: Andean and Christian.

What is its specific feature ?

SUPAY blends Andean folk dance with hip-hop. The mask and the bodies become a choreographic language, revealing tensions, contradictions and taboos linked to the sacred, identity and society.

Why participate in the Danse élargie competition ?

Danse élargie provides a space for hybrid forms and unique styles of expression. I find an ideal platform for sharing a grounded and universal choreographic language.

Huascar Alcón is a Franco-Bolivian dancer and choreographer. World Street Dance Choreography Championship with The Rookies in 2016, he develops a style that draws on a variety of influences, focusing on the concepts of identity, memory and transformation.



CONCEPT AND CHOREOGRAPHY **Huascar Alcón**

EXTERNAL VIEW **Guillaume Barjou**

LIGHTS **Yahya Fettah**

MUSIC **Amankaya Alcón, Demas**

WITH **Huascar Alcón, Léonel Bardot, Ashley Durand**



B SIDE

Yael Ben Ezer



What is the starting point of this project ?

B SIDE began with a desire to observe the artistic process and to seek out the “negative image” of what unfolds on stage. It is shaped by the loneliness of grief, the solidarity that emerges from it, and the beauty of the individual within the group.

What is its specific feature ?

A minimalist solo evolves into a repetitive trio in which the performers attempt to find their place within a shared rhythm. These two contrasting parts echo one another, revealing different sides of the same story.

Why participate in the Danse élargie competition ?

Danse élargie celebrates the richness of the dialogue between individuality and solidarity, and thereby echoes the theme of *B SIDE*. I am delighted to be part of this unique platform, to meet other artists, and to let myself be surprised by the new developments that will emerge from it.

A former member of the Batsheva Dance Company, Yael Ben Ezer is a dancer, choreographer and winner of the Yair Shapira Dance Award. Her work is performed internationally and developed through residencies at Orsolina28, the Cité internationale des arts and the CND in Paris.



CONCEPT AND CHOREOGRAPHY **Yael Ben Ezer**

SOUND DESIGN **Tai Rona**

LIGHTS **Oded Komemi**

MUSIC **Misa Criolla, Ariele Ramirez**

WITH **Billy Barry, Yael Ben Ezer, Gianni Notarnicola, Yume Tabojima**



OUTSIDE

Nawelle Aïnéche



What is the starting point of this project ?

When I came across my grandmother's VHS tapes, I did not recognize the little girl who looked just like me and whom she had filmed. At that moment, I realize that I have dissociative amnesia* from my childhood.

What is its specific feature ?

Its hybrid nature. The woven sculptures, made from VHS magnetic tape, are noisy and dazzling, yet at times also soothing. It is through these constraints that we develop movement.

Why participate in the Danse élargie competition ?

To create a new space in which material can dance. To bring these memories to life on this iconic stage, I seek to shed light on the subject of traumatic amnesia in order to question the narratives that sustain violence.

* Survival mechanism triggered by the memory during traumatic events, involving the repression of memories.

Nawelle Aïnéche is a multidisciplinary artist trained in stage costume design in Lyon and weaving in Dakar. From 2021 to 2025, she is supported by Les Subs for her performances *ENTRE* (2022) and *OUTSIDE* (2025). She is currently working on her next project, *EXIT* (2028), centered on the materiality of the CD-ROM



CONCEPT, COSTUME, WEAVING AND MAPPING

(BASED ON BERNADETTE B.'S VIDEOTAPES) **Nawelle Aïnéche**

MUSIC DESIGN **Charlotte Sarian**

LIGHT DESIGN **Pierre Langlois**

DRESSER **Philippe Marret**

WARPING **Anais Moussard**



METAL EXOSKELETON **Konrad Kamiuk**

EXTERNAL VIEW **Émilio Saccoccio**

STAGE MANAGEMENT DANSE ÉLARGIE **Guillaume Blanc**

WITH **Alice Bessou, Élise Moulin, Charlotte Sarian**



L'Atelier des songes

Nicolas Sannier | Plan A



What is the starting point of this project ?

This trio, combining dance, circus and magic, explores the quest for beauty in artistic creation. The spectacular set design creates an oniric atmosphere and invites the audience to lose themselves in reverie.

What is its specific feature ?

This monumental, fully modular cube becomes, for the performers, a living space as well as an obstacle and a remarkable piece of apparatus that transforms before the audience's eyes.

Why participate in the Danse élargie competition ?

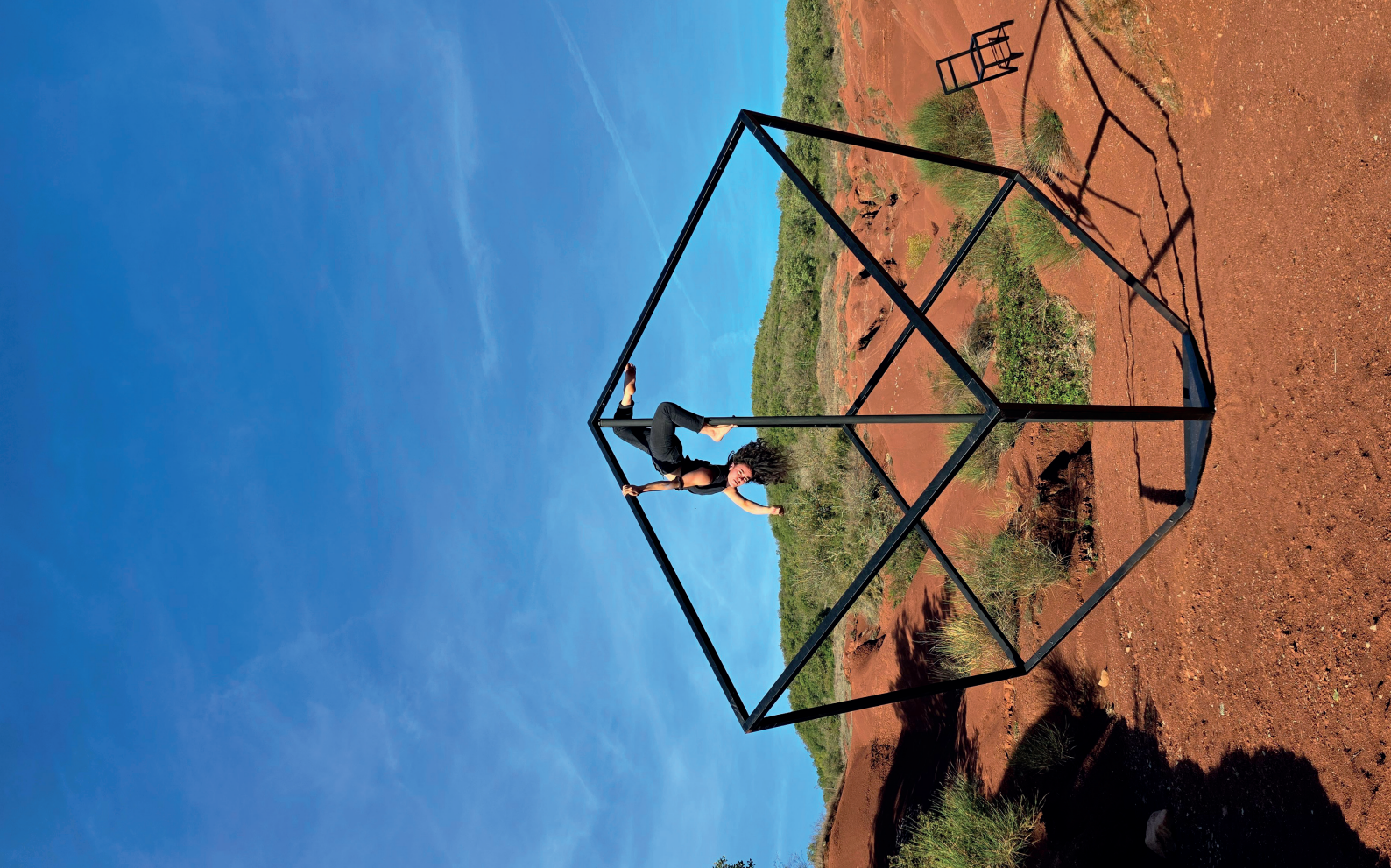
Taking part in Danse élargie offers this company and its artists a new playground : the outdoors.

A self-taught artist, Nicolas Sannier discovered hip-hop at the age of 15 and then went on to train in classical dance techniques. In 2013, he creates *Formosa* in Taiwan. His career blends dance, stunts and circus arts, shaped by international experience and a constant drive to push his limits.



ARTISTIC DIRECTION AND SCENOGRAPHY **Nicolas Sannier**
CONSTRUCTION **Sudside Marseille**
LIGHTS **Nicolas Tallec**

WITH **Maureen Mouttou, Nicolas Sannier, Nina Sugnaux**



Charge

Karoliina Loimaala | Muddiverse



What is the starting point of this project?

I wanted to charge people with movement and the pure joy of dancing in public spaces. With humour, *Charge* stands up to the rise of the far right, particularly the erosion of core values in Finnish politics.

What is its specific feature?

Charge emerges from a state of tiredness, anxiety and hopelessness, which the piece transforms into joy and a collective celebration through movement, rhythm and a touch of humour.

Why participate in the Danse élargie competition?

I would really like to see the piece performed in different contexts and spaces. The piece always gives the audience a real energy boost. *Charge* is ready to be performed anywhere, anytime.

Karoliina Loimaala is a choreographer, dancer and teacher based in Helsinki. Her work has been performed in Europe, Benin and India. She now focuses on dance performances in public spaces, with the aim of bringing joy and art into everyday life.



CHOREOGRAPHY **Karoliina Loimaala**
SOUND DESIGN **Iida Hägglund**

WITH **Krista-Julia Arppo, Samuele Baschieri, Marion Bosetti, Anni Kaila, Karoliina Loimaala, Maya Oliva**

**CIRCUS
DANCE
FINLAND** Institut finlandais



Écoute

Antonia Naouele | Messianiquecrw



What is the starting point of this project ?

The writing of this piece begins with an observation : as we share the same world, we must work towards a collective well-being. Each individual must show respect, compassion and solidarity in their understanding of others.

What is its specific feature ?

The project encourages everyone to gain a better understanding of themselves by being true to one's self and listening to one's inner voice, through embarking on a journey of self-discovery and deep introspection.

Why participate in the Danse élargie competition ?

To present our work and our ideas on the international stage. The competition is a wonderful platform for visibility.

Antonia Naouele is a dancer and choreographer from Cameroon. Trained in traditional dances, she then specialises in urban and Afro-urban dance styles. In 2011, she studied contemporary dance alongside international choreographers. With her company, she trains young amateurs and professionals in the performing arts. In 2021, she opened a cultural centre in Cameroon.



CHOREOGRAPHY **Antonia Naouele**

CHOREOGRAPHY ASSISTANT **Randy Mbomba Ndoye**

WITH **Clémentine Fanny Apté Abega, Randy Mbombe Ndoye, Mouhamadou Nasser**



INSTITUT
FRANÇAIS
CAMEROUN



Break'n Slow

Bruce Chiefare | Compagnie Flowcus



What is the starting point of this project ?

A choreographer rarely gets the chance to dance with close ones. My aim is to dance and enjoy being together in a project where the focus is on kindness and connection with one another.

What is its specific feature ?

Get everyone dancing on one condition : that you can sit on the floor !

Pourquoi participer au concours Danse élargie ?

After being selected in 2022, I chose to apply again because Danse élargie is a space for experimentation where the choreographies of tomorrow can be imagined. It is important for me to be part of a community of artists shaping the dance of the future. The international nature of the competition, as well as the visibility I gained in 2022, really helped to promote my artistic approach. I am always in search of new spaces and new forms of dance.

Bruce Chiefare is an internationally renowned dancer from the hip-hop scene. His early work blends the art of bōnsai with breakdancing, a bold artistic leap that brings a new perspective to urban dance.



CHOREOGRAPHY **Bruce Chiefare**

SOUND CREATION **François Bocqueho**

ARTISTIC COLLABORATION **Julien Magali**

MUSIC **Ezekiel - Akira** REMIXED BY **François Bae**

WITH **Morgane Rose, Noah Mgojié Thimothée "Ékilbro", Alice Pinto Maia "liss funk", Erwan Godard AND amateurs**



MANIFESTE (avant la nuit)

Charlotte Rousseau | LA PRESQUE COMPAGNIE +



What is the starting point of this project ?

A need to use dance as a call to awareness and action, and to denounce our inability to stand up against the violence in our society.

What is its specific feature ?

Manifeste (avant la nuit) is a wild, energetic and politically engaged poetic protest that can spread like a wave. A space where people can gather in groups, anywhere, and let it all out in an act of resistance.

Why participate in the Danse élargie competition ?

I discovered some wonderful projects as a member of the audience from the very first edition, and met artists such as Mohamed El Khatib. For me, the competition is a joyful occasion, a time for sharing, and a tribute to the vitality of dance.

Charlotte Rousseau is a multidisciplinary artist, choreographer, performer, composer, DJ and visual artist. Through LA PRESQUE COMPAGNIE+, she aims to challenge, inspire, but also comfort and create shared spaces, always seeking to push boundaries.



CHOREOGRAPHY AND SOUND **Charlotte Rousseau**

WITH **Églantine Bart, Adèle Bonduelle, Arthur Bordaige, Ambre Duband, Ludmilla Gilles, Noah Rolland**



RRR



Paola Stella Minni and Konstantinos Rizos | FUTUR IMMORAL

What is the starting point of this project ?

A desire to respond to collapse with an act of imagination. We begin with the figure of Johnny Rotten, punk's prophetic singer, as a focal point of tensions : from the NO FUTURE to the unleashing of the imagination, all the way to a becoming Rotten, a becoming-idiot.

What is its specific feature ?

A choreographic writing where the grotesque and the tragic coexist in a world haunted by its own demise. For the three characters, caught between dance and song, a grimace is worth a grand jeté.

Why participate in the Danse élargie competition ?

To share the piece with a wide and diverse audience, in a setting that celebrates hybrid forms, and to gain the visibility that can contribute to its development.

Paola Stella Minni and Konstantinos Rizos, an Italian-Greek artistic duo, met during their Master's degree exercise in 2015 and founded Futur Immoral in Montpellier in 2018. They create hybrid choreographic forms for the stage and public spaces.



CONCEPT, CHOREOGRAPHY AND SOUND DESIGN **Paola Stella Minni, Konstantinos Rizos**

LIGHTS DESIGN **Bartolo Filippone**

DRAMATURGIC SUPPORT **Marie Reverdy, Claudia Attimonelli**

CHOREOGRAPHY ASSISTANTS **Julian Gypens, Alice Consigli**

COSTUMES **Paola Stella Minni, Konstantinos Rizos, Clodine Renon / Costumotek**

WITH **Eliot Benoist, Olivier Muller, Konstantinos Rizos**



Paradis

Sarah Baltzinger and Isaiah Wilson



What is the starting point of this project ?

The project stems from a desire to stage bodies marked by a constant state of unease. We encounter almost-human figures, grotesque and hyper-reactive, endlessly reenacting an artificial form of humanity up to the point of collapse.

What is its specific feature ?

The performance is constructed live before the audience's eyes. The performers manipulate walkie-talkies, materials, and their own image in order to continuously transform the stage. Accidents, interference, and noise become the very substance of the piece, within a writing that constantly shifts between strangeness, saturation, and absurdity.

Why participate in the Danse élargie competition ?

Danse élargie is a particularly relevant platform for presenting our work. Within the competition, the project finds a fertile ground to develop a hybrid and singular form, at the crossroads of choreography, visual art, and sound.

Sarah Baltzinger and Isaiah Wilson co-direct their projects since 2022, between Luxembourg and the Grand Est region. Their work, which blends dance, sound and performance, explores transformed and fragmented bodies at the intersection of the absurd, the strange and the visual.



CONCEPT AND CHOREOGRAPHY **Sarah Baltzinger, Isaiah Wilson**

SOUND COMPOSITION **Guillaume Jullien, Isaiah Wilson**

DRAWATURGY **Sarah Baltzinger, Amandine Truffly**

LIGHTS **Thibault Dubourg**

COSTUMES **Constance Tabourga**

WITH **Bastien Charmette, Chiara Corbetta, Benoît Couchot,**

Ignacio Fizona, Lisa Langlois, Wilchaan Roy Cantú



BLISTER

Tanguy Crémoux | Banane Rouge



What is the starting point of this project?

I love the quirky side of our “emotional crusts”, but I do not understand emotions at all. I am on the autism spectrum and these codes often elude me, yet they fascinate me.

What is its specific feature?

BLISTER offers an unconventional perspective on emotions, oscillating between bewilderment and fascination. Through the body and thanks to a frenzied universe, the play explores the duality between an “embryonic self” and a “social self”.

Why participate in the Danse élargie competition?

Danse élargie is an opportunity to test my relationship with emotions and social norms on a wide audience, allowing me to develop the project further through the dialogue and support offered by this event.

Born in Guadeloupe, Tanguy Crémoux discovered dance at the age of five. A queer choreographer, he explores behaviour, fragility and subtle details, incorporating humour into his work. From *Nonsense/Absurdité* to *BLISTER*, his world is both poetic and socially conscious.



CONCEPT, CHOREOGRAPHY AND SOUND ARRANGEMENTS **Tanguy Crémoux**

PROPS **Teddy Seiler**

LIGHTS **Thibaut Fack**

COSTUMES AND MAKE-UP **Tanguy Crémoux, Teddy Seiler**

MUSIC **Asereje, Las Ketchup, soundtrack from the movie *Le Jeu de la mort*, Bruce Lee, Macongos Graves, DJ Marfox, Désenchantée,**

Myliène Farmer, Laurent Boutonnat

WITH **Ludivine Ferrara, Alais Marzouvanlian, Yaz Sané**



AJAR

Karima El Amrani | Compagnie Smitten



What is the starting point of this project ?

AJAR is about listening, which was born out of a desire to explore the gap between reality and interpretation.

What is its specific feature ?

In AJAR, Julius Eastman's voice becomes a driving force in the choreography without any intention of illusion. The piece seeks to make visible the gaps between bodies and the misunderstandings between individuals, while exploring the emergence of collective action.

Why participate in the Danse élargie competition ?

The competition allows us to rediscover the piece in a new form and to continue to embody the principles that drive it.

Trained in Aurillac and at the CNSMD in Paris, Karima El Amrani has danced with Hofesh Shechter, Christoph Winkler, Clod Ensemble, Myriam Gourfink and Dalila Belaza, amongst others, and currently works with Damien Jalet and Guilhem Chatir. In 2018, she founded the Smitten company.



CONCEPT AND CHOREOGRAPHY **Karima El Amrani**

MUSIC **Julius Eastman's Spoken Introduction To The Northwestern University Concert**

DRAMATURGY **Hanna El Fakir**

COSTUMES **Johanna Faye**

LIGHTS **Alice Dussart**

WITH **Maëva Berthelot, Karima El Amrani, Margot Jude**



Shimmering

Yanghee Lee



What is the starting point of this project?

This project finds its origins in a ten-year journey during which I have navigated between rigorous discipline and pure liberation. Trained in Korean traditional dance, I have sought to find my own voice beyond the rigidity of the system, by experimenting with the 1990s rave culture. *Shimmering* bridges the gap between “learned” and “felt” dance, between control and visceral pleasure.

What is its specific feature?

Shimmering merges the rigorous elegance of Shimmyeong, a traditional Korean dance, with the raw energy of rave club culture. This structural fusion results in an internal transformation within the performer’s own bodies.

Why participate in the Danse élargie competition?

Condensing a 60-minute work into a 10-minute version is not simply a reduction in length, but a choreographic challenge to extract its purest essence. I want to give the audience an intense and striking physical experience.

Yanghee Lee explores the boundary between traditional forms and contemporary archetypes. *Shimmering* has been selected for the 2025 PAMS Choice, a prestigious award designed to facilitate international touring.



CONCEPT AND CHOREOGRAPHY **Yanghee Lee**
MUSIC **Mang Esilo**



LIGHTS DESIGN **Young Jun Kim**
COSTUMES **Jaden Cho**
REHEARSAL DIRECTOR **Choi Seung-yoon**

WITH **Yeonhee Cho, Hanna Kang, Seunghyun Kim,
Jaeah Lee, Yanghee Lee, Sohee Park**



한국문화원
Korea Cultural Center



- A Palestinian dancer ●
- An Iranian dancer ●
- A Belarusian dancer ●

INDOORS

A [] Dancer

Alireza Khosroabadi

What is the starting point of this project ?

The project began with the question of what real presence is for diasporan bodies. How do these displaced bodies find their way onto stage ?

What is its specific feature ?

The piece conceptually politicizes identity and movement. The choreography is entangled with all the apparatus of the theatre : wires, sound and video.

Why participate in the Danse élargie competition ?

I see Danse élargie as a platform that opens possibilities for diverse bodies and individuals to be embodied on stage, which resonates with how I understand bodies in performance.

Alireza Khosroabadi is an Iranian choreographer and theatre director based in Vienna. In his work, he seeks to blur the boundaries between performance, dance and theatre. His work focuses on the concept of identity, playfully exploring questions of presence and reality, while involving both the individual and the collective.



CONCEPT AND CHOREOGRAPHY **Alireza Khosroabadi**
 DRAMATURGY **Sara Karimi**
 VIDEO DESIGN **Mahdi Bahshli**

WITH **David Flury, Darya Kostskina, Darya Sheiko**

forum
culturel
autrichien
paris



Untitled (Steel Bar) - Extended



Aurélien Dougé | Inkörper

What is the starting point of this project?

I started with the desire to create a dialogue between the body and an object that acts both as a constraint and an extension. I also wanted to create a moment of hypnotic contemplation that would lead to an imaginary journey.

What is its specific feature?

Three dancers spin continuously on their axes, holding a 4-metre steel bar. In an extremely slow motion, each performs a precise sequence of arm movements, angles and twists, while their interactions remain unpredictable.

Why participate in the Danse élargie competition?

I would like to challenge my project within a stimulating environment that fosters both its development and visibility.

Based in Geneva, Aurélien Dougé is a dancer, performer, choreographer and visual artist. He has collaborated with artists such as Cindy Van Acker and Romeo Castellucci. At the same time, he creates works that combine live performance and contemporary art, working in both theatre and exhibition spaces.



CHOREOGRAPHY **Aurélien Dougé** IN COLLABORATION WITH **the dancers**

CONCEPT, SCENOGRAPHY AND LIGHTS **Aurélien Dougé**

SOUND DESIGN **Rudy Decelère**

LIGHTS **Arnaud Viala**

WITH **Mathieu Chayrigues, Aurélien Dougé, Tiouana Morel**



While

Naya Binghi



What is the starting point of this project?

This project was inspired by the Spanish poem *Las morillas de Jaén*, written by Federico García Lorca:

*“Three Moorish girls have captured my heart
In Jaén:
Axa, Fatima and Marién.*

*Three Moorish girls, so graceful,
Went out to gather olives,
And found them already picked
In Jaén:
Axa, Fatima and Marién.”*

What is its specific feature?

This project harnesses the physicality of flamenco to reflect the realities of a zone of conflict, particularly protest and the desire for social and political change.

Why participate in the Danse élargie competition?

Flamenco is often viewed through the lens of folklore. Danse élargie allows me to express its political and aesthetic dimensions within a broader choreographic context, as a form of physical knowledge rooted in culture and history.

Naya Binghi grounds her contemporary dance in flamenco, blending tradition with personal and socio-political narratives. After dancing with KCDC II, she moved to Seville. She was selected for the 1|2|3 programme at the Suzanne Dellal Centre, where she created a solo, a duet and a trio.



CHOREOGRAPHY **Naya Binghi**
LIGHTS **Nadav Barnea**
COSTUMES **Siegrid Petit-Imbert**



WITH **Miranda Alfonso, Naya Binghi, Marina Walpercin**



Floating points

Oktawia Ścibior and Samory Ba | Slippery Art Project



What is the starting point of this project?

The project confronts the body with two opposing phenomena – slippage and anchoring – to offer a reflection on the nomadic condition of the contemporary individual in a world where our points of reference are constantly shifting.

What is its specific feature?

Floating points presents a unique choreographic language by repurposing roller skates and crutches, transforming them into unexpected dance partners.

Why participate in the Danse élargie competition?

The competition supports the emergence of a dance form that transcends traditional boundaries, which resonates with our artistic exploration. It provides a unique platform that gives visibility to the work we are developing.

Originally competitive figure skaters, Oktawia Ścibior and Samory Ba have developed a choreographic practice based on the phenomenon of sliding. Drawing on research into movement in skating, their work explores hybrid physicalities.



CHOREOGRAPHY **Samory Ba, Oktawia Ścibior**

WITH **Samory Ba, Kristýna Mikulášová, Oktawia Ścibior**



JURY OF ARTISTS

THE JURY OF ARTISTS WILL AWARD THREE PRIZES (€13,000, €8,000, AND €5,000), GRANTED BY THE FONDATION D'ENTREPRISE HERMÈS, AND MAY ALSO GIVE SPECIAL MENTIONS TO FINALISTS OF THEIR CHOICE.



SIDONIE DURET

Sidonie Duret is one of the three choreographers of Collectif ÈS, alongside Jérémy Martinez and Émilie Szikora. Since 2011, they have co-created works continually driven by the need for a collective practice and the social role it can play. Since January 2025, they have been in charge of Centre Chorégraphique National d'Orléans. At the same time, Sidonie Duret has worked with choreographers such as Maud Blandel, Boris Charmatz, Olivia Grandville, Tatiana Julien, and Linda Hayford. She studied the work of David Zambrano and is particularly interested in improvisation, which she explores with live musicians.



NOÉMIE GOUDAL

Born in 1984, Noémie Goudal lives and works in Paris. She creates illusionist installations, staged within the landscape and subsequently transposed into films, photographs and performances. The artist's perspective focuses on multiple angles of understanding and observation of our natural environments. By dissecting the layers and perspectives of an image, she questions our mental constructions of the landscape. Through a perfect balance between realism and constructed fiction, her images elevate the scientific foundation from which they never stray.



JULIE GUIBERT

Julie Guibert has performed with the Cullberg Ballet in Stockholm, the Ballet of the Opéra National in Lyon, as well as for choreographers Christian Rizzo, Maryse Delente, and Mélanie Perrier. She has been the director of the Ballet of the Opéra National in Lyon (2020–2023) and artistic director of ELAN, the equal opportunities school in Lyon supported by the CN D (2023–2025). Today, she works with Pierre Pontvianne, develops projects for the Collection Lambert in Avignon, and collaborates with the collective Marseillais Solidaires des Morts Anonymes in the creation of funeral rituals.



CAROLINE GUIELA NGUYEN

Caroline Guiela Nguyen is a French writer, director, and filmmaker. In 2012, she founds the company Les Hommes Approximatifs, through which she has developed a body of work centered on the major narratives of our contemporary world. Her writing and artistic practice focus on those who are excluded from our time. She quickly became associated with some of Europe's leading stages, including Théâtre de la Colline, Odéon-Théâtre de l'Europe, Piccolo Teatro, the Schaubühne, and Théâtre de Liège... She has notably created *SAIGON*, *LACRIMA*, *Kindheitsarchiv*, and *Valentina*. Since 2023, she has been directing Théâtre national de Strasbourg and its school.



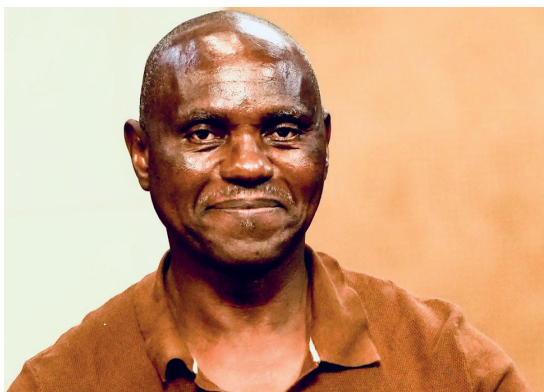
METTE INGVARSTEN

Mette Ingvartsen is a Danish choreographer and dancer. Her company is based in Brussels. Her internationally reclaimed work is characterized by hybridity and engages in extending choreographic practices by combining dance and movement with other domains such as visual arts, music, language and theory. Besides performing, writing and lecturing, her practice includes teaching and sharing research through workshops with students at universities and art schools. In 2024 she received the lifetime achievement award from the Danish Arts Foundation.



VIMALA PONS

Vimala Pons is a multimedia and transdisciplinary artist, trained in competitive sports, art history, cinema, and music. A renowned actress, she has notably collaborated with Alain Resnais, Bruno Podalydès, and Paul Verhoeven. She gained recognition with *La Fille du 14 juillet* and has also appeared in *Vincent doit mourir* and *L'Attachement*, a role that earned her the César Award for Best Supporting Actress. On stage, she develops a performative practice centered on emotional introspection and imbalance. In 2022, she created *Le Périmètre de Denver*, followed by *Honda Romance* in 2025.



SALIA SANOU

Salia Sanou, choreographer and director of the Centre chorégraphique national de Nantes (CCNN) since January 2026, trained in theatre in Ouagadougou before turning to dance, and in 1993 joined Mathilde Monnier at the CCN of Montpellier. In 1995 he co-founded the company Salia ni Seydou with Seydou Boro, and in 2010 created *Mouvements perpétuels*. His work, presented in France and internationally, places at the heart of dance the notions of relationship, transmission, and the circulation of cultures. In Nantes, he envisions the CCNN as an open, vibrant, and inhabited space, attentive to encounters between generations, audiences, histories, and territories.

JURY OF THE YOUNG



Laura Annede-Leray,

William Boulay-Itela,

Livia Bras-Jacques,

Issa-Gabriel Camara,

Claire Caucal,

Junior Douville,

Léon Gauthier,

Héloïse Grappin Schmitt,

Maia Hoibian

Valentine Humbert,

Noé Lavandier,

Lou Miel,

Mia Orobio-Besson-Magdelain,

Tiana Rajaomaria,

Cloé Sahone-Billot,

Elinoa Sieradzki Sprung,

Toscane Swinburne,

Salomé Yamin Ruiz Tratman

Since 2020, students from the Cycle Préparatoire à l'Enseignement Supérieur (CPES) of Conservatoire à rayonnement régional de Paris (CRR) have taken on the role of jury members for the competition.

The winner is then invited to adapt their piece for the ensemble. Nicolas Barry was the first awarded artist, followed by Ioanna Paraskevopoulou in 2022. In 2024, the winners, Production Xx, transformed their piece *Gush is great* into a true human tide, adapting their project for 40 CRR students. This version was presented during the Focus Jeunes Créateurs at Théâtre des Abbesses in September 2025.

In 2026, twenty students from the three streams (classical, contemporary and jazz) and, for the first time, from the theatre track of the CPES programme, form the Jury Jeunes - the Jury of the Young - for this 9th edition. An opportunity to hone their critical thinking and their ability to debate and discuss works. See you at Théâtre de la Ville - Les Abbesses in 2027 to discover the work of the artist they have chosen!

MASTERS OF CEREMONY

Ilona Astoul

Originally from Reims, Ilona Astoul discovered theatre there. After a period in Lille, where she explored musical theatre, she joined Cours Peyran Lacroix's training programme in 2022. She first performed under the direction of Emmanuel Demarcy-Mota in *Les Fantômes de Naples* in 2023, before joining the Troupe of Théâtre de la Ville, with which she performed in a revival of *La Grande Magie* and in *Le Cercle de craie caucasien* in 2026. In parallel, she developed her technique through workshops with Joël Pommerat in 2024. She has also worked with Israel Galván on *Locomoción Templar el templete* in 2024, followed by *Sevillana Soltera en París* in 2025.



Simon Roth

After playing in film *Tournée* by Mathieu Amalric, Simon Roth focused on his artistic and academic training. His first stage production, *Arboretum*, received several awards, including the Jury Prize at Court Mais Pas Vite festival. His show *Erdal est parti* won both the Jury Prize and the Audience Prize at the 2025 Festival Impatience. He is an associate artist at La Scène de recherche - Théâtre Paris Saclay. His next show, *Tous les français*, selected for Danse élargie 2024, will be performed at the MC93 and at Les Célestins, Théâtre de Lyon.



AFTER THE COMPETITION

In order to support the finalists, the Théâtre de la Ville-Paris and the Fondation d'entreprise Hermès coordinate a programme of residencies and touring opportunities developed with the valuable support of the sponsorship of the Caisse des Dépôts, the Région Île-de-France, and the SACD, within a network of structures in France and internationally.

For the first time, the Fonds Haplotès and the SACD, together with the Théâtre de la Ville-Paris, the Cndc - Angers, La Comédie de Valence, CDN Drôme-Ardèche and the CCN - Ballet de Lorraine, are joining forces to offer a grant called "Parcours Création - Diffusion" to a finalist of their choice. The premiere of this work will take place during the Focus Jeunes Créateurs in September 2027 at the Théâtre des Abbesses.

CO-PRODUCTIONS

XXL

PRODUCTION Compagnie Chaabane

EXECUTIVE PRODUCTION Manège Maubeuge-Scène nationale transfrontalière

CO-PRODUCTION Scène nationale / Théâtre d'Orléans, Théâtre national Wallonie-Bruxelles, Le Phénix-scène nationale Valenciennes Métropole - Pôle international de Production et de Diffusion, Centre chorégraphique national Roubaix Hauts-de-France Sylvain Groud - dans le cadre de l'accueil-studio / ministère de la Culture, Mars-Mons arts de la scène, Théâtre de Suresnes Jean Vilar, La Barcarolle Scène conventionnée danse et musique à Saint-Omer, La rose des vents Scène nationale Lille Métropole - Villeneuve d'Ascq - Pôle international de Production et de Diffusion, Secteur 7 CCDC Danses Urbaines-Maubeuge, Théâtre de la Madeleine Scène conventionnée de Troyes, Théâtre de l'Arсенal Scène conventionnée danse - Val-de-Reuil, Ville de Lille - Flow.

WITH THE SUPPORT OF DE La Briqueterie CDCN du Val-de-Marne, Ultimavez, Wim Vandekeybus - Bruxelles, Pôle en Scènes/Centre chorégraphique Pôle Pik, La Gare Numérique de Jeumont, Compagnie La Baraka / La Chapelle - Abou Lagraa et Nawal Ait Benalla - Annonay, Espace Culturel Jean-Claude Casadesus - Louvroil, Danse élargie 2026 - SUN - Scènes Unies du Nord Pôle international de Production et de Diffusion.

WITH THE HELP OF DRAC Hauts-de-France, région Hauts-de-France, Communauté d'Agglomération Maubeuge-Val de Sambre and Ville de Maubeuge

MADELEINE

DIFFUSION Federica Parisi

PRODUCTION CONSULTANT Consultant Chiara Boscariol

CO-PRODUCTION Nanou Association culturelle, Orbita, Spellbound Centre national de production de la danse

WITH THE SUPPORT OF production de la Fondazione Teatro Grande di Brescia, Torinodanza Festival/ Teatro Stabile di Torino - Teatro Nazionale, Fondazione I Teatri di Reggio Emilia | Festival Aperto, Centro Nazionale della Danza Virgilio Sieni, FREE SEED-sconfinamenti / Mosaico Danza Étape Danse network with Mosaico Danza/ Festival Inter play, Fabrik Potsdam, Bureau du Théâtre et de la Danse, La briqueterie CDCN du Val-de-Marne en partenariat avec Lavanderia a Vapore/PDV et Torinodanza Festival/Teatro Stabile di Torino, ResiDance | Network Anticorpi XL (Lavanderia a Vapore, I Teatri di Reggio Emilia, L'arborato-Teatro Dimor a di Mondaino, CSC-Centro per la Scena Contemporanea/ Operaestate Festival), Lavanderia a Vapore/PDV, Oriente Occidente, Fondazione Armunia.

LE GESTE CAROTTE

THANKS TO Maud Ayats.

SUPAY

EXECUTIVE PRODUCTION La Base D

CO-PRODUCTION Pick Up Production Nantes, Le Jardin de Verre Cholet.

WITH THE SUPPORT OF the French State - Direction régionale des affaires culturelles (DRAC) des Pays de la Loire, la Ville de Nantes, le département Loire-Atlantique, Théâtre Francine Vasse - Les Laboratoires Vivants, Théâtre de Suresnes Jean Vilar, Centre chorégraphique de Nantes - Ambra Senatore, Centre chorégraphique national de Rennes et de Bretagne - Collectif FAIR-E, TU-Nantes - scène jeune création et arts vivants, Théâtre Le Marais Challans, Sept Cent Quatre Vingt Trois Nantes, Pont Supérieur Bretagne - Pays de la Loire, Passage Sainte-Croix Nantes, La Place Paris, Facteur Humain.

B SIDE

WITH THE SUPPORT OF Orsolina28, Tony Felzen, Sarah Sela.

OUTSIDE

PRODUCTION Cie Tanquieten.

WITH THE SUPPORT OF Les Subs, Fonds de soutien à la création en environnement numérique de la région Auvergne-Rhône-Alpes, DRAC Cinéma AuRA, la Fête des Lumières de Lyon, Auditorium de l'Orchestre national de Lyon, la SPL-Lyon Part Dieu.

RESIDENCY Les Subs, Centre chorégraphique national de Grenoble.

THANKS TO Léa Bettenfeld, Aurélien Coissard, Isao.

L'ATELIER DES SONGES

PRODUCTION compagnie plan A, with the support of pimpante prod.

CO-PRODUCTION Théâtre de Suresnes Jean Vilar, CirqueÉvolution, Le Carré magique, PimpanteProd, Théâtre de Rungis, l'Estran - Binic, Théâtre Jacques Carat Cachan, l'Atelier Culturel - Landerneau, La Loggia

WITH THE SUPPORT OF the DRAC Bretagne, Région Bretagne, Département des Côtes d'Armor.

CHARGE

PRODUCTION Muddiverse

WITH THE SUPPORT OF the Kone foundation, Finnish cultural Foundation, Arts Promotion centre, Wihuri Foundation, Finnish Cultural Institute pour le Benelux - TelepArt, Urban Apa, Friskis ET Svettis Helsinki, Myrskyryhmä, Kotkan meripäivät, Espoo cultural centre, Stoa cultural centre, Puistokatu 4, Teurastamo, ville de Tuusula, ARTOulu.

WITH THE SUPPORT FOR DANSE ÉLARGIE OF Circus and Dance Finland.

IN COLLABORATION WITH the Institut finlandais.

ÉCOUTE

SUPPORT AND ARTISTIC RESIDENCY Espace culturel CÉNACLE ADJAB

WITH THE SUPPORT FOR DANSE ÉLARGIE OF l'Institut français du Cameroun, de la Fondation d'entreprise Hermès.

THANKS TO la biennale Modapere.

BREAK'N SLOW

PRODUCTION Cie Flowcus mentored by the bureau Les Sémillantes

REHEARSAL SPACE Théâtre de la Ville-Paris

WITH THE SUPPORT OF DRAC Bretagne, région Bretagne, Ville de Rennes, Mécénat de la Caisse des Dépôts, Le Triangle, Rennes (35).

MANIFESTE (avant la nuit)

DIFFUSION Claire Sanmarty, Camille Aumont

CO-PRODUCTION LE PHARE, CCN du Havre - direction Fouad Boussouf - PARIS. RÉSEAU DANSE - L'ATELIER 231, CNAREP DE SOTTEVILLE-LES-ROUEN - LE RIVE GAUCHE, scène conventionnée de la danse à Saint Etienne du Rouvray

WITH THE SUPPORT OF ODI Normand, la Ménagerie de Verre

RRR

PRODUCTION Futur Immoral

CO-PRODUCTION Théâtre la Vignette, scène conventionnée UPV Montpellier, La Place de la Danse - CDCN Toulouse / Occitanie dans le cadre du FONDOC, Le Pacifique CDCN Grenoble AURA, théâtre La Vista-La Chapelle Montpellier | en collaboration avec Dialoghi - Residenza delle arti performative a Villa Manin 2022 - 2024 cura del CSS Teatro stabile di innovazione del Friuli Venezia Giulia.

STUDIO RESIDENCY Théâtre La Bulle Bleue Montpellier, 13 Vents CDN Montpellier, La briqueterie CDCN Val-de-Marne

WITH THE SUPPORT OF Direction Régionale des Affaires Culturelles (DRAC Occitanie), région Occitanie, Ville de Montpellier and Montpellier Métropole, Spedidam, Adami.

PARADIS

PRODUCTION AND DIFFUSION Julie Le Gall - Bureau Cokot

CO-PRODUCTION AND SUPPORT Le Réseau l'Est danse (Le Manège, Scène nationale - Reims, Le CCAM - scène nationale de Vandœuvre-lès-Nancy, Le Carreau - scène nationale de Forbach et l'Est mosellan, Pôle Sud - CDCN de Strasbourg, Espace 110. Centre culturel d'Ilzach, La Madeleine - scène conventionnée de Troyes, ACB - scène nationale de Bar-le-Duc, La Filature - scène nationale de Mulhouse), l'Arсенal Cité musicale-Metz, Les Théâtres de la Ville de Luxembourg, l'Odyssee - scène nationale de Périgueux, CCN-Ballet de Lorraine.

WITH THE HELP OF La Maison des Arts de Créteil (MAC), La briqueterie CDCN - Val-de-Marne, Le TROIS C-L - Centre de création chorégraphique Luxembourgeois.

BLISTER

PRODUCTION Banane Rouge

CO-PRODUCTION Théâtre de Suresnes Jean Vilar, Le Carreau du Temple

WITH THE SUPPORT OF the Fondation FORE

ARTISTIC SUPPORT AND RESIDENCIES Théâtre Jean Lurçat - scène nationale d'Aubusson, Centre chorégraphique national de Créteil et du Val-de-Marne | EMKA ET La Fabrique De La Danse.

AJAR

PRODUCTION Compagnie Smitten.

CO-PRODUCTION Théâtre d'Aurillac, BoomStructur-CDCN, La Comédie de Clermont-Ferrand - scène nationale.

WITH THE SUPPORT OF CN D Paris, Carreau du Temple - Paris, mica-danses-Paris, compagnie Accorrap - direction Kader Attou, Scène Découvertes danse - désoblique l Le Croiseur, DRAC AURA, aide au projet 2026, La Fabrique de la Danse. Pour la saison 2025/2026, la compagnie Smitten est accompagnée par BoomStructur-CDCN dans le cadre du dispositif « Embras(s)ez l'avenir ».

THANKS TO Christoph Winkler for introducing me to Eastman's work almost ten years ago now.

SHIMMERING

PRODUCTION Leeyanghee Studio

INTERNATIONAL TOURING PRODUCER Jiwool Yang

WITH THE SUPPORT OF Centre Culturel Coréen - Ambassade de Corée en France.

A [] DANCER

WITH THE SUPPORT FOR DANSE ÉLARGIE FROM Forum Culturel Autrichien Paris.

UNTITLED (STEEL BAR) - EXTENDED

ADMINISTRATION Mélinda Quadir Mathieu

DIFFUSION Bureau Ledou (Clémence Faravel, Lola serre)

PRODUCTION Inkörper

CO-PRODUCTION Pavillon ADC (Genève).

WITH THE SUPPORT OF La Ménagerie de Verre dans le cadre du Studioblab, Pro Helvetia - Fondation suisse pour la culture, république et canton de Genève, Corodis.

WHILE

CO-PRODUCTION Théâtre de la Ville-Paris.

RESIDENCIES Théâtre de la Ville-Paris, Chaillot - Théâtre national de la danse, Studio de Israel Galván, Sevilla

THANKS TO Belen Maya, Natalia Thais, Inma Cobo, Yael Venezia, Naomi Perlov and the 123 Program for Emerging Choreographers.

FLOATING POINTS

WITH THE SUPPORT OF La briqueterie CDCN - Val-de-Marne, Le Générateur, Ville de Vitry-sur-Seine.

THE ENTIRE TEAM OF THÉÂTRE DE LA VILLE IS MOBILIZED TO SUPPORT THE VARIOUS STAGES OF THE DANSE ÉLARGIE COMPETITION

GENERAL ORGANIZATION & CONSULTING **Claire Verlet**

DANSE ÉLARGIE COORDINATION **Fanny Berdah**

WITH **Nicolas Bluzet, Pia Robert**

GENERAL STAGE MANAGEMENT **Émilie Rodière**

WITH **the technical team of Théâtre de la Ville**

ARTISTIC COORDINATION FOR PLACE DU CHÂTELET **Niamh O'Flaherty**

TECHNICAL COORDINATION FOR PLACE DU CHÂTELET **Voyteck Noiret**

WITH **the team of Festival des Places**

WITH THE SUPPORT DURING THE COMPETITION OF THE TEAMS

FROM THE FONDATION D'ENTREPRISE HERMÈS, CNDC - ANGERS, LA COMÉDIE DE VALENCE - CDN DRÔME-ARDÈCHE and the CCN-BALLET DE LORRAINE Vincent Bouland, Perrine Champeaux, Marion Colléter, Suzanne Copin, Tamara Dumontot, Quentin Guisgand, Raïssa Kim, Lili L'Herroux, Maud Rattaggi, Lucas Réal, Claire Roussarie, Camille Servari

ARTISTIC JURY MODERATOR **Céline Gaubert**

JURY OF THE YOUNG MODERATOR **Sandra Neuveut**

COMMUNICATION / PRESS **Marie-Laure Violette**

DIGITAL COMMUNICATION **Alice Mosca-Hoornaert**

DANSE ÉLARGIE VISUAL DESIGN AND PROGRAMME CONCEPTION **Marie-Pierre Lasne**

TEXT **Claire Verlet** TRANSLATED BY **Karthika Nair**

LIVESTREAM PRODUCTION **Josselin Carré / READYMADE FACTORY**

AND **the technical team of Théâtre de la Ville**

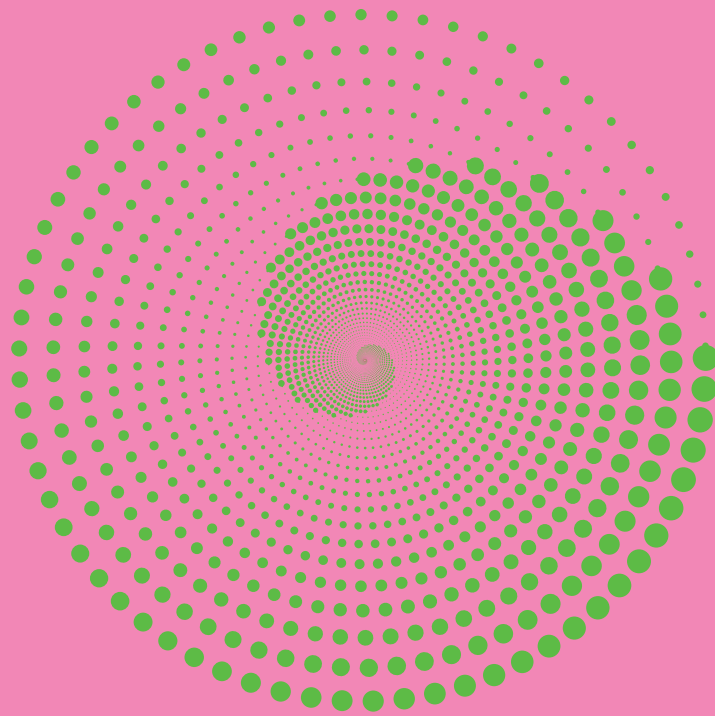
SELECTION COMMITTEE FOR THE 20 FINALIST PROJECTS

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AND **La Ménagerie de Verre**

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