



# HELIOSFERA

Vânia Vaneau

Produced in 2024

Piece for 4 performers and 1 musician

1H10





# HELIOSFERA

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Creation 2024  
Vânia Vaneau

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## HELIOSFERA

### Artistic approach



My choreographic work evolves through integrating a strong artistic component and an intimate connection with music. In a form of animism, the various elements within the performance space are treated as actors in their own right. They contribute, through a relationship of interdependence, to creating an ecosystem where bodies, materials, light, and sound share a horizontal and permeable relationship with each other, as well as with the performance space and the audience.

In pursuing the idea of continuity among these interactive elements, the body serves as a conduit and site of transformation between the internal and external realms, both nearby and distant. The potency of physicality is expressed not only through a sharpness of listening and sensory perception but also through the creation of aesthetic spaces, achieved by set design and costumes. These elements facilitate the interplay of image, sensation, and movement.

In my research, I explore the role of the human, rituals, trances, and transformations. My work draws on the concept of physical and psychological layers, histories, and geographies that constitute each individual and the community. My approach resembles a form of archaeology, investigating the past and the future, the body and its surroundings. Thus, the stage becomes a space where connections are unfolded and revealed, and where boundaries become permeable.

In the solo *BLANC* (2014), I engaged with costumes and masks as elements of metamorphosis, transitioning from the singular into the multiple. In *ORNEMENT*, a duet with Anna Massoni (2016 and 2021), fabrics and canvases simultaneously reveal and conceal the various layers of a changing environment. In the piece *ORA (Orée)* (2019), featuring two performers, I constructed a dreamlike landscape where materials, objects, and fictional characters converge and interact. Then, in the solo *NEBULA* (2021), the ritual unfolds within a post-apocalyptic, pre-historic, and futuristic setting, presented in both outdoor and staged versions. *HELIOSFERA* is a production for four dancers and one musician, centered around an exploration of light.

Vânia Vaneau



## A dialogue with light

*HELIOSFERA* begins as a quest for a dialogue with light. Having previously worked with fabrics, costumes, masks, canvases, and various objects, as well as organic materials like charcoal and stones, Vania Vaneau found inspiration in the intangible nature of light as an electromagnetic wave.

The piece features an immersive component, imbued with a temporality of experience. It initiates from a state of intuitive listening and observation or contemplation, set within a quasi-fictitious laboratory where the activation of diverse landscapes comes into play.

In *HELIOSFERA*, we can project ourselves in a space-time, past or future, transcending earthy bounds, where light exists as both be the primordial and ultimate element. Thus, it lends body and form to what are often (mistakenly) considered immaterial matters: color, space, the sky, the horizon, the night...

Light remains a mystery: photons and protons, waves or particles, light spectra, colors, reflections, diffractions, phosphorescence, and radiation...Visible to the human eye only between infrared and ultraviolet frequencies, it directly engages our perceptual senses: the eyes, the skin... Light is precisely that which makes the world visible. Light exists.

From this fundamental material, environments are born and life can spring forth and vanish—from microorganisms to stars. We inhabit a luminous solar system where sunlight, essential for life, sets things in motion, starting with the photosynthesis of plants. Our metabolism and daily routines are synchronized with the cycles of day and night, the presence and absence of light.

Light is produced through various means: fire, candles, lamps, electricity, lasers. The course of human history and the fate of our planet have shifted with these developments. Heat, climate change, the expenditure of resources to generate electricity lead to destruction, harm, transformation—and dazzle us.

## 5 — Arrangement Provisoire

The absence of light—darkness and shadow—uncovers yet other phenomena.

“Incandescent or nocturnal, evanescent or massive,”<sup>1</sup> light creates as many spaces as events, both hostile and welcoming, and can carry an intense emotional charge.

Cosmological myths tell of worlds that emerge from light and darkness. Across all civilizations, there are entities or deities—of the sun, the moon, the stars, lightning...—that explain the beginnings or ends of worlds.

In his essay “The Crystal Forest,” the Brazilian anthropologist Viveiros de Castro describes the *xapiripë*, luminous spirits of the Amazon rainforest that glide over mirrors, transforming the vegetal forest into a crystal forest. Myths about the disappearance of the sun and the fear that light might not return highlight our ability to create narratives and personify natural elements. Conversely, our profound ignorance regarding our environment and the forces that shape it compels us to control them to the extent of our own destruction.



<sup>1</sup>Georges Didi-Hubermann, *The Man Who Walked in Color*, trans. Drew S. Burk (Univocal, 2017).



## Body and community

After working solo, in duets, and trios, Vânia Vaneau has brought together a group of four dancers for *HELIOSFERA*: Lee Davern Nicolas Fayol, Steven Michel, and Thi Mai Nguyen, along with musician Pénélope Michel, who performs live on stage.

The piece places a group within a distinct environment. The dancers move through spaces where singular phenomena related to light emerge and are generated. It's akin to a community that constructs and inhabits luminous environments, as if these were all that remained, or perhaps the beginning of everything—the promise of life.

They are individuals, each a singularity, who meet, support, and challenge each other amidst shifting meteorologies. They animate and are animated by the surrounding lights. They become heliotropic, diaphanous, electric, or dazzled bodies. Their time is marked by ultra-perceptive attentiveness. They manipulate and shift light, touching it and being touched by it. Their bodies charge and discharge light, heating up, burning, and then cooling down.

This community, whether in new or ancient environments, seeks connection through exchanges of frequencies, vibrations, colors, sounds, through voices, screams, and songs. We explore the lines of force that connect beings rather than the contours, paralleling human and natural phenomena.

Following cosmological and mythological narratives, *HELIOSFERA* oscillates between experience and fiction. As dancers connect with light, they themselves become luminous beings who invoke and celebrate these elements. Landscapes, at times supernatural or magical, may dominate the human.

*HELIOSFERA* is thus both a utopia and a dystopia, a realm where the catastrophic and the marvelous confront and coexist.



### The creative process

This project stems from an exploration of the ways performances are produced, viewing the creative process as an opportunity for research and encounter, thus extending the work beyond traditional artistic spaces. The goal is not merely the final outcome, but the journey itself, as a shared experience that opens up to various areas of life and knowledge.

The team alternated between indoor residencies—such as studios and theaters—and “off-site” residencies, conducted partly in outdoor, natural environments. They operated in diverse locations that provided unique, exceptional encounters with natural and artificial light. These residencies also facilitated meetings with locals whose specific professions and ways of life richly contributed to the project:

- Le Corbusier’s La Tourette Convent (research laboratory in July 2022, with CND Lyon): The architecture there “choreographed” the interplay of light and shadow. Hosted for a week, the artists engaged with the Dominican friars residing there, shared the convent’s daily rhythms, and explored various practices within the church, roof, surrounding forest, rooms, and crypt.

- Caves and mountains in Lozère (residency with Scènes Croisées de Lozère, June 2023): The team engaged in spelunking in the Dargilan and Aven Armand caves, over 150 meters underground, working in total darkness. This subterranean experience highlighted the mineral beauty of elaborate calcifications. The unique relationship with time and oxygen prompted reflections on the historical human interaction with light, fire, shadows, and the earliest artistic expressions.

Upon resurfacing, they explored the Domaine de Boissets, where they investigated the dawn of forest flora (lichen, mushrooms, plants) through dance, examining the magnetic interactions between sunlight, wind, and living organisms.



• Pic du Midi Observatory (residency in October 2023 with Traverse-Bagnères de Bigorre): At an altitude of 3,000 meters, the team experienced drastic changes in light and weather. They collaborated with astronomers and coronagraphers, learning to handle tools of observation and studying celestial light and solar phenomena to gain insights into the universe, the earth's and the sun's magnetic fields, and the properties of light. The interaction with the dizzying vastness of space taught them a great deal about humans' earthbound condition.

Each residency served as a retreat for study and engagement with unique environments and rhythms, aimed at enriching and building on shared experiences. In these settings, the group often devised or imagined a collective life, complete with its own rituals and habits.

These experiences underscored the various strata of time and space we inhabit, elements that are integral to the final performance. Progressively, these encounters helped shape a dramaturgy of bodies, light, stage space, and music, establishing a network of onstage elements that reflect and reenact these "extramural" experiences. Theater tools were then employed to fashion a fictional, poetic space that invites the audience to dive into an immersive, sensory experience.

## Lighting, set design, and music

In *HELIOSFERA*, Vânia Vaneau continues her collaborations with lighting designer Abigail Fowler (Nebula, 2021 and *ORA* (Orée), 2019), scenographer and visual artist Célia Gondol (Nebula, 2021), and the musicians of Puce Moment, Nico Devos and Pénélope Michel (Nebula, 2021).

*HELIOSFERA* functions as a vibrant ecosystem where lighting, set design, and music, in conjunction with the dancers on stage, come to life and interact dynamically.

The dramaturgy conjures a space filled with moving light. In this context, the lighting focuses on luminous phenomena rather than mere light effects. Abigail Fowler's design manipulates space, dynamics, and color drawing on meteorological phenomena like sunsets, clouds, auroras, and solar winds. Artificial lights, such as black light, stroboscopes, phosphorescence, and lasers add a futuristic dimension, simulating

the speed of light in an endless expanse. These experimental landscapes foreground the mechanisms of illusion: spotlights, fog machines, and tinted stained glass.

In the scenographic space, Vânia Vaneau collaborated with Célia Gondol using glass—a material that engages in dialogue with light through its diaphanous nature and reflective qualities, and is also valued for its vibrations. This material is presented in various sizes and shapes, each revealing its unique properties. Blown glass pieces were specifically designed and manufactured for this production. Glass appears both in its raw state, as small and large pebbles, and in its refined form as crystal, which is also utilized for sound production and integrated into the musical arrangement.

Furthermore, water and a block of ice complement the glass, however existing in a transformative state between solid and liquid. The space is defined by curved lines on the ground, inspired by illustrations of galaxy movements and particle collisions. These geometries converse with the organic space shaped by the light.





The music by Nico Devos and Pénélope Michel (Puce Moment/Cercueil) creates sonorous environments characterized by a distinct plasticity of sound that physically surrounds the dancers and resonates through the space. They blend electronic sounds with authentic, natural, and tangible sounds that are either recorded or performed live, such as the actual sound of the sun. Pénélope is actively present on stage, performing live with synthesizers, a theremin, and glass containers filled with water, which are amplified by sensors, microphones, and small speakers.

These elements converge to create a space where the natural and the artificial interact, bridging the archaic with the futuristic. Light, sound, and the energy of the dance become as tangible as the materials the dancers interact with on stage, crafting a multi-sensory, synesthetic experience for the audience, who become participants in this immersive environment.



## CREDITS

### Team

Choregraphy **Vânia Vaneau**  
Performers **Lee Davern, Nicolas Fayol, Steven Michel, Thi-Mai Nguyen & Pénélope Michel** (live music)  
Lighting **Abigail Fowler**  
Music **Nico Devos et Pénélope Michel (Puce Moment / Cercueil)**  
Set design **Célia Gondol**  
Costumes **Vânia Vaneau**  
Technical direction **Johanna Moaligou**  
Thanks to **Mathieu Bouvier, Jordi Galí, Sidonie Duret, Julie Laporte, Arcam Gass, Konrad Kaniuk**

*Arrangement Provisoire is committed to an ecological approach in all its activities. Through the Heliosfera tour, and in line with the performance's theme, Arrangement Provisoire makes a financial contribution to associations involved in promoting renewable energy. ([Solaire sans frontières](#) and [WCRE World Council for Renewable Energy](#)).*

### Partners

**Production** Arrangement Provisoire

**With the support of** Hermès Corporate Foundation

**Co-production** ICI — Centre chorégraphique national Montpellier Occitanie / Direction Christian Rizzo as a part of the Associate Artist residency; Le Quartz – Scène nationale de Brest; CN D Centre national de la danse Lyon; Les SUBS, Lyon; Charleroi danse/Centre chorégraphique de Wallonie – Bruxelles; Centre chorégraphique national de Rillieux-la-Pape, directed by Yuval Pick, as a part of Accueil-Studio package; L'Atelier de Paris CDCN; Les Hivernales CDCN d'Avignon; Les Scènes Croisées de Lozère, Scène conventionnée d'intérêt national, Art en territoire

**In partnership with** Le Couvent Sainte-Marie de la Tourette – Le Corbusier; Traverse – Bagnères-de-Bigorre; Le Pic du Midi Tourmalet Pyrénées France; Le Pacifique CDCN Grenoble Auvergne Rhône Alpes

**With the help of** Spedidam & ADAMI

Arrangement Provisoire is under contract with the DRAC Auvergne-Rhône-Alpes and the Région Auvergne-Rhône-Alpes, and is supported by the City of Lyon.

## TOUR

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- > **9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup> & 12<sup>th</sup> April 2024 - Premieres** Les SUBS, Lieu vivant d'expériences artistiques, Lyon (FR) as part of the Transforme Festival/Hermès Corporate Foundation
- > **25<sup>th</sup> May 2024** Atelier de Paris CDCN - June Events Festival, Paris (FR)
- > **7<sup>th</sup> & 8<sup>th</sup> October 2024** Théâtre de la Cité Internationale, Paris (FR) as part of the Transforme Festival/Hermès Corporate Foundation
- > **3<sup>rd</sup> & 4<sup>th</sup> December 2024** ICI-CCN Montpellier - Occitanie / Pyrénées Méditerranée, Montpellier (FR)
- > **8<sup>th</sup> & 9<sup>th</sup> January 2025** La Comédie de Clermont Ferrand Scène nationale (FR) as part of the Transforme Festival/Hermès Corporate Foundation
- > **16<sup>th</sup> & 17<sup>th</sup> January 2025** Bonlieu Scène nationale Annecy (FR)
- > **21<sup>st</sup>, 22<sup>nd</sup> & 23<sup>rd</sup> May 2025** TNB Rennes (FR) as part of the Transforme Festival/Hermès Corporate Foundation
- > **17<sup>th</sup> February 2026** Les Hivernales CDCN Avignon (FR)
- > **06<sup>th</sup> et 07<sup>th</sup> March 2026** Le Quartz Scène nationale de Brest (FR)



## VANIA VANEAU

### Choreographer

Born in 1982 at São Paulo, Brazil, Vânia Vaneau first studied dance in Brazil, then at P.A.R.T.S. in Brussels. She graduated with a License in Psychology from Université Paris 8 and completed a training course in Body Mind Centering. As a performer, she has worked with Wim Vandekeybus, Maguy Marin, Yoann Bourgeois, and Christian Rizzo, among others.

From 2016 to 2020, she was an Associated Artists with Jordi Galí at Le Pacifique CDCN in Grenoble, and then at ICI – CCN Montpellier, under the direction of Christian Rizzo (2020–2022) as a part of the program of Ministère de la Culture et de la Communication. For the 2021–2022 season, Vânia Vaneau was an artist-in-residence at CN D Lyon. Vânia continues the Associated Artist program with ICI – CCN in Montpellier, supported by the Ministry of Culture through 2024.

#### Creations

- *BLANC* (2014): solo accompanied by a guitarist Simon Dijoud, rewarded by the Beaumarchais-SACD prize (Festival Incandescences 2015)
- *ORNEMENT* (2016) and *ORNEMENT#2* (2021): duo co-created with Anna Massoni
- *ORA (Orée)* (2019): trio with Marcos Simoes and Daphne Koutsafti
- *NEBULA* (2021): solo in two versions, outdoor and stage
- *HELIOSFERA* (2024): performance for four performers and a musician

Vânia Vaneau is developing pedagogical projects based on her creative work, such as *Variation sur Blanc*, *CARNAVAL*, *ZONES DE CONTACT*, and *Healing Rituals*. She regularly leads workshops on her artistic research.



## ARRANGEMENT PROVISOIRE

Compagny Arrangement Provisoire supports the projects of choreographers Vânia Vaneau and Jordi Galí. It is based in Lyon (France).

The dialogue between body and materials, related to the surroundings, is at the center of their respective performances. Their approaches are based on breaking down the barriers between dance and other disciplines, and integrating their own practice with architecture, visual arts and more. Their performances, designed for public space and the stage, are adapted for various contexts, aiming to create unique encounters with the public. Their creative activities are completed by workshops and participative projects, which share the foundations of their approach. They have also developed Atelier des Idées – Ideas' Workshop – an active pause in the activities, with workshops meant to explore their practice in a different ways with artists and research workers with varied backgrounds.

Arrangement Provisoire is under contract with the DRAC Auvergne-Rhône-Alpes (2022–2024) and the Région Auvergne-Rhône-Alpes (2023 – 2025), and is supported by the City of Lyon.

The company Arrangement Provisoire is committed to an ecological approach within its activities. Through the creation and the tour of *NEBULA* and *HELIOSFERA* Arrangement Provisoire contributes financially to organisations working towards the protection of the Amazon forest, the defense of indigenous peoples and for climate and energy issues

## PREVIOUS CREATIONS



*Blanc* (2014)



*Ornement* (2016) and *Onement#2* (2021)



*ORA (Orée)* (2019)



*Nebula* (2021)

### Video links

> *Heliosfera* (2024)

Teaser: <https://vimeo.com/937687878>

Creation process: <https://vimeo.com/909000410>

Video of the entire show: <https://vimeo.com/947348296>

Password: 24.Heliosfera.vv

> *Nebula* (2021)

Teaser: <https://vimeo.com/667769222>

Creation process: <https://vimeo.com/504291710>

> *Ornement* (2016) et *Onement#2* (2021)

Teaser: <https://vimeo.com/201197628>

> *ORA (Orée)* (2019)

Teaser: <https://vimeo.com/336057963>

> *Blanc* (2014)

Teaser: <https://vimeo.com/192473337>

### Photo credits

> Cover, pp 2, 3, 4, 6, 12: *Heliosfera*, Residency at Atelier de Paris/ CDCN, December 2023 © David Le Borgne

> p 5, 9, 10, 11: *Heliosfera*, Premiere at SUBS Lyon, April 2024 © Blandine Soulage

> p 7: *Heliosfera*, Residency with Les Scènes Croisées de Lozère, July 2023 © Vânia Vaneau

> p 8: *Heliosfera*, Residency at Pic du Midi, October 2023 © Célia Gondol

> p 13, 14: *Nebula* © Raoul Gilibert

> p 14: *BLANC* © Gilles Aguilart; *ORA (Orée)* © Pascale Cholette; *Ornement* © Arrangement Provisoire

## ARTISTIC TEAM



### LEE DAVERN

#### Performer

Lee Davern was born in Oxford, England, and studied dance at The Northern School of Contemporary Dance, graduating in 2005. Since then, Lee Davern has performed on international stages, collaborating with notable figures such as Catherine Diverrès, DV8 Physical Theatre, Ambra Senatore, Christian Rizzo, and the Dance Theatre of Ireland.

Lee's somatic research extends beyond dance to include practices like the Dynamic Yoga Teaching Method under Godfrey Devereux. He deeply engages with Roling (Fascia Therapy), apnea breathing training, and advanced climbing. His journey of self-exploration encompasses several years of meditation and the use of natural herbal remedies.

Throughout his career, Lee Davern has harnessed his sensory exploration to develop and teach a movement technique called Organic Structural Movement, focusing on grounding and openness. In 2022, he joined the CCN de Montpellier and Christian Rizzo for the production of *Miramar*.



### NICOLAS FAYOL

#### Performer

Nicolas Fayol discovered hip-hop dance in 2003 and taught himself the techniques of breakdancing. In 2006, he enrolled at the École Internationale de Danse Jazz in Paris. He clinched first place in the "experimental" category at the Juste Debout competition in 2009. Since then, he has collaborated with a range of choreographers, directors, musicians, and filmmakers, including Christian Rizzo, Bruno Geslin, Alain Buffard, Sébastien Lefrançois, Guy Maddin, Lloyd Newson, Raphaëlle Delaunay, Yoann Bourgeois, Montalvo-Hervieu, Daniel Erdmann, and Vincent Courtois.

He co-directed video portraits with Bruno Geslin for the «200 CHAMBRES» project, facilitating workshops in high schools, correctional facilities, and psychiatric hospitals. His performances and collaborations include works such as *Un homme qui dort*, *Chroma*, and *Parallèle*. In 2016, he began collaborating with Christian Rizzo, performing in the installation *avant la nuit dernière* during Nuit Blanche in Paris, and was featured in the 2017 all-ages dance piece *d'à côté* for three dancers. In 2018, he took the stage in Yoann Bourgeois's *Scala*. His latest endeavor in 2020 was a solo piece choreographed by Christian Rizzo titled *en son lieu*.

Beyond performing, Nicolas Fayol is deeply engaged in visual arts, working with photography and video in his garage-turned-studio. He continues to train for and participate in hip-hop battles. In 2016, he joined forces with Lilas Nagoya and Laura Fanouillet to create *Hinterland*. The following year, with Mehdi Baki, he launched *Bye-bye Myself* at Main d'OEuvre in Saint Ouen. In 2021, he developed *OHHO* at the Théâtre de Nîmes, an extension of his earlier work. In 2022, he introduced *TONES & BONES*, a jazz repertoire created for saxophonist Daniel Erdmann and a dancer.



## STEVEN MICHEL

### Performer

Steven Michel is a dancer and choreographer who has been based in Brussels since 2006. After his studies at P.A.R.T.S., Steven worked as a performer with several notable artists, including Daniel Linehan, Maud Le Pladec, Falk Richter, and David Zambrano. In 2011, he embarked on a prolonged collaboration with Flemish choreographer Jan Martens, resulting in seven productions so far.

Steven Michel has also been cultivating his own projects as a choreographer. In 2016, he premiered his solo work, *They Might Be Giants*. Two years later, he initiated a partnership with Théo Mercier, creating and performing in *Affordable Solution for Better Living*. This piece earned the Silver Lion at the 2019 Venice Dance Biennale. Their collaboration continued with the creation of *BIG SISTERS* in 2020. Most recently, in 2021, Steven Michel introduced his solo piece, *DATADREAM*.

Steven Michel's work explores the interplay between visibility and invisibility, the virtual and the ritualistic, blending science with fiction, and considers the body and the psyche as vessels navigating through various layers of time and space.

Since 2016, Steven Michel has been supported by GRIP, a Belgian dance platform.



## THI-MAI NGUYEN

### Performer

Thi-mai Nguyen trained in classical and contemporary dance at the CNSMD in Paris from 1995 to 1999. She then spent a year at P.A.R.T.S. before joining choreographer Wim Vandekeybus and his company ULTIMA VEZ, where she remained from 2002 to 2012. During her tenure, she performed in productions such as *Blush*, *Puur*, *Spiegel*, *Radical Tort*, and *Oedipe*, and appeared in the films *Blush* and *Hereafter*. She also served as an assistant and teacher within the company. She briefly collaborated with Michèle-Anne de Mey on the revival of *Sinfonia Eroica*. In 2012, she worked with James Thierrée on the productions *Tabac Rouge* and *La grenouille avait raison*. Thi-mai Nguyen assisted James Thierrée with choreography for his project *FRÔLONS* at the Opéra Garnier in May 2018, which featured 45 dancers, and again on his 2020 creation, *ROOM*. In 2022, she worked with Leslie Mannès on the production *FORCES*, performed in Mons and at the Avignon Festival.

On October 1, 2018, her first solo creation, *ETNA*, was awarded the Belgian Prix de la Critique for the best dance performance. In 2022, she developed the solo *PRÉMISSSE* and her third piece *STAND BY*, in collaboration with dancer Mehdi Baki, sound designer Antoine Delagoutte, and lighting designer Rémy Urbain.

In 2018, Thi-mai Nguyen worked as a choreographer on Kore Eda Hirokazu's film *La Vérité*. In 2022, she featured in the music video *La Vie* by Arthur H and Léonore Mercier.



## CÉLIA GONDOL

### Visual artist and scenographer

Célia Gondol is a visual artist and dancer.

She pursued professional contemporary dance training before enrolling at the École Nationale Supérieure des Beaux-Arts de Paris, where she studied under Ann Veronica Janssens and Emmanuel Saulnier. She graduated in 2014, earning her DNSAP with unanimous commendation from the jury. Alongside her academic pursuits, she has performed with various dance companies.

Gondol's approach to art is deeply influenced by her dance background, which she channels into a choreographic orchestration that fosters the convergence of individual talents. She prefers engaging in dynamic, lived experiences over creating static objects and collaborates with specialists from diverse fields—craftsmanship, technology, science, and poetry—using these interactions as a foundation for collective performances.

Her works have been showcased internationally: in 2018, she exhibited at La Criée / FRAC Bretagne, the Sogn & Fjordane Art Museum in Norway, and at the Palais de Tokyo through a collaboration with Fondation d'entreprise Hermès. In 2017, she participated in the performance festivals Do Disturb at the Palais de Tokyo and Verbo at Galeria Vermelho in São Paulo, Brazil. She also exhibited at the Salon de Montrouge and received the Révélation Emergent Grant.

In June 2018, as part of the June Events festival, Gondol unveiled a new piece, *O Universo Nu*, which featured a performed choir for three performers, during a BAL LAB session. In 2021, she collaborated with Vânia Vaneau on the piece *NEBULA*.



## ABIGAIL FOWLER

### Lighting designer

Abigail Fowler trained at the École Supérieure des Beaux-arts in Angers, first in interior architecture, then in visual communication, before transitioning to stage lighting. In 2012, she began collaborating with Mickaël Phelippeau, designing the lighting for many of his projects, such as *Lou*, *Ben&Luc*, *Juste Heddy*, *De Françoise à Alice*, *Sans Orphée ni Eurydice*, and *Majorettes*.

In 2013, Abigail Fowler started working with Gaëlle Bourges, lighting a series of her shows and performances that include *A mon seul désir* (presented at the Festival d'Avignon in 2015), *Conjurer la peur*, *Ce que tu vois*, (*La bande à LAURA*), and *Confluence n°...* (with Gaëlle Bourges & Gwendoline Robin), as well as *Loulou (la petite pelisse)*.

Primarily engaged in the dance sector, Abigail Fowler has also forged ongoing collaborations with Volmir Cordeiro, contributing to works such as *L'oeil, la bouche et le reste*, *Trottoir*, *Métropole*, and *Abrî*, and with François Chaignaud on *Soufflettes*, *Gold Shower* (with Akaji Maro), and *Blason*.

Her collaboration with Vânia Vaneau began in 2019 with *ORA (Orée)* and continued with *NEBULA* in 2021, for which she designed the lighting for both outdoor and stage versions.

Abigail Fowler's artistic approach combines an engagement with the thematic essence of each project and a thoughtful consideration of the performance space, treating lighting as an integral part of the scenography that enhances the dramaturgy of the performance.

## PUCE MOMENT

—  
Music

## NICOLAS DEVOS

—  
Composer

Nicolas Devos, a visual and sound artist trained at Beaux-Arts and Fresnoy Studio National des Arts Contemporains, and Pénélope Michel, a classically trained cellist, singer, and multi-instrumentalist, co-founded the experimental electronic group CERCUEIL in 2005. This project has seen them touring extensively both in France and internationally, solidifying their presence on the French contemporary music scene with notable album releases with the Optical Sound and Le son du Maquis labels, and a recent four-track EP in November 2022 with Clivage Music.

Simultaneously, they launched PUCE MOMENT, envisioned as a sonic research laboratory dedicated to experimentation, multidisciplinary collaboration, and breaking down barriers. Their work is characterized by a kind of fictional ethnology, articulated through their versatile projects and evolving sound and musical compositions.

Their music features dynamic harmonic structures and adept interplay of frequencies and timbres. It can be either composed or improvised, vocal or instrumental, blending electronic, electroacoustic, and acoustic sounds into complex sonic architectures that range from the clearest tones to the most raw distortions.



## PÉNÉLOPE MICHEL

—  
Composer

Nicolas Devos and Pénélope Michel consistently explore new compositional techniques and sound experiences, engaging with traditional instruments like limonaire organs, hurdy-gurdy, koto, and large organs, as well as genres such as lyric opera and Japanese Gagaku, integrating these into their innovative works. Their approach to sound design emphasizes the active engagement of the audience through staging, movement, in-situ immersion, or sound spatialization.

In early 2023, they released the albums *Ex situ* on cassette and digital formats through the French-Canadian label Chez Kit o Kat, and *Epic Ellipses* on vinyl and digital formats through the Brussels-based label Sub Rosa.



# arrangement provisoire

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