



Marginália

(ongoing title)

Vânia Vaneau

Creation 2027

NOTE OF INTENT



“*Marginália*” began with a desire to take a step aside and explore the subtext, the in-between lines, the unspeakable and the invisible that feed the roots of our mixed-origins identities.

For me, this is now the beginning of a new project. I’m willing to deepen my artistic research and develop it further, after a few years of devoting myself to creating pieces for the stage as well as outside spaces. These are not reassuring times for creation, and it seems increasingly important to me to anchor my artistic approach deeply in the life around me, even before me, while dreaming and making possible new interactions between the real and the imaginary.

This new project is a kind of ethno-fictional investigation which, based on a research into the sometimes unsuspected presence of the cultural and spiritual strata that make us up, could give them a presence that would enable the visible and the invisible to enter into dialogue over time.

And it’s my tools as a choreographer, my identity made up of a mixture of origins and life paths, that I want to put to work. For several years now, I’ve been developing an artistic research about the relation of continuity between the inside and outside of the body, between bodies and what surrounds them: materials, elements and, more broadly, the environment. I’m interested in the interconnection of sensoriality, the imaginary, narratives and landscapes. Weaving together fictions and real-life experiences. Exploring the multiple layers between earth and sky, here and elsewhere.

Marginália is a process of listening to and translating, through dance, the stories, cultures and memories that make us who we are. To eventually compose a world, a theater of elements and atmospheres where the natural, the artificial and the supernatural coexist.

Vânia Vaneau

RESEARCH



“*Marginália*” will be made in two phases. The first research period will take place in Brazil with the project “*Traços do Brasil*” with meetings, performances, residencies and workshops, followed by a second phase of creation residencies in France and Europe from 2026, with a premiere between June and November 2027.

The research “*Traços do Brasil*” will take place in Brazil looking for the soft-skills, or ‘invisible knowledge’, by investigating and collecting through random human encounters or prepared ones. The aim is to gather personal and collective know-how, stories and legends that are transmitted orally or physically among communities. The project will be to follow a person or a group, to visit places or attend particular events, so as to be able to draw traces of urban or rural, cultural or “wild” life, situated practices and knowledges. All this material will feed the creative process that will follow.

The main purpose at this phase is to encourage human and professional encounters, in an attempt to give voice to the stories between the lines, the stories without a capital H that are transmitted among individuals or within groups. In this way, we want to give voice to marginal knowledge, as real or fantasized roots, unsuspected heritages that we peddle and that shape our bodies and our ways of acting. And to bring to life the many stories, gestures, rituals and voices that lie at the edges, on the bangs of ourselves, but which are the beating heart of individuals and collectives, cultures without a capital C.

There’s a specific desire in Brazil to encounter two popular dances: *Cavalo Marinho*¹ and *Maracatu*² in the country’s northeast, as well as to question knowledge about Amazonian medicinal plants at the “*ver o peso*” market in the city of Belém. This journey through the mixed cultures of Brazil will also include meetings with artists in Sao Paulo and Rio de Janeiro to investigate their own know-how, influences and artistic visions.

In a polarized, authoritarian world where the barriers and boundaries between people and groups are solidifying, we’re instead going to meet the porous, fluid elements that make up peripheral cultures, composed of mixtures and multiple roots.

These multiple traces of sensitive knowledge that circulates through the bodies will be collected in the form of drawings, photos, audio recordings, through a compilation of gestures, dances, written recipes, etc. The result will be a multiple cartography of traces of lives, knowledges and imaginations: hearts and edges, texts and marginalias. And trying to bring out what is choreographic in all these different ways of life and practices that cross and transform time, present, past and future.

¹ *Cavalo Marinho* (Sea Horse) is a popular party involving dramatic, poetic, musical and choreographic performances in the forest zone of northeastern Brazil. It brings together over 70 characters, divided into three categories: animal, human and fantasy. The presence of indigenous people is also frequent, representing the importance of Afro-Indigenous religions. Knowledge of this event has been passed down from generation to generation through oral tradition.

² *maracatu* (cf. picture above) is a manifestation of Brazilian folklore involving dance, music and song. Its origins date back to the days of colonial Brazil, and are a blend of African, Portuguese and indigenous cultures. Originating in the state of Pernambuco, spirituality is a characteristic feature of *maracatu*’s manifestations, with its relationship to African-based religions. Most of the time, it’s the bahianas who sing, but anyone can join in the chorus.

CREATION



Each new creation is an opportunity to continue investigating what builds up the world, using the tools and artefacts of the theater. This time, starting out from a vast, empty space, the actual matter of time and the narrative will become palpable. A kind of *oratorio*³, inviting us to listen to the many voices and gestures of the present, projected into the future. Their traces and resonances.

The second part of the project will take place in France and Europe over different periods of residencies starting in June 2026.

The final performance will take the form of an immersive trio where the audience could be present in the performance space. The dramaturgy will be rooted in the multiple traces gathered from the different peoples and places encountered in the research time but led to a larger and more abstract aspects. By reconstructing by the body “magical” or marginal thoughts, those things we know without knowing or without knowing why, that cross time, minds and territories. Like apparitions and ghosts they haunt and travel from one place to another and shape bodies, stories, beliefs, cultures, mixtures and crossbreeding, without borders or frontiers....

A porous theater space device for watching together and awakening the sharpness of the attention of the doer and the viewer. Despite the desire to work in a minimalist space this time, my choreographic research has always been accompanied by visual and plastic work. For this project, a collaboration is planned with visual

artist Daniel Steegman Mangrané on the creation of an ethereal and ghostly space and possibly a work on Brazilian masks.

Imagination is born in the body and through the body. It's the microcosm of the theater, the “place of all presences”⁴ where “every action and every gesture must be multiplied by the spectator's imagination”⁵ that is included.

Following in the footsteps of my previous pieces, I would be interested in working as much during the creative process as for the performance itself, in indoor venues that are not necessarily theatres. Venues that also have their own stories to tell, such as chapels, hangars, monuments... And to create a link between the public space of festivals and popular knowledge, the contemplative space of the temple and the space of the theatre, thus connecting the sacred and the profane.

The space is empty, but it resonates and makes bodies resonate with its multiple layers of memories. A place where we deposit our stories, our fears and our deepest desires. *Theater is place of ritual and the creation of fictitious cosmologies. An oratory, an oracle, a temple, a prayer, a song. “Singing is the awareness of time, it is time”*⁶. Silence, suspension, breath...

Where do these actions, gestures, stories and dances lead? An arm draws a curved line that tends towards futures. The body's traces in space gradually disappear. The choreography will focus on a spatial and temporal cartography of invisible lines that cross and overlap. The search for movement will link the abstract and the concrete, the real and the fiction. A capella voices will meet to form chords.

The body as an antenna, a receptacle, a seismograph, transmit multiple stories and colors like harmonics.

³ An oratorio is a dramatic lyric work performed without staging, costumes or scenery.

⁴ Claude Régy, *Écrits*.

⁵ Frédérique Aït-Touati, *Théâtres du monde*.

⁶ Augustin, quoted by Carlo Rovelli, *L'ordre du Temps*.

COLLABORATIONS AND PARTNERS



The artistic team is currently being elaborated.

A possible collaboration with visual artist Daniel Steegman Mangrané is envisaged:

<https://danielsteegmann.info/>

For the first stage of research **in Brazil, the planned partners** will be:

- *Mid (Movimento Internacional de Dança) in Brasília, Casa do Povo in São Paulo and meetings with director Martha Kiss Perrone, choreographers Cristian Duarte, Josepha Pereira, Morena Nascimento and visual artist Lia Chaia...(ongoing)*
- *In Rio de Janeiro, meeting with Lia Rodrigues, Escola Livre de dança da Maré.*

Coproductions and supports confirmed :

- Mille plateaux CCN de La Rochelle ;
- Atelier de Paris/CDCN ; VIAdanse CCN de Bourgogne Franche-Comté à Belfort ;
- Kunstencentrum BUDA, Courtrai

For creation periods in France and Europe,

partnerships with (to be confirmed):

- *Les Subs Lyon, La Place de la Danse CDCN-Toulouse, KLAP-Marseille, Espaço Tempo Montemor-o-novo, CCN de Grenoble, La Comédie de Clermont Ferrand Scène nationale, ...(ongoing)*

Provisional calendar

Between 10 and 12 weeks of residence

/From June 2026: creative residencies in France and Europe

> From 23.06 till 27.06.2026 : Mille Plateaux CCN La Rochelle

>From 28.09 till 02.10.2026 : Mille Plateaux CCN La Rochelle

Public presentation on going

/Autumn 2026: research stage in Brazil

/Between June and November 2027: premiere



VÂNIA VANEAU

Dancer and choreographer

Trained as a dancer in Brazil, then at P.A.R.T.S in Brussels, Vânia Vaneau got a Bachelor's degree in Psychology at the University of Paris 8 and studied Body Mind Centering. She has worked with Wim Vandekeybus, Maguy Marin, Yoann Bourgeois and Christian Rizzo, with whom she continues to work.

Vânia Vaneau is co-director of Cie Arrangement Provisoire alongside Jordi Galí since 2012. From 2016 to 2020, they were Associated Artists at Le Pacifique CDCN in Grenoble, then from 2020 to 2022 at ICI-CCN de Montpellier as part of the Ministry of Culture and Communication program. For the 2021-2022 season, Vânia Vaneau has been Artist in residence at CN D Lyon. She continues her partnership with ICI-CCN de Montpellier until 2024.

She has created 6 pieces: BLANC, ORNEMENT, ORNEMENT#2, ORA(Orée), NEBULA, HELIOSFERA. (see next page)

Vânia Vaneau develops transmission projects based on her creative work, such as [Variation sur Blanc](#), [CARNAVAL](#), [Zones de Contact](#) and [Healing Rituals](#). She regularly leads workshops around her artistic approach.

ARRANGEMENT PROVISOIRE

Arrangement Provisoire is the company that holds the projects by choreographers Vânia Vaneau and Jordi Galí. The company is based in Lyon, France.

The dialogue between body and matter in relation to the environment is at the heart of their respective creations. Their approaches are based on open up the dance field to bring it in contact with other disciplines, notably architecture and the visual arts, philosophy and the human sciences. In the public space and on stage, their creations unfold in a wide variety of contexts, seeking to create singular space-time encounters with the public.

The Pôle Transmission, where they develop workshops and participatory projects to transmit the foundations of their approach, accompanies their creative work.

They are also developing the Atelier des Idées, an active break in the company's activity, where they share their research with other artists and researchers of many disciplines.

The Compagnie Arrangement Provisoire is subsidized by the DRAC Auvergne-Rhône- Alpes (2019-2021, 2022-2024 & 2025-2027) and supported by the City of Lyon and the Région Auvergne-Rhône-Alpes.

PREVIOUS WORKS



[BLANC](#) (2014) : solo accompanied by guitarist Simon Dijoud/Nico Devos, awarded the Prize Beaumarchais-SACD (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, outdoors and stage



[HELIOSFERA](#) (2024) : piece for 4 performers and 1 musician

Video links

> *Heliosfera* (2024)

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

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

> *Nebula* (2021)

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

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

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

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

> *ORA (Orée)* (2019)

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

> *Blanc* (2014)

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



arrangement provisoire

EQUIPE / CONTACTS

Vânia Vaneau

choreographer & co-artistic director
vaniavaneau@arrangementprovisoire.org

Marine Rehm

production/communication/sustainable development
marinerehm@arrangementprovisoire.org
+33 (0)6 71 14 66 86

Anne Lise Chrétien

administration
annelisechretien@arrangementprovisoire.org
+33(0)6 85 63 35 83

Locaux Motiv'
10 bis, rue Jangot - 69007 Lyon

www.arrangementprovisoire.org

