



Mille horizons*

(**Thousand Horizons*)

By Jordi Galí

Creation 2026

*Stage performance for one dancer and one actor
For all audiences aged 7 and over
Duration 50 minutes*



INTENTION

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Mille horizons is a choreographic creation for a dancer and a performer that weaves together the landscape and spaces of the outdoors with the world of theatre and its machinery, through gesture and words, and in particular through the kite. Flying this little sail - a child's game and an adult's pastime - is in itself an experience of intimacy with the world, a beginning of wonder. Through the body, the voice and the object, with a dance that opens up the stage and uses its machinery, this show aims to summon the vast landscapes of the outdoors, mountains and forests, streams and rivers, breezes, currents and tornadoes. Through movement and poetic word, *Mille horizons* aims to evoke an imaginary plunge into the immense atmosphere, into what surrounds us at every moment, like an immersion in the vast outdoors.

« *Mille horizons* is a return to the stage after years away from it. It's an attempt to conjure up an experience of the landscape in an interior space. To amplify its innermost resonances. The space inside, with its intimacy, acts like a microscope. It focuses the eye and the ear to better reveal what the movement of the body can express as a poetic relationship with the world. »

_Jordi Galí



Dance with the wind

When I look at a tree caught in the wind, with its inexhaustible presence and its endless quivering leaves reacting to the currents, with its sudden undulations and movements, a state of fascination is born in me. A meeting takes place between the wind, the tree and me. Without the tree there is no wind to contemplate, without the wind there is no experience of the tree's movement.

In his book *MAKING*, Tim Ingold asks « But why should people think with the artifacts of material culture alone? Why not also with the air, the ground, mountains and streams, and other living beings? Why not with materials? ». To answer this questions, Ingold set about building kites with his students.

And he also describes the moment when the kite ends up in the air. « In this dance, the pilot and the air do not interact, they enter into correspondence with each other. In fact, the kite establishes a correspondence with the animated movement of the pilot and the air currents that carry it. So we shouldn't say that the air is necessary to interact with the kite, but rather that the kite is necessary to correspond with the air ». Dancing with the wind can be a way of thinking about the world and our relationship to it. A different way of thinking about the world.

In another vein, Maurice Merleau-Ponty, in his *Phenomenology of Perception*, considers the way in which children prepare to meet others. He says that when children are confronted with their own image in a mirror, they are obliged to modify their perceptual patterns and reposition themselves in the world and in their relationships with others. «My consciousness is first and foremost turned towards the world», turned towards things; it is first and foremost a relationship with the world. It is through correspondence with the things around us that we become aware of who we are.

A landscape experience

Very early on in my work, the encounter between matter and the body created a space for research. Exploring the link between gesture and object has enabled me to find a personal movement vocabulary, different from those I have worked on intensely with other choreographers. The weight, volume, density and shape of the materials act as constraints that I can objectify. They allow me to trace the path by which a necessary gesture can emerge and communicate with the person receiving it.

In a way, it's a practice of forgetting, a deconstruction of what learning to dance and becoming a professional have built up in me. It's an attempt to connect with something older than the dances I've been taught, to find my impulses in what fascinated me as a child. It's a practice of stripping movement of its superfluous layers, a kind of kinetic archaeology that seeks to find a common ground to share.

After years of practising dance in indoor spaces - studios, rehearsal rooms, theatre stages - this research has led me to create and perform outside, with an indescribable feeling of liberation. Swapping closed spaces for the landscape and urban space has profoundly changed my choreographic writing and the meaning of my creations. But despite this, creating for the outdoors also means protecting fragile areas, certain zones that are too sensitive. Not everything can be shared.

Mille horizons is a return to the stage after years away from it. It's an attempt to conjure up an experience of the landscape in an interior space. To amplify its deepest resonances. The space inside, with its intimacy, acts like a microscope. It concentrates the gaze and the ear to better reveal what the movement of the body can express as a poetic relationship with the world.



Gary Snyder the poet

Like a shaman, Gary Snyder's visionary, ecological poetry captures the forces of nature and the great outdoors. He says that the rhythms of his poems follow those of the physical work he does and the life he leads, creating a new music. These are the words we'd like to share with the audience at Mille horizons, like a poetic thread that allows the imagination to unfold towards an elsewhere in the great outdoors.

A poet, translator, thinker and activist, he was born in San Francisco in 1930. He was an important figure in the Beat Generation, hippy, deep ecology and bioregionalism movements, and a leading figure in the spread of Zen Buddhism in the United States.

In 1952 he met Alan Watts, Kenneth Rexroth and Allen Ginsberg and took part in the San Francisco Renaissance. In 1956 he emigrated to Japan, where he lived in Zen Buddhist temples and translated ancient religious texts. In 1967 he took part in the Human Be-In in San Francisco (birth of the hippy movement). In 1969, he returned to the United States and bought land with Allen Ginsberg in the Sierra Nevada.

From then on, he developed and put into practice his concepts of territorial re-inhabitation and bioregionalism. Between 1959 and 2007, he published more than 25 books (poetry, essays, travelogues), translated into more than 20 languages. In 1975 he was awarded the Pulitzer Prize for his poetry collection Turtle Island.



THOUSAND HORIZONS: A HYPOTHESIS ...

Let's make a hypothesis...

Let's say that everything is already there, on the theatre stage
The spectators are coming in and sitting down
A small sail, taut and light, is suspended at the end of a line that holds it and gives it impetus
This link connects it to the dancer's hand and whole body
It sways gently against the air
It presents us a dance of the heights, that of the bird soaring in the winds
Below, on the ground, we can make out the attentive silhouette of her operator
Threads, sails and a promise between a dancing body and subtle currents
The intermediary is a childlike object
Like a mirror, the kite offers us a multiple encounter: a return to the elements, a return to stardust, but also a call to marvel at the world that the child practices with obvious intensity and simplicity
Then comes the spoken word, summoning up the mountains and rivers, the expanses and the sky, as the lookout in the crow's nest recounts her visions of the horizon

Let's continue with the show...

What if, as we go along, the little kite sail turns into the sail of a ship?
If the line holding it in place becomes a windlass
And if then the theatre curtains also catch the wind
A deconstruction takes place that reorganises the stage into a raft and our pilot into a sailor on stage
Tried and tested gestures then precisely set up a hijacked machinery to set it in motion

And then...

And if finally, like a puppeteer in the shadows, our «sailor pilot» fades away, while the lookout glimpses new continents in the distance
And on this plateau that is part valley, part ocean, all that remains is a little suspension, a tiny piece of cloth to which the wind and the light still cling
Like a dot at the end of a text, it concludes the reverie.

End of the hypothesis...



FROM TRANSMISSION TO CREATION

The doors to this new creation open with transmission project. *Pipa* (conceived in 2023-2024), whose topic is the making of kites, is a workshop project aimed specifically at children, combining a discovery of the body with the specific work of materials. Created in collaboration with Ateliers Médicis, this transmission workshop consolidates long-held intuitions and convictions that artistic creation is a fundamental lever for emancipation, that it must be open to everyone, regardless of origin, religion, social condition or age, and that it has a major role to play in the necessary and urgent transformation of our lifestyles.

It's with a kind of naivety and obviousness that I also want to address this creation to young audiences. In an age of AI and screens, of speed and impatience, of destructive consumerism, it seems essential to strengthen the poetic link we have with things and with the natural powers of the world. We urgently need to reverse the bonds of domination, exploitation and predation as a way of living with the non-human. And it is the new generations who will be able to do otherwise. We need to clear new poetic paths so that the youngest among us can in turn open up more desirable horizons.

Wind is a primary force and an inexhaustible source of energy, a phenomenon linked to marine currents, the sun and the earth's rotation. But it's also a daily presence without borders, a common good that's impossible to privatise. By turning the meeting of a flying gesture and a poetic word into a moment of contemplation and sensitive reflection, this show aims to bear witness to an unshakeable conviction, that of the transformative power of beauty.

The company Arrangement Provisoire is committed to an ecological approach in all its activities. Through the creation and touring of Mille Horizons, Arrangement Provisoire makes a financial contribution to children's charities (SOS Villages d'Enfants, Croix Rouge... ongoing).

JORDI GALÍ

Chorégraphe



Born in Barcelona, Jordi Galí trained in contemporary dance.

He has performed with choreographers such as Wim Vandekeybus, Anne Teresa De Keersmaeker and Maguy Marin.

At the same time, he has been developing his own creative work, which led him to create Arrangement Provisoire in 2007, sharing artistic direction with Vânia Vaneau since 2012.

He was an associate artist at Ramdam in Lyon from 2011 to 2014. From 2016 to 2020, he was Associate Artist with Vânia Vaneau at Le Pacifique CDCN in Grenoble as part of the french Ministry of Culture and Communication programme. They were then Associate Artists at ICI-CCN in Montpellier from 2020 to 2022.

His work explores the relationship between body and material, gesture and object, and is performed mainly in public spaces. Monumental, ephemeral constructions, his pieces open up a singular temporality in the environment, whether urban or landscaped, offering residents-users-viewers new perceptions of an everyday context.

He has created several works, two of which are currently on tour, *CIEL* and *ANIMA* :

- *T* (2008): a solo for the stage, featuring a balancing act involving object-machine and body-cog.
- *CIEL* (2010): a solo in which, between complexity and apparent simplicity, the builder's gestures are placed in the public space and the landscape.
- *ABSCISSE* (2012): a trio exploring teamwork, in which the body becomes multiple and complementary.

- *MAIBAUM* (2015): a quintet taking an architectural approach, where the organisation between performers and materials is essential.

- *ORBES* (2018): a quintet in which the relationship with matter is replaced by bodies working with bodies.

- *ANIMA* (2022): a performance for 6 performers, 2 bag-pipers and a monumental elevation in the public space.

On the other hand, Jordi Galí is developing various projects in which the participation of people in the creation of a work is at the very heart of it:

- *PAVILLON FULLER* since 2017: construction over 2 days and public display of a wooden pavilion.

- *BABEL* since 2018: after a process of writing and construction shared with more than a hundred people during collective workshops, the final proposal presented in public brings together 25 volunteers who assemble and manoeuvre a 12m high tower.

- *20 WATTS* in 2021: a monumental wooden and illuminated creation, created with 30 volunteers on a 3-month employment integration programme and presented at the Fête des Lumières in Lyon.

- *TRAMES* 2023/2024: monumental woven work and exhibition, created over the course of a season with people from ANEPA Tremplin and France Horizon in the Feyzin area, near Lyon.

Jordi Galí is currently working on two future projects: a research project, *FAIRES* for 2025 and this solo *MILLE HORIZONS* (working title) for 2026.

COLLABORATIONS

VÂNIA VANEAU

Outside eye

Vânia Vaneau, a dancer trained in Brazil and at P.A.R.T.S., also has a degree in psychology from the Université Paris 8. As a performer, she has worked with choreographers such as Wim Vandekeybus, Maguy Marin, Yoann Bourgeois and Christian Rizzo. Her choreographic research combines bodywork, object manipulation and set design, exploring the interactions between the inside and outside of the body.

KONRAD KANIUK

Set designer

Born in Poland and raised in Germany, Konrad Kaniuk studied at the École Normale Supérieure in Lyon, via Tadeusz Kantor's Cricotek in Krakow and the Theaterdiscounter in Berlin. Konrad Kaniuk is now developing his set design activity and specialising in metal work.

MATHIEU BESNIER

Performer

An actor trained at ENSATT, Mathieu Besnier has appeared in Molière's *Dom Juan* (directed by Anne-Laure Liégeois), Harold Pinter's *L'Oracle* (directed by David Mambouch), plays by Lars Norén and Mark Ravenhill, and *The Ballad of the Old Sailor* directed by Catherine Hargreaves. He has acted in films with Sam Karmann (*La Vérité ou presque*) and Émile Carpentier.



ESTELLE CLÉMENT-BEALEM

Performer

After ENSATT, she worked in theatre with Richard Brunel, Sylvie Testud, Robin Renucci, Yann Lheureux and Philippe Vincent, among others. In dance, she has worked with Maguy Marin, Lucinda Childs and Yoann Bourgeois in the circus. In film, she works with Lucie Borleteau and Jeanne Waltz, and on radio, with France Culture and Arte Radio.

SÉBASTIEN LEFÈVRE

Light designer

Graduate of ENSATT in Lyon. He worked as a stage manager for various companies. He then went on to work for a long time with Maryse Delente's ballets. A lighting designer for renowned dance and theatre companies, he also develops personal and often monumental works for the urban landscape.

FANNY THOLLOT

Sound Creation

Trained at ENSATT in Lyon. She creates sound and musical accompaniment, notably with Baro D'Evel and the Spanish dance company Mal Pelo, with whom she has worked for many years. She is currently a member of the Superstrat team in Saint Etienne, which supports multi-disciplinary and contemporary artistic practices linked to the region.

CAST & CALENDAR

Created and performed by Jordi Galí

Outside eye Vânia Vaneau

Performers (alternating) Estelle Clément-Bealem, Mathieu Besnier

Lighting Sébastien Lefèvre

Sound Fanny Thollot

Set construction Konrad Kaniuk, De Facto

Design and creation of poetic machine Magali Rousseau

Text Mathieu Besnier, Estelle Clément-Bealem and Jordi Galí

Technic Jérémy Chartier

Production : Arrangement Provisoire

Residencies and co-productions (ongoing)

ICI-CCN de Montpellier (34) ; La Maison de la danse de Lyon (69) ; Réseau PLAY : (Rencontres Chorégraphiques Internationales de Seine Saint Denis (93), Théâtre de Suresnes Jean-Vilar – Suresnes (92), Ville de Nanterre – Saison jeune public (92), Centre culturel Houdremont – La Courneuve (93), Maison du Théâtre et de la Danse d’Epinay (92), Théâtre Louis Aragon – Tremblay-en-France (93), Atelier de Paris / CDCN (75), La Chaufferie – cie DCA (93), Théâtre de Corbeil-Essonnes (91), avec le soutien du Département de la Seine-Saint-Denis (93) ; La Place de la Danse – CDCN Toulouse / Occitanie (31) ; Le Pacifique CDCN de Grenoble (38) ; Le Dôme théâtre – Scène conventionnée d’intérêt national art en territoire, Albertville (73) ; La Comète, Espace d’exploration artistique de la ville de Saint-Étienne (42)

Residency calendar (ongoing)

Seeking 4 to 5 additional weeks of residencies

2025:

La Comète de Saint Etienne: 1 week – Studio / November

La Place de la Danse CDCN, Toulouse: 1 week – Studio / November

Maison de la Danse de Lyon: 1 week – Studio / December

2026:

Maison de la Danse de Lyon: 1 week – Stage / February

La Comète de Saint Etienne: 1 week – Studio / April

Le Pacifique CDCN de Grenoble: 2 weeks – Stage / October

La Chaufferie – cie DCA: 2 weeks – Stage / November

>**Premiere**–November 2026: Playground Festival of the Rencontres Chorégraphiques Internationales de Seine Saint Denis

Distribution (ongoing)

– 20 to 22 November 2026: La Comète Saint-Étienne

– 27 to 28 November 2026: Théâtre de Corbeil-Essonnes

– 4 to 9 January 2027: Maison de la Danse, Lyon-February 2027: Le Pacifique CDCN de Grenoble and partner venues of the Vive les vacances festival

On tour

4 people on tour: Jordi Galí / Stage Manager / Actor / Production

1 vehicle

ARRANGEMENT PROVISOIRE



Vânia Vaneau and Jordi Galí, choreographers and co-artistic directors of Arrangement Provisoire, share strong points and common roots that run through their respective artistic approaches.

They explore the emergence of the choreographic gesture in the relationship between Body and Matter, whether through creative projects, transmission or the production of thought. They also explore possible connections: dynamic flows, continuity, the transfer of knowledge and energy, the intermingling of forces...

To what extent can the construction of a landscape, the continuity between a choreographic gesture and a craft gesture, the manufacture of artefacts, the place of ritual and the gesture of care in the construction of a choreographic language, etc. be considered as different expressions of the same attempt: a dialogue with the energies that make the world a permanent world?

The aim of Arrangement Provisoire projects is to encourage a broadening of the imagination, a widening of the field of ideas, sensations and impulses that affect our present. It seeks to open up new spaces for experimentation and reflection in the field of choreography.

It is a meeting place for other artists, researchers, journalists, theoreticians and practitioners of dance, but also of other fields (other artistic disciplines, architecture, crafts, human sciences, anthropology, religion, etc.). But it also asserts and implements its role as a lever for experimentation and for bringing people into contact with artistic creation, accessible to all, without discrimination as to social situation, background, skills or origin.

Vânia Vaneau and Jordi Galí have both been Associate Artists:

- at the Pacifique CDCN Grenoble - Auvergne Rhône-Alpes from 2016 to 2020 ;
- ICI-CCN Montpellier from 2020 to 2022, as part of the French Ministry of Culture and Communication Associated Artists programme ;
- Scènes Croisées en Lozère since 2020.

Vânia Vaneau has been Artist in Residence at CN D Lyon for the 2021-2022 season. She is Associate Artist at ICI-CCN in Montpellier from 2023 to 2024.

Jordi Galí was Associate Artist at Ramdam in Lyon from 2011 to 2014.

Arrangement Provisoire is subsidised by the DRAC Auvergne-Rhône-Alpes (2025-2027) and the Région Auvergne-Rhône-Alpes (2023 - 2025), and supported by the City of Lyon.



arrangement provisoire

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