

Empire of a Faun Imaginary

Artistic direction: Simone Mousset
2022 creation



Teaser:
<https://vimeo.com/702866905>



“

I am dance and song. I am an alchemist. I conjure another state. I am a scientist. I bring back the enemy. I am a mammoth. I bathe in this magical, mystical space that is the Empire. I am a prophecy of a new reign of imagining futures of the less, less, less, which will be more, more, more. I am pulling people through the forest, and they will lose themselves, with a thousand doors and tunnels, but oh so charming, so seductive, so powerful on the soul, that the soul will be opened.

”

Credits / Partners

ARTISTIC DIRECTOR:
Simone Mousset

PERFORMERS:
Tasha Hess-Neustadt, Lewys Holt, Eevi Kinnunen,
Hannah Parsons

ARTISTIC COMPANION:
Neil Callaghan

SET AND COSTUME DESIGNER:
Lydia Sonderegger

LIGHTING DESIGNER:
Seth Rook Williams

SOUND DESIGNER:
Alberto Ruiz Soler

VOICE WORKSHOPPING AND VOCAL COMPOSITION:
Jamie McCarthy

DRAMATURG:
Lou Cope

CULTURAL THEORIST (RESEARCH):
Macon Holt

PRODUCER:
Vasanthi Argouin

TECHNICAL MANAGER:
Bryony Byrne

ADMINISTRATOR:
Cathy Modert

COMMUNICATION:
Lisa Tsumakova

DEVELOPMENT FRANCE:
Les Indépendances

PRODUCTION:
Simone Mousset Projects

COPRODUCTION:
Escher Theater (LU); Esch 2022 Capitale européenne de la Culture (LU); POLE-SUD, Centre de Développement Chorégraphique National, Strasbourg (FR); Centre Chorégraphique National de Nantes (FR); KLAP Maison pour la danse (FR); Les Hivernales - CDCN d'Avignon (FR); Atelier de Paris / CDCN (FR); Centre Chorégraphique National de Rillieux-la-Pape, direction Yuval PICK (FR)

SUPPORTED BY:
TROIS C-L – Centre de Création Chorégraphique Luxembourgeois (LU); Fondation Indépendance by BIL (LU); CN D Centre national de la danse, Lyon (FR)
Commissioned by The Place (GB)
Residency support at La Briqueterie – CDCN du Val-de-Marne
With the support of the London Contemporary Dance School Costume Department
Simone Mousset Projects is supported by the Ministry of Culture (LU)
Simone Mousset is an associate artist at Escher Theater (LU) and The Place (GB), and is supported by the Cléo Thiberge Edrom Foundation (FR)

Timeline

In the studio:

- 25-30 October 2021, KLAP Maison pour la danse
- 21-25 February 2022, Islington Arts, Londres
- 4-14 April 2022, The Place, London
- 2-6 May 2022, La Briqueterie - CDCN du Val-de-Marne
- 9-13 May 2022, CN D Lyon
- 8-19 August 2022, Trois C-L Centre de Création Chorégraphique Luxembourgeois
- 3-7 October 2022, Centre Chorégraphique National de Nantes, technical residency
- 24-28 October 2022, PÔLE-SUD - CDCN Strasbourg
- 31 October - 4 November 2022, Atelier de Paris CDCN
- 21-25 November 2022, The Place, London
- 28 November - 11 December 2022, Escher Theater, Luxembourg

Premiere dates in 2022:

- 9, 10, 11 December at Escher Theater, Luxembourg

Tour dates in 2023:

- 16 February, Festival Les Hivernales 2023, Les Hivernales - CDCN d'Avignon
- 28 February, The Place, London
- 29 March, Festival Le Grand Bain, Le Gymnase CDCN, Roubaix
- 13 April, KLAP Maison pour la Danse
- June 2023, Festival June Events, Atelier de Paris (date tbc)
- PÔLE-SUD - CDCN Strasbourg (in conversation)

Foreword

Empire of a Faun Imaginary was triggered by a growing curiosity about what kind of work would emerge after a pandemic. What would it be fueled by? Out of which new urgencies and necessities would it emerge?

Having dreamed of this work since 2021, I carry within me the atmospheres of the extreme reduction of the fields of possibilities, and of a melancholic, claustrophobic, yet also liberating and glorious suspension of time. This period revealed to me the somewhat alchemical power of practices related to the imaginary - to imagine surreal scenarios and admit their possibility in the real world, when I felt crushed by an austere reality.

The idea for *Empire of a Faun Imaginary* was born out of a desire to celebrate and honour the potential of the imaginary in a climate of fragmentation, silence, and emptiness. It is an attempt to formulate and practise a state of mind, and it asks: How can we go on, and how can we dream again, in a human culture that is crumbling before our eyes?

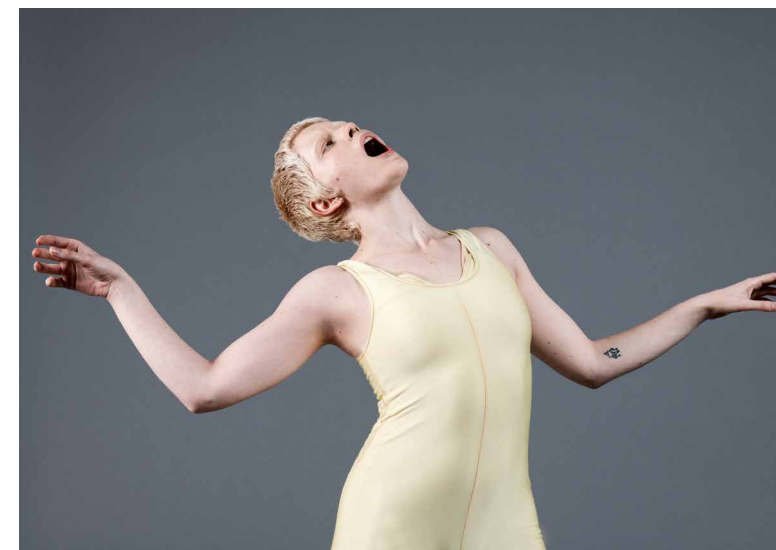
Process

Empire of a Faun Imaginary is built around three pillars or artistic intuitions:

- 1 The first is to imagine a practice of artistic companionship with Neil Callaghan, a dancer and choreographer whose work intrigues me. I am driven by the desire to explore with him a new form of artistic collaboration, which navigates fluidly between the spaces of creation-conception, physical research and dramaturgy.
Neil and I produced textual material from the beginning to feed and digest the studio work, a practice that developed over the course of the project. I really enjoy navigating between disciplines and using one to better understand the other. For instance, during the research phases in early 2022, I wrote a short story to better articulate the work's themes and atmospheres, and it was this literary form that triggered the further direction of the choreographic work.
- 2 The second is an interest in singing and vocal composition. The singing responds to a desire to open new fields of exploration of what can move the body. The musicologist and cultural theorist Macon Holt accompanies me in my reflections on the musical contexts in which we find ourselves, and composer Jamie McCarthy accompanies us in a collective singing practice, and in the intense work of sculpting the voice through the piece.
- 3 The third came out of my drawing practice, which I really appreciate for the space it leaves for silence and contemplation. I centred my conversations with set and costume designer Lydia Sonderegger around this appreciation for stillness and silence, inviting her to imagine the visual world of *Empire of a Faun Imaginary* together.

Note of intent

For me, live performance is a mysterious way of human gathering that disrupts the real world, a testament to rigorous processes of the imagination and strange qualities of presence. In my work, I am interested in uncertainty, disorder and the irresolute. I seek to create striking and existential worlds, on the border between fiction and heightened reality. Surreal and fundamentally playful, my practice encompasses dance, theatre, performance, drawing and writing.



Empire of a Faun Imaginary is an alchemical piece, involving a process of transformation, creation, and combination that seems magical.

Combining vocal work, visual art, and bodies in movement, and anchored in an impossibility to connect with one another and one's surroundings in meaningful ways, *Empire of a Faun Imaginary* is a prehistoric world in search of the miraculous. The piece explores the abyss of meaninglessness, the inadequate devices we have to navigate it, and the fantasies this generates.

It is a yearning for irrevocable transformation and new futures.

It is a loud unheard cry.

It is also, almost, a challenge.

The idea for *Empire of a Faun Imaginary* was born out of a desire to celebrate and honour the potential of the imaginary in a climate of fragmentation, silence, and emptiness.

? How can we go on,
and how can we
dream again?

Themes and universe

The universe we create is desolate, beautiful, absorbing, sick, melancholy, powerful, magical, intuitive, serious, dark, heartfelt, evocative, seductive, horrific; a world in which we don't have to rely on scientists to warn us that something is wrong.

The horror

Faun Imaginary

The realm of Faun Imaginary, as a concept, is the realm of the hybrid, of the alchemical, of the imagination, where the elusive develops. It is the realm of magic, of intuition, an empire built from what we do not usually pay attention to. The horror of this world is recuperated for personal use, perhaps it is a proposal to rejoice in the horror, perhaps it is a way to prepare for the horror. It is playful, muddy, dirty, wild. It is the kingdom of utopia and dream.

Empire

I link the notion of Empire to words like: discovery, power, strength, privilege; oppression, occupation, reclamation, recovery; cult, tribes, rise and fall, crumbling; perpetuation, conquest, expansion, archiving, collecting; scientific progress, intensified sense of importance; ambition, vision, order and rules.

What would it mean for this piece to believe that it can change the world?

Time and Speed

An interest in exploring different ecologies of speed reflects an increase in the intensity of time and an ambition of this piece to cover the whole of temporal existence - from prehistoric times to the future and beyond - until it comes to speculation, prophecy, the sphere of not knowing.

A heightened sense of time

Notes on set design and costumes:

The work of imagining the visual world with set designer Lydia Sonderegger is central to this piece. The world we create is a world that mourns the loss of human potential. It is a world that loses or has lost its benevolence, that absorbs and poisons the living beings that pass through it. I want to create a sensation of a world in immobility as well as in perpetual transformation, of a silent world, which is torn by cries that spring from the depths of its isolation.

Between the scenography and the costumes, the accent is put on the tensions between the spheres of purity, clarity, neatness, and those of intuition, darkness, of what is of the order of the wild; the tensions between the worlds of ornate, elaborate and cultivated crystals, and those of algae, of the sub-aquatic, of the hidden and viscous. I imagine the stage space to be composed of dark zones, empty zones, black and sunken zones; I feed my imagination with words such as: drag, fall, suspend, sunken, decompose and ooze.

Following the initial research, we created a moodboard that reflects our interest in the creation of fantastic worlds, our search for different materials that exist in this world, and the idea that the landscape can be invested and even worn by the dancers, without becoming a costume.
(see link / QR code below)

Discover the moodboard:



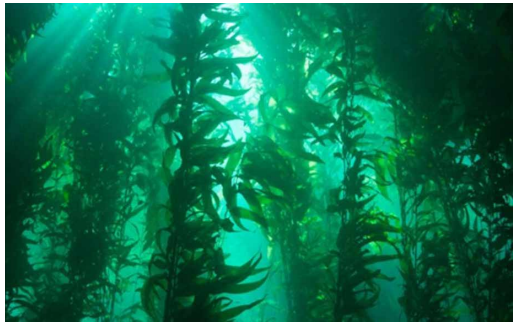
A strange ecology of growth and decay, rise and fall

We imagine a volcanic and “spongy” landscape, composed of several elements mainly in pink foam. Different openings and shapes will allow the bodies to invest each element differently; the bodies mixed with the foam shapes creating strange, beautiful, horrible sculptures.

Inspiration: Leon Bakst - Scene painting for *Afternoon of a Faun* (1911)



Inspirations



◀ *Algae, Sun piercing the surface of the water*



▼ *Images from fashion labels Comme des Garçons and noir kei ninomiya*



▼ *Images from the series Eyes as Big as Plates by Riitta Ikonen and Karoline Hjorth*



Notes on the sound universe

In terms of sound, I am inspired by the traditions of oral culture, and by the solitary, mythical figure, who expresses their inner states through haunted song as they travel through the world. I understand *Empire of a Faun Imaginary* as the empire of our own imagination: a faunal imagination - dark, hidden, mysterious, and deeply intimate. The voice in *Empire of a Faun Imaginary* thus takes on the role of an inner - rather than an outer - weather condition, and reflects the emotional landscapes of the beings who traverse this empire, the desolate and absorbing empire of their own imagination.

Process-wise, my initial musical inspirations, from the fields of pop and opera (see images below), led me to

contact a range of musicians and songwriters who work with vocals or vocal composition, and to meet with them to better understand what approach I would take for the piece: composed vocal score, improvisation, etc.

I'm very interested in developing a collective practice of singing and music with the performers, and ultimately we are accompanied in this practice by composer and violinist Jamie McCarthy, who works on voice and listening with the dancers and with whom I sculpt the vocal ideas as we go along. Also, I am in conversation with musicologist and cultural theory consultant Macon Holt, to better contextualise the musical world we are creating.



*Initial references:
Franz Schubert,
Rozeen,
C'est Karma,
Mr. Snuffleupagus,
Yuri Khanon*



I see a big, soft mammoth puppet, travelling and singing, hiding in the shadows.

The company and creative team

Simone Mousset Projects is a non-profit organisation (association sans but lucratif), which was founded in 2018 by Simone Mousset to promote and facilitate her artistic vision and enable collaborations with other artists and institutions. The company inspires and connects people by creating sustainable creative communities hand in hand with ambitious performance and dance projects, and contributes to arts leadership by rigorously investing into and facilitating reflection and meaningful exchange in international dance in Europe and beyond.

Simone Mousset

Artistic Director, Choreographer

Simone Mousset (she/her) is a Luxembourgish dance artist based between London, Luxembourg, and France. Recipient in 2017 of the Luxembourgish Dance Award, Simone is currently a Work Place Artist at The Place in London, associate artist at Escher Theater in Luxembourg, and accompanied by the Fondation Cléo Thiberge Edrom in France. Her company, Simone Mousset Projects, is accredited and supported by the Ministry of Culture of Luxembourg.

Simone trained in London at the Trinity Laban Conservatoire of Music and Dance, the Royal Academy of Dance, and the London Contemporary Dance School's postgraduate dance company EDge, which toured works by Sasha Waltz, Igor Urzelai & Moreno Solinas, James Wilton, Tony Adigun, Matthias Sperling, and Rachel Lopez de la Nieta. Simone has worked with independent choreographers and companies including Anu Sistonen (FI), Jean-Guillaume Weis (LU), Dog Kennel Hill Project (UK), Caracalla Dance Theatre (LB), Provincial Dances Theatre, Olga Pona/Chelyabinsk Contemporary Dance Theatre, Ballet Moskva (RU) and others.

Simone develops her work in conversation with venues such as The Place, Trois C-L Centre de Création Chorégraphique Luxembourgeois, Escher Theater, KLAP Maison pour la danse, Les Hivernales – CDCN d'Avignon, Atelier de Paris, and others. Recent choreographic commissions include works for London Contemporary Dance School and the Luxembourgish Pavilion, World Expo 2021/2022.

Neil Callaghan

Artistic companion

Neil is a dance artist working with various constellations of people, between dance, visual art and theatre since 2002. He works alone, in collaboration with numerous others and for many dance and theatre companies including: Meg Stuart/Damaged Goods, Lea Anderson/Featherstonehaughs, Doris Uhlich, Requardt&Rosenberg, Emilyn Claid, Nicola Conibere, Dan Canham, a.o.

Most recently he worked on a duet with Janina Rajakangas (commissioned by the Moving in November Festival and Zodiak Helsinki), a new group piece with Swen Steinhauser, 'And so with dignity, through the birdsong...' and was touring 'Extremely Pedestrian Chorales' with Karl Jay Lewin and Matteo Fargion across Scotland.



Performers

Tasha Hess-Neustadt

Performer

Tasha Hess-Neustadt is a dance artist based in Berlin. With backgrounds in dance and earlier on in music, she is passionate about performance as an extension of experiences through and beyond the body. In Berlin, she has worked regularly as a performer with choreographers Monika Dorniak, Dan Su, and Svea Schneider. Previous performances include works by Ingri Fiksdal, Fernanda Muñoz-Newsome, Alivia Schaffer, Adam Barruch; repertoire by Ohad Naharin, and Robert Moses, among others.

Tasha's own artistic works have been supported in venues and institutions across Germany and beyond. Tasha is interested in the fluidity of representations of the body and sometimes their reach into the digital sphere. She is interested in collective work, and has ongoing creative partnerships with Fabian Maria Riess, Rebecca Douglass, and Eevi Kinnunen. She is an alumni of London Contemporary Dance School and previously trained at The Ailey School (NYC).

Lewys Holt

Performer

Lewys Holt is an interdisciplinary dance artist based in Leeds. He works as a dancer, choreographer and curates Roadhouse with Eleanor Sikorski.

Born in Mold in North Wales and raised in Scarborough, North Yorkshire, Lewys studied dance at De Montfort University (2010-14). His practice, while focusing on dance, spans comedy, visual arts and devised theatre. He makes work that centres the performer as an empowered individual, showcasing their personality and vulnerabilities. He makes score based choreographies, which combine improvisation with subtle wit and formal experimentation that push the boundaries of disciplines to make innovative performances.

He has worked as a dancer with New Art Club, Simone Mousset, Rosemary Lee and Christopher Owen among others.

Eevi Kinnunen

Performer

Eevi Kinnunen is a Finnish, Brussels-based performer, choreographer, and improviser. Processing and expressing the emotional landscapes of a human being, through the expression of the body and voice is currently a great inspiration for Eevi. Emotions, such as desire, joy, grief, or love can guide her work in a spontaneous manner. In her process, the imagination works as a tool to search for possibilities in the expression of the full body, including the voice. Eevi gets inspired by the people around her and the different life experiences as a source for movement and creativity. She aspires to create safer spaces for dance to be created, practised, and enjoyed in. Eevi secures her practice around intersectional feminist values and aspires to manifest this in her daily life choices, actions, and artistic work. Often her creative work draws from and expresses the queer experience.

Eevi is an alumni of North Karelia College Outokumpu Riveria and London Contemporary Dance School. She has worked and collaborated with artists such as David Zambrano, Sophia Rodríguez, and Simone Mousset. As a creator, Eevi is leading Love Songs Project, which in 2021 toured in Finland with the solo 'A Queer Love Anthem' as a free ticketed cultural gift from a queer artist to the queer communities. Eevi is part of 't o g e t h e r', a long-term artistic collaboration and companionship with Olivia Ronzani, and currently, she is creating a dance piece SUPER WE, SUPER ME, for young audiences in collaboration with Tasha Hess-Neustadt.



Hannah Parsons

Performer

Hannah Parsons is a dance artist, choreographer and performer based in London and working across Europe. Hannah regularly works with voice and sound, often composing songs and scores. She regularly collaborates with Unbaptised Infants (UK/ES) and STICKY (NO/UK) collective. Hannah is an artist in residence at MACBA and La Casa Encendida 2021-2022.

Lydia Sonderegger

Costume and set design

Lydia Sonderegger (costume / stage) studied costume design at the University of arts in Berlin and pattern design at Polimoda in Florence. As a costume designer in the field of contemporary performances she has been working with Kat Válastur, Jeremy Wade, Virgilio Sieni, Lea Moro, Laurent Chétouane, Josep Caballero García and others. For stage and costume designs she currently collaborates with Simone Mousset and Costa Companie. Subjects that occur recurrently in her research, problems and design conceptions are the transformability of the human body, individuality and uniformity and the coaction of zeitgeist and its body appearance. Since 2017 she teaches at the École de mode Atelier Chardon Savard in Berlin.

Alberto Ruiz Soler

Sound design / sound dramaturgy

Alberto Ruiz Soler is a sound artist and composer. They construct listening spaces through contemporary dance, installations and generative art. Their sonic experiences invite the audience to listen and appreciate sound in innovative ways to develop our understanding of and relationship with it. Alberto studied BA Sound Arts and Design at the London College of Communication and then MA Information Experience Design at the Royal College of Art in London. He has worked with Igor+Moreno (Idiot-Syncrasy - world tour, Andante - European tour, Limited Celestial Space - The Lowry, Manchester), Lola Maury (Figurines - UK & France, Brouhaha - UK & France), Eva Recacha (Aftermath - Lilian Baylis, Because I Can - The Place), Charlotte Spencer (Written in the Body - Brighton Festival), William Fairbrother (Paso - Fabrica, Brighton), Nikki & JD (Unbroken - London Mime Festival and national tour), Hannah Ringham & Glen Neath (Die or Run - Theatre Deli, Edinburgh Fringe) and Hetain Patel (American Man - Lilian Baylis and national tour) amongst others.

Seth Rook Williams

Lighting design

Seth studied Lighting Design at Wimbledon College of Art. His recent designs include: Operation Crucible (Finborough Theatre & National Tour); The Great Gatsby (Riverside Studios); Idiot-Syncrasy (European Tour); Bitch Boxer (Ed. Fringe, Adelaide Fringe, International Tours & Soho Theatre); Tosca, Hiraeth (Soho Theatre & National Tours); Bound, Enduring Song & East of Berlin (Southwark Playhouse); You and Me (International Tours); Where The White Stops (Ed. Fringe & National Tour); Anna Weiss (The Space); Vieux Carré (Charing Cross Theatre); Diary of a Nobody, Shangalang, Tale of Two Cities, Two Caravans, Quasimodo, Once We Lived Here (King's Head Theatre).

Jamie McCarthy

Voice workshoping and vocal composition

Jamie studied composition with the composer Gavin Bryars and has worked for many years performing and composing music in a wide variety of situations, with a primary focus on cross-artform work and collaboration. Recent projects include work with Joanna Young, Seke Chimutengwende, Stephanie McMann, Orrow Bell, Fevered Sleep, Raquel Meseguer-Zafe, Dog Kennel Hill and Simonetta Alessandri.

He was lucky enough to spend eight joyful years touring the world as a violinist with Canadian Queer band The Hidden Cameras and has also fronted bands as a vocalist. He runs voice workshops, often with a focus on embodied connection to the voice and has made many arrangements for the voice groups he has run over the years, as well as devising and leading many structures for group vocal improvisation and composition. Over the course of twenty years he taught music and voice at London Contemporary Dance School where he also held the post of Head of Music.

Jamie also releases his 'symphonic drone music' under the name 'CERFILIC'.

Lou Cope

Dramaturg

Lou Cope is a UK-based dramaturg who has worked across the UK, Europe, Australia and the Middle East. She is the founder of CoAD - The Centre of Applied Dramaturgy (www.thecoad.org), works across ballet, contemporary, South Asian, participatory and inclusive dance and theatre, and specialises in Production, Practice and Organisational Dramaturgy.

Recent/current collaborations include: Garry Stewart & Australian Dance Theatre, Aakash Odedra, Gary Clarke, Birmingham Royal Ballet, English National Ballet; Rhiannon Faith, Stopgap Dance. Past collaborations include: Phoenix Dance Theatre; Scottish Dance Theatre; les ballets c de la b; Sidi Larbi Cherkaoui & Damien Jalet.

Lou has a podcast called Downtime, and has recently launched Doing Dramaturgy – an online intensive course for Choreographers and Dramaturgs.

Macon Holt

Cultural theorist

Macon Holt completed his PhD at the Centre for Cultural Studies, Goldsmiths, University of London, in 2017. He is a contributing editor at the music magazine *Passive/Aggressive* and his writing has appeared in *Atlas Magasin*, *Blacklisted Copenhagen*, *The Ark Review* and *Full Stop*. He has taught at The University of Copenhagen, Lund University, The Royal Danish Academy of Art and the Leeds College of music. His first book, *Pop Music and Hip Ennui: A Sonic Fiction of Capitalist Realism* was published by Bloomsbury Academic in 2019. Macon is currently a postdoctoral researcher in operative fictions at Copenhagen Business School. He also owns and operates Ashford Cultural Consultancy.

Vasanthi Argouin

Creative Producer

Vasanthi Argouin is an independent Producer and Programmer who works with companies and organisations across the UK, Luxembourg and France. Current and recent collaborations include working with Simone Mousset, DanceEast, Léa Tirabasso, Mickael Marso Riviere, Robert Clark, Eduardo Navarro and Wellcome Collection.

Prior to working freelance, Vasanthi was part of the Artist Development team at The Place, working on national and international programmes including Choreodrome, Resolution and Pivot Dance. Her arts management journey initially began at Belarus Free Theatre, an international Minsk-and-London-based charity that produces, educates and campaigns for social justice through the arts.

Bryony Byrne

Production manager

Bryony Byrne is a freelance stage and production manager. She's worked extensively in the UK and internationally with a number of different companies. She enjoys devised work, dance, experimental work and new writing. She works a lot on female run productions and is a performer and writer in addition to her stage management work.

Companies and artists include Jaz Woodcock-Stewart's Antler Theatre, Annie Saunders and Wilderness, The Wardrobe Ensemble, Lost Dog, Lucy Atkinson and Tatty Hennessy, Big the Musical, Josie Dale-Jones and ThisEgg, and more.



Lisa Tsumakova

Creative Marketing Manager

Lisa Tsumakova, originally from Estonia, has joined creative forces with Simone Mousset in 2022 to support the company with communication management.

Being driven and passionate about social and environmental issues, as well as impacting change on a smaller scale, Lisa is working as a freelancer and running a digital marketing agency. She exclusively works with creative and purpose-driven individuals, initiatives, projects, and businesses, supporting them with spreading their message and having an impact on the people and world around them.

Next to the everyday communication, her main role at the company is supporting Simone with communicating her message and mission to the outside world.



Cathy Modert

Administrator

Cathy Modert has worked with Simone Mousset since the creation of her company in 2018. Holding a master's degree in quality management and a certificate in accounting, Cathy's focus lies on project and process management. Her work primarily includes the structuration of the company, accounting, and administrative tasks.

Prior to working for Simone Mousset Projects, Cathy was active in Luxembourgish hospitals, as Head of Nursing and as a quality manager. Cathy has been teaching management for years at the Institut de Promotion Sociale de la Communauté Française (Bachelor) in Libramont, Belgium, at the University Paul Verlaine (Master) in Metz, France, and at hospitals throughout Luxembourg. She led the ISO-certification of a Luxembourgish hospital, and, apart from her work with Simone, also guides other social associations in the review of their management and organisation.

Les Indépendances

Development in France

Les Indépendances is a Paris-based performing arts production agency. It was founded in 2010 by Philippe Chamaux and is currently under the direction of Colin Pitrat.

Les Indépendances bring together diverse talents at the crossroad of art fields and aesthetics, encouraging networking and the development of atypical creations, giving them visibility in Europe and abroad. Their work is shaped through dialogue and engagement with the artists. They collaborate with them according to their individual needs and support them throughout their artistic journeys. They offer them a wide range of resources and skills, building a comprehensive support system ranging from administration and production services & tour organization to distribution & long-term strategies.

Previous production available for touring



It's a little bomb, a nugget of talent and (false) lightness. You have to be really comfortable with the grammar of dance to dare to shift it like that.

- Amélie Blaustein Niddam, Toute la culture, Avignon 2021

The Passion of Andrea 2 (2019):

The Passion of Andrea 2 is like trying to hold soap when it's wet. It is the solution that constantly escapes us. It is magic trick, deadly game, dance performance, farce, debate, musical, sci-fi monologue, all in one. Masquerading as a sequel to an earlier, non-existent version of itself, *The Passion of Andrea 2* is a mischievous con artist of a dance piece about feelings of uneasiness, the inability to fully understand, and the painful desire for more.

If we had to award a prize to the comic play in this festival off, it would undoubtedly be to this one: a light, effective, sensitive condensation of restraint, humor; and the brushing of genres with tasty impressionist touches of local color:

Geneviève Charras, L'Amuse Danse, Avignon 2021

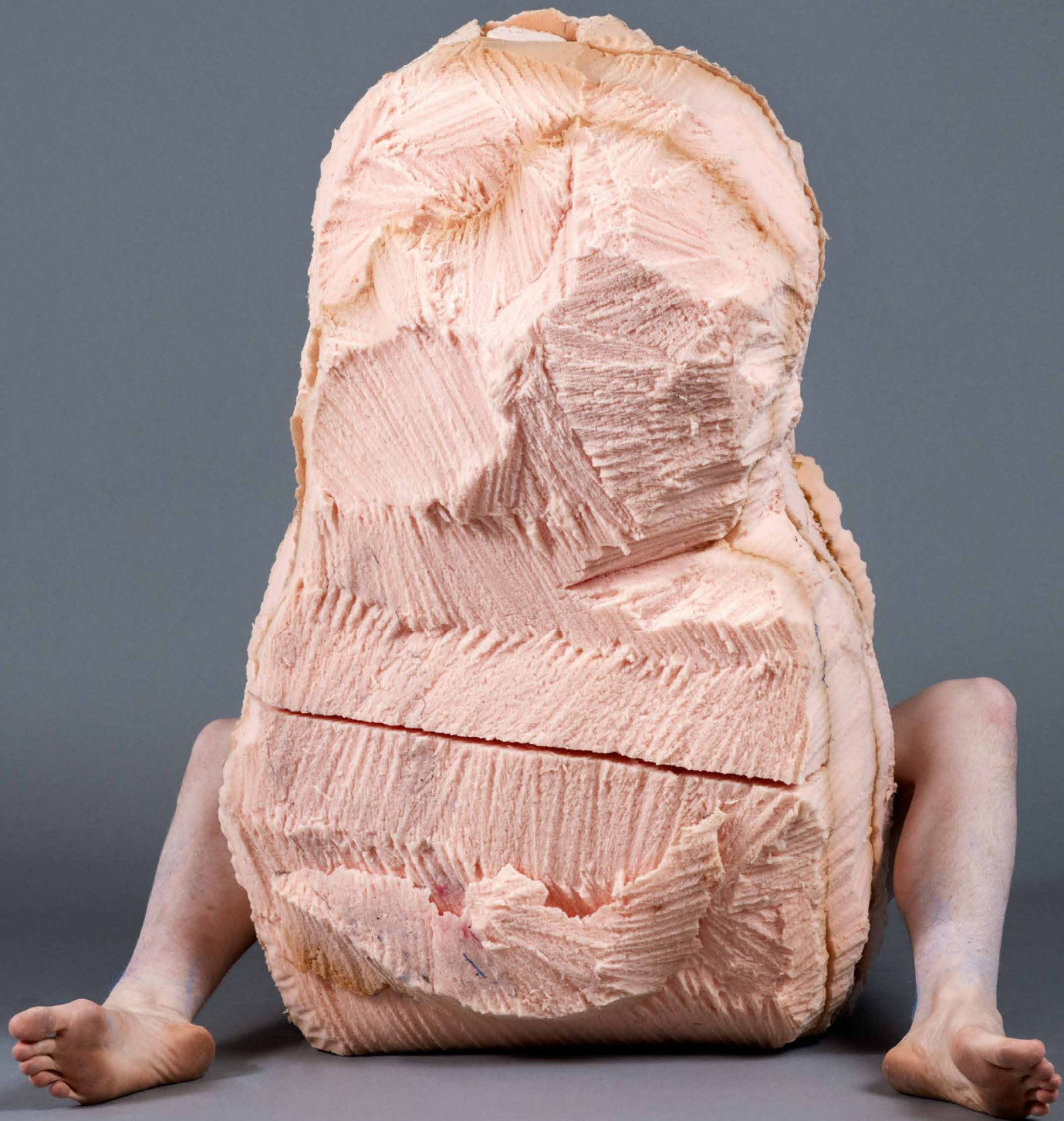


Tour dates in 2023:

- 12 January, Festival
Trajectoires, CCN Nantes
- 21-22 March, PÔLE-SUD -
CDCN Strasbourg



Discover the trailer



Partners:



We thank you for your interest in the work of our company.

For more information: www.simonemousset.com

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