



DANS LES CLOUS

DANS LES CLOUS is built around a French idiom that literally means "to stay within the nails," while figuratively meaning to stay within the rules, to toe the line, or to conform. The expression also echoes the French word passage clouté—a pedestrian crossing—allowing the project to shift constantly between metaphor and physical reality.

With this performance, I want to investigate what it means to be "dans les clous".

What interests me is taking this idiom literally and inhabiting its physical materiality: the pedestrian crossing itself. The piece is conceived as an urban choreographic walk unfolding through three stations—or a series of site-specific interventions—and quite literally begins on a crosswalk.

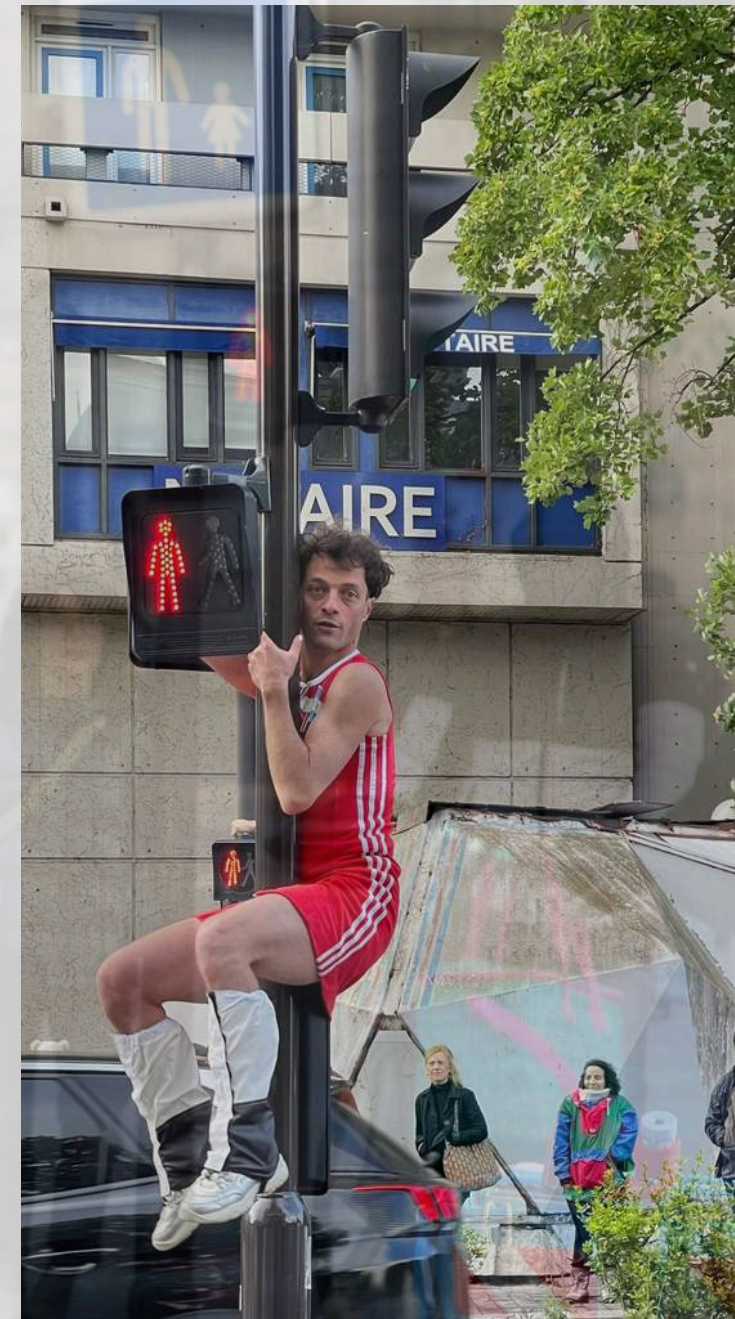
Following the lines. Staying inside the markings. Not crossing the boundaries imposed upon us. These injunctions are graphically inscribed throughout our urban landscapes, but on a more intimate scale—in our inner landscapes—they resonate as a broader reflection on what it means to remain "within the lines." What place is left for those who exist outside these prescribed boundaries? How do they inhabit these interstitial spaces? It is through this double reading—social, sensorial and urban—that the writing of this project unfolds, and it is through these questions that I wish to construct the dramaturgy of the performance.

Our relationship to sensitivity in a world as violent as the one we inhabit lies at the heart of our artistic practice. We want to speak about those who are socially perceived as being "outside the lines," directing our gaze towards communities that are rendered invisible, marginalised and excluded. Placing ourselves at the heart of these plural sensibilities and forms of otherness—in which we fully recognise ourselves—is a fundamental artistic and political commitment.

The project also reflects on social norms, the restriction of individual freedoms and the forces of standardisation that increasingly shape our societies. These issues, symptomatic of the excesses of our time, affect me deeply and have become central to my current reflections. France has now spent nearly a decade under a continuous state of emergency, progressively filling public space with security infrastructures and surveillance devices. But at what cost? This is one of the essential questions I want this performance to ask.

More concretely, I am particularly attentive to the transformations our cities have undergone, especially since the post-pandemic period, through the proliferation of regulatory signage and systems of control that increasingly occupy urban space. These changes profoundly alter not only the aesthetics of our shared environments but also the ways we move, interact and behave within them. Through these gradual and often imperceptible shifts, I believe our freedoms are quietly eroding. Behind the promise of security emerges the face of mass surveillance, encouraging increasingly standardised ways of existing in—and relating to—the world. In these incisions carved into the fabric of the street, I see the scars left upon singular perspectives and upon those who continue to exist beyond the prescribed lines—those who remain, in every sense of the French expression, hors des clous.

Artist's Statement





Artistic Project and Creative Process

DANS LES CLOUS is a dance performance for public space. Each presentation requires a period of on-site rehearsal, allowing the performers to inhabit the location and compose the work in situ. Conceived as a choreographic walk, the performance unfolds through three stations and three impromptu interventions, each engaging with a different urban typology. Every intervention establishes its own compositional principle and performative device, generating a distinct imaginary in dialogue with the place it occupies.

The opening sequence takes place at a pedestrian crossing controlled by traffic lights. I have devised a protocol of choreographic micro-performances that unfold during each red light for vehicles. Every red light becomes an opportunity for dance, creating a score of short pieces that alternate between solos and septets, oscillating between pre-composed choreography and live composition, where movement is written in the moment.

The duration of each dance is determined by the length of the red light itself—roughly thirty seconds to one minute, while traffic comes to a halt. Each sequence echoes the one before it while introducing new, unforeseen and unrepeatable elements. The challenge lies in creating a succession of miniature performances that gradually weave a larger narrative.

Our performance inhabits one of the city's most inhospitable spaces: a place designed for passing through rather than remaining. How might we dwell there? How can we become sensitive witnesses to the countless crossings that take place every day?

The rule is simple: once the traffic light turns green, the performers must immediately leave the pedestrian crossing, and while the light is red, they must never step outside its painted lines. We deliberately choose to take this rule literally, exploring how, by remaining entirely *dans les clous*—within the regulations of the Highway Code—we might nevertheless, through dance and by embodying another way of being in the world, unsettle the norm itself.

In doing so, we invite passers-by to notice the rhythms that organise these crossings and the quiet poetry that inhabits these transient places, where countless anonymous journeys leave only fleeting traces.

During the green light, the performers continue the protocol from the pavements and traffic islands, sustaining a vibratory, radiant quality of presence. I imagine them as the angels in Wim Wenders' *Wings of Desire*: invisible to those around them, yet silently accompanying human existence through their attentive presence.



Here, we see ourselves as guides accompanying the lives and memories of pedestrians moving from one place to another. We dance the noise of the world and everything that inhabits it. Our bodies become a surface upon which the vibrations of the city are inscribed, like a seismograph tracing the subtle tremors of the earth.

Through this rhythmic alternation between movement and stillness—mirroring the cycle of the traffic lights—we reveal the flows and dynamics that shape urban space. We attune ourselves to its pulse and to the pedestrians crossing beside us, following our own vital impulses: determined, vulnerable or untamed.

We seek to summon a joyful attentiveness to the living amidst the inert traffic of cars and lorries.

Like creatures born from asphalt, golems shaped by the city itself, or municipal angels, we come to sow silence within the roar of the street and poetry at the very heart of the ordinary.

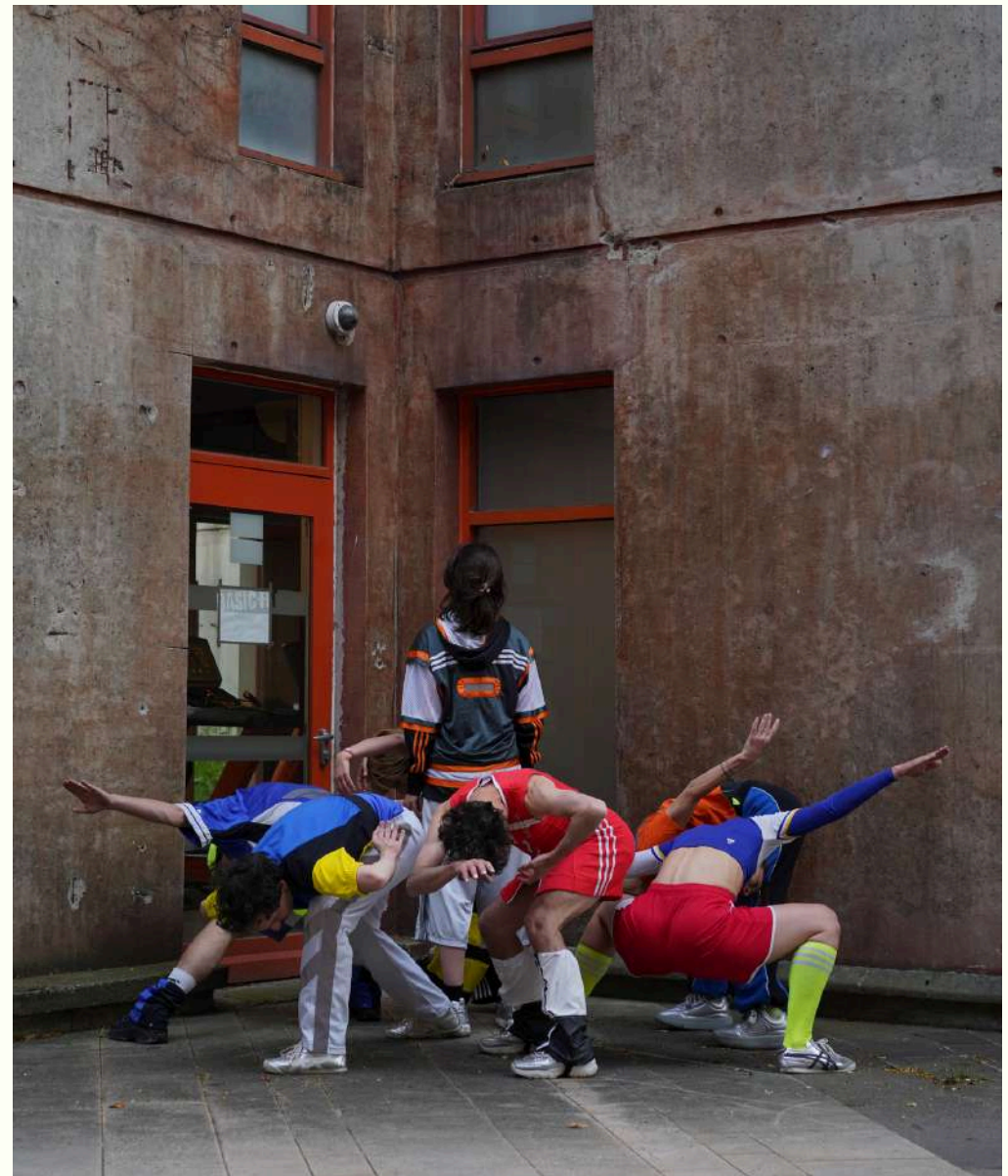
Through these humble, almost imperceptible presences, we seek to open a fissure in everyday life—to interrupt reality just enough for another reality to appear, allowing unseen worlds to emerge from within the visible one.

The second intervention draws the audience to the field of vision of a CCTV surveillance camera. Within this newly defined perimeter, we create a series of choreographic miniatures—small "dance clips" performed specifically for the cameras dispersed throughout the city.

By redirecting our performance towards the camera rather than the audience, we invite spectators to witness the act of filming itself, as though standing on the set of a live shoot. With humour and irreverence, we seek to reclaim this apparatus of surveillance and transform it—just as we do with the pedestrian crossing—into an artistic device. In doing so, the work heightens our awareness of the systems of control that increasingly shape public space, while simultaneously offering those technologies—designed to monitor and record our everyday movements—a performance of an altogether different kind. Playing with the boundaries between what lies inside and outside the camera's field of vision, the choreography blurs the distinction between stage and backstage, visibility and disappearance. It makes perceptible the invisible architecture of surveillance and reveals to the audience the territory occupied by the camera's gaze. Through this dispositif, we also question the very nature of the image and of representation, creating a circular exchange of gazes between the performers, the spectators, and the camera itself.

In this second chapter, the choreographic language shifts accordingly. Movement is no longer addressed to the horizontal gaze of an audience but to the elevated viewpoint of the surveillance camera. As we began experimenting with this relationship, we quickly realised how profoundly this overhead perspective transformed the way we moved. Addressing the dominant angle of the camera gave rise to an entirely new poetics of the body. We imagined allowing only our faces to evade the camera's gaze, exposing instead unexpected parts of the body for its mechanical eye to scan—areas it is perhaps not programmed to notice. Whenever our faces inevitably entered its field of vision, we sought to disrupt its ability to recognise us.

To achieve this, we developed a choreography of the metamorphic face: a continuous flow of expressions drawn from countless remembered faces encountered throughout our lives. Rather than presenting a stable, identifiable identity, the face becomes unstable, shifting and proliferating, resisting categorisation. Once again, the work questions the normative power of the gaze. Against systems that seek to identify, classify and standardise individuals, we imagine other forms of looking—plural, relational and pre-individual—ways of encountering one another that do not begin with recognition or identity. This aesthetic of the glitch draws upon the extraordinary polymorphism of human facial expression. It becomes a humorous, irreverent and quietly utopian proposition: a way of slipping beyond the logics of facial recognition technologies that increasingly sort, classify, rank and monitor our bodies in urban space. Ultimately, this sequence denounces the rapid expansion of facial recognition systems and their growing presence within our everyday environments.



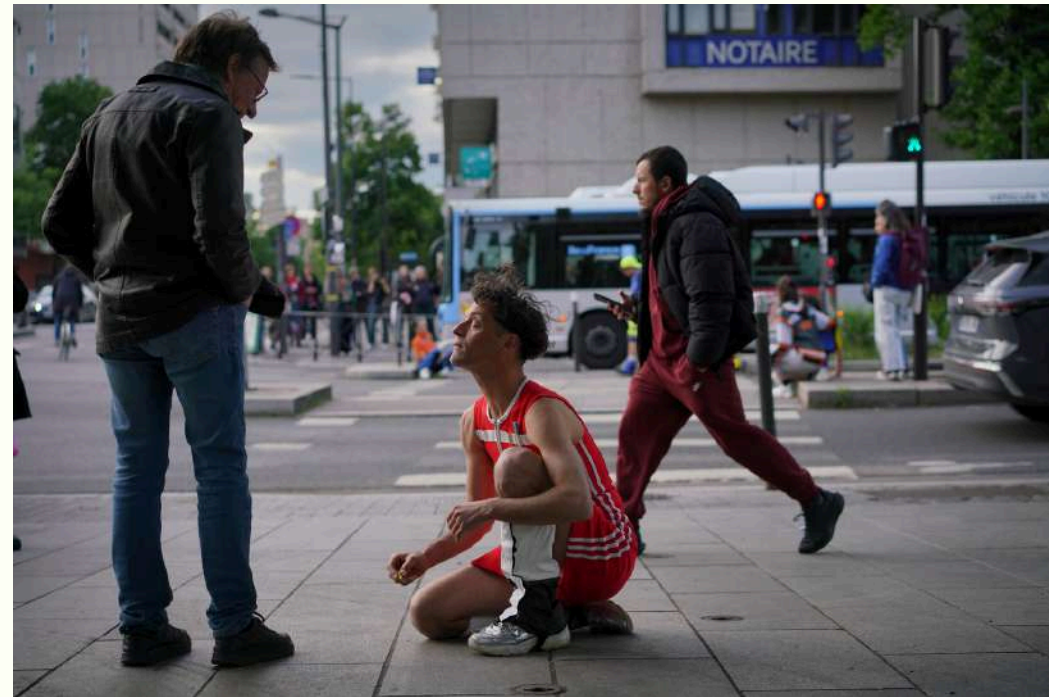
The final chapter of the performance unfolds in an overlooked, peripheral or seemingly insignificant urban space—a place we usually pass through without ever truly seeing. We call these spaces places that hesitate: sites that resist contemplation and discourage occupation—a dead-end alley, a ventilation shaft, a refuse area, the neglected edges of the city.

Each location is carefully explored through an in situ writing process, allowing the choreography to emerge from the specific qualities of the site itself. Rather than imposing movement upon a place, the work seeks to reveal its latent potential and invite the audience to perceive it from an unexpected perspective.

In this closing sequence, the seven performers—these awkward angels—gradually reveal their singularity through a choreographic language that seeks to poetically transform the ordinary. Every gesture originates in the smallest actions of everyday life, which, through dance, become a collective ballet of what Georges Perec called the infra-ordinary.

The performers begin by surveying the space: listening to it, smelling it, testing its resonance, allowing themselves to become acquainted with its material presence before movement emerges. This leads into a choreographic sequence built upon the accumulation of everyday actions, inspired by Zbigniew Rybczyński's 1981 animated film *Tango*. Like the film itself, the sequence patiently exhausts the possibilities of the space, allowing fleeting memories of past gestures to resurface—as though the place itself retained traces of those who once inhabited it.

The performance then shifts into a unison sequence for the seven performers, centred on gestures that falter, hesitate and stammer. It embraces awkwardness, uncertainty and fragile attempts, allowing the beauty of hesitant bodies to flourish—bodies in which I deeply recognise myself. Here, otherness is brought to its fullest intensity. The work becomes a tribute to "those who doubt," echoing Anne Sylvestre's song *Les gens qui doutent*. Performed live, a cappella, in a polyphonic arrangement, the song is offered to the audience as the performance's final gesture.



For me, it embodies the very spirit of the figures that inhabit *DANS LES CLOUS*: beings who attempt to dwell within these overlooked urban spaces while quietly resisting the norms that organise them. In many ways, it also completes the dramaturgical arc of the piece. Building upon my Master's research, *Poeticising the Ordinary in Contemporary Dance*, this final chapter extends an ongoing exploration of everyday movement. It focuses on the most familiar gestures while simultaneously weaving them into an intricate choreographic composition. Through accumulation, unison, shifts in tempo, repetition and subtle displacement, the performers compose a delicate choreography of the infra-ordinary—a ballet assembled from gestures gleaned from the continuous flow of everyday life.

Audience Engagement Activities around DANS LES CLOUS



DANS LES CLOUS explores how difference, singularity and marginal perspectives can inhabit and coexist within the structures that organise our everyday lives. At the heart of the project lies a question that also guides our artistic practice: how can we preserve our sensitivity and our singular ways of being in a world increasingly shaped by norms and expectations?

Through our outreach activities, we seek to reveal the creative and poetic forces that exist within each individual—the parts of ourselves that often remain hidden when we are constantly encouraged to stay "within the lines."

The workshops we offer are based on choreographic tools, somatic practices and instant composition. They draw from the Corps Sismographe® method developed by Nadia Vadori-Gauthier, which invites participants to connect with their environment through sensations, energies, images and emotions. The body becomes a mediator, a tool for perceiving and revealing the invisible qualities of the world around us.

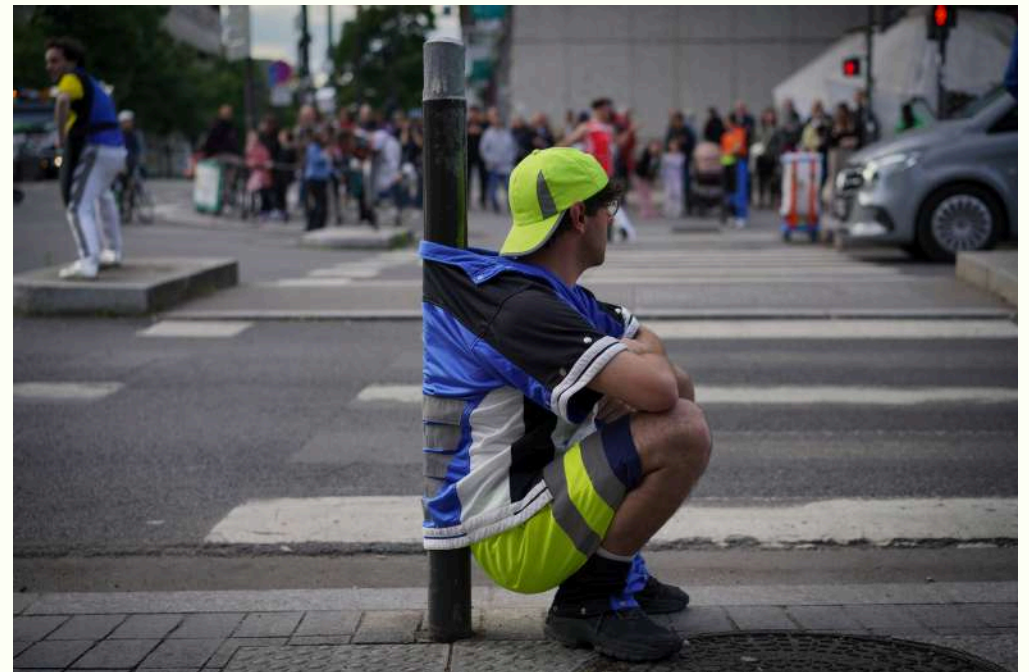
This practice provides participants with tools for improvisation and composition, allowing them to create movement from their own sensations while developing collective choreographic structures.

We imagine three main areas of exploration:

- **Poeticising the Ordinary** : Through movement and observation, participants are invited to transform everyday gestures and details of their environment into choreographic material. This approach explores the richness of ordinary life as an inexhaustible source of imagination, revealing the poetry hidden within the familiar.
- **Changing Rhythm** : In a society increasingly governed by acceleration, we explore alternative ways of inhabiting time and public space. Through collective exercises and playful choreographic scores, participants experiment with unusual rhythms: extreme slowness, suspension, stillness and unexpected forms of movement. Together, they discover new ways of moving and composing beyond the usual pace of everyday life.
- **Embracing the In Situ** : Because DANS LES CLOUS is rooted in the relationship between bodies and urban environments, we also explore ways of inhabiting public space differently. Participants are invited to experience the city as a place of imagination, encounter and transformation, creating new relationships with familiar surroundings.

In partnership with cultural organisations and local communities, we develop workshops adapted to different audiences: amateur dancers, children, teenagers, seniors and people with disabilities. These encounters can take the form of dance workshops, sensory explorations of the city, or even involve participants directly within the performance itself.

This last approach has already been experimented with alongside students from the Conservatoire d'Ivry-sur-Seine. We wish to continue developing these participatory experiences throughout the future performances of DANS LES CLOUS, as they create a powerful human connection between the work, the performers and the communities who welcome it.





PRESENTATION DE L'ÉQUIPE

LA GROSSE PLATEFORME collective

La Grosse Plateforme is a multidisciplinary collective founded in 2017, bringing together fourteen artists and cultural workers from different fields including theatre, dance, music, performance, scenography and education.

The collective develops a shared approach to creation based on collaboration, collective writing and the exploration of hybrid forms. It operates both as a production structure and as a space for artistic research, with shared decision-making, mutual support and the pooling of skills and resources.

Together, the members create performances, educational projects and experimental events, often outside traditional theatrical spaces. Their work explores new relationships between artists, audiences and environments, placing encounter and direct exchange at the heart of their practice.

Through their collective process, they embrace uncertainty, transformation and porosity as creative forces. Their projects seek to create spaces where different voices, bodies and perspectives can coexist and where audiences become active participants in the shared experience.

Artistic Team :

The team behind DANS LES CLOUS brings together artists from diverse backgrounds in contemporary dance, theatre, music, performance and public space. United by a shared interest in the relationship between bodies, environments and collective imagination, the artists develop practices rooted in interdisciplinarity, somatic research and instant composition.

Many members of the team have been connected through La Grosse Plateforme, a collective structure that explores new forms of artistic collaboration, collective creation and encounters with audiences beyond traditional performance spaces. Together, they create a sensitive and hybrid approach to public space, where movement becomes a way of revealing new perspectives on everyday environments.



Choreography & Artistic Concept : Jean Hostache // **Performers** : Margaux Amoros (alternate cast), Juliette Bettencourt (alternate cast), Thomas Bleton, Sophie Colombié, Gregor Daronian, Agathe De Wispelaere, Chloé Fitoussi and Jean Hostache // **Urbanist & Dramaturg** : Malou Malan // **Costume Design** : Paloma Donnini // **Musical Arrangements** : Marie Thiébault

Margaux AMOROS — Performer

Margaux Amoros trained in acting at the Conservatoire du 7th arrondissement in Paris before turning towards contemporary dance. She developed her practice through numerous workshops in France and abroad, and joined Nadia Vadori-Gauthier's choreographic research group, where she explored movement through the Corps Collectif. She later studied instant composition with Julyen Hamilton and Maya Carroll, while deepening her somatic practice through Body-Mind Centering. She is now a certified practitioner and teacher of the Corps Sismographe® method developed by Nadia Vadori-Gauthier. In 2022, she founded La Férale, a structure dedicated to her artistic creations and cultural projects. As a performer, she has collaborated with artists and companies including Simon Tanguy / Propagande C, Marie Desoubeaux / Présomptions de Présence, Nina Vallon / ASAPROD and Nadia Vadori-Gauthier. She also participated in the creation of Gletcher for the Lausitz Festival in Germany, under the direction of choreographer Margaux Marielle-Tréhouart and musician Haggai Cohen Milo.

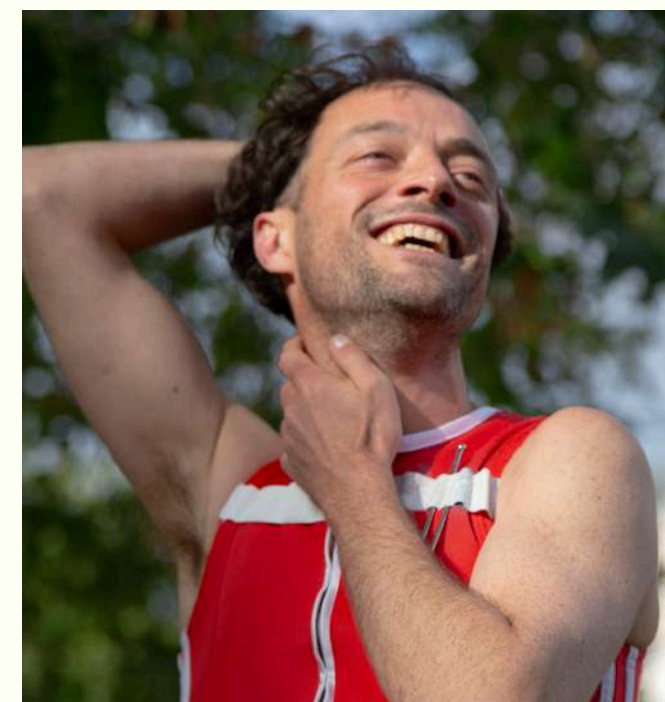


Juliette BETTENCOURT — Performer

Juliette Bettencourt is a dancer and actress working across stage and cinema. She has appeared in films directed by Jean-Pierre Améris, Marina de Van, Bryan Marciano and Magali Maistry. She graduated with honours from the specialised choreographic programme at the Conservatoire à Rayonnement Départemental Jean Wiener, before continuing her studies at Trinity Laban Conservatoire of Music and Dance in London. She later joined Nadia Vadori-Gauthier's choreographic research group and became certified in the Corps Sismographe® method. Her practice is nourished by somatic research and encounters with international artists, including Laura Aris (Ultima Vez), Thomas Hauert (Rosas / ZOO), David Zambrano, Vera Mantero and Jos Baker (Peeping Tom) at La Faktoria Choreographic Center in Spain.

Thomas Bleton — Performer

After training as a landscape designer, Thomas Bleton joined the Conservatoire du 12th arrondissement in Paris, where he studied acting, dance, sound poetry and classical singing. Since 2014, he has been a member of La Grosse Plateforme, contributing as a performer and creator to several projects including Le Sacre, Les Planètes, La Patrouille, Chercher la Femme, Anatomie d'une Playlist and Carmen. The collective develops hybrid works combining theatre, dance and music, often in non-traditional spaces. He has also collaborated with Compagnie du Premier Août and Jean Bechetoille, and has deepened his choreographic practice through the Corps Sismographe® professional training led by Nadia Vadori-Gauthier. He is currently developing his own solo project, combining dance and podcast.





Sophie Colombié — Performer

Sophie Colombié has been teaching yoga for over twenty-five years, working with diverse communities including pregnant women, as well as high-level athletes and swimmers. Her practice is deeply rooted in transmission, somatic awareness and embodied research. Dance and instant composition are central to her artistic vocabulary. She has followed Nadia Vadori-Gauthier's work for several years and became certified in the Corps Sismographe® method in 2022. This research led her to develop *Il ne s'agit pas de moi*, a performative dance project created in collaboration with visual artist and photographer Christophe Luxereau. Her approach to the body is nourished by various somatic practices, including Feldenkrais, Alexander Technique, Body-Mind Centering, Authentic Movement and Body Weather Laboratory. Through these different approaches, she explores a sensitive, creative and deeply embodied relationship between movement, perception and the surrounding world.



Agathe De Wispelaere — Performer

Agathe De Wispelaere is an actress, dancer and yoga teacher. She trained in dance at the Conservatoire de Sartrouville and the Conservatoire à Rayonnement Régional de Cergy-Pontoise, before studying acting with Marc Ernotte at the Conservatoire du 8th arrondissement in Paris. She also developed her vocal practice through classical singing training. Her artistic research has been shaped by encounters with artists such as Nadia Vadori-Gauthier and Nina Dipla, as well as through her certification in the Corps Sismographe® method. As a member of La Grosse Plateforme, she has performed and created several interdisciplinary works combining theatre, dance and music, including *Le Sacre*, *Les Planètes* and *Mues*. She also collaborates with various directors and companies, while developing her own choreographic work, including her solo project *Elle danse dans son sandwich*.



Gregor Daronian — Performer

Gregor Daronian is an actor, performer, director and dancer trained in the Corps Sismographe® method. He studied at the Studio Théâtre d'Asnières and the École Régionale d'Acteurs de Cannes & Marseille, where he worked with artists including Valérie Dréville, Célie Pauthe, Julien Gosselin, Judith Depaule and Jean-François Peyret. He continued his artistic research with director Krystian Lupa, whose conceptual and spiritual approach to creation deeply influenced his practice. Alongside theatre, he developed his relationship with music and voice through classical singing studies and trained in French Sign Language at International Visual Theatre. He collaborates with emerging companies including Petite Foule Production, Compagnie du Sabir and PayItNoMind, while developing his own transdisciplinary projects through TRANS IDEAL. His creations explore the intersections between performance, music, theatre and contemporary forms of gathering.



Chloé Fitoussi — Performer

Chloé Fitoussi is a performer, choreographer and teacher whose practice combines dance, theatre and research-based approaches. She trained at the Conservatoire de Montreuil, the École Nationale des Arts du Cirque and the Department of Performing Arts Research at Paris VIII University. She began her career as a performer with choreographers including Christian Bourigault, Milena Gilbert and Bouchra Ouizguen. Her artistic practice is nourished by immersive research processes, observing and engaging with different territories and communities. She created her first choreographic work, *La Paresse Attendra DEMAIN*, in 2016, followed by *Mon Ventre* in 2019. She has collaborated with cultural institutions such as Atelier de Paris – CDCN and founded Les Immersives, an association developing immersive experiences at the intersection of arts and sciences. Since 2023, she has been certified in the Corps Sismographe® method developed by Nadia Vadori-Gauthier.



Jean Hostache — Choreographer, Performer

Born in Aix-en-Provence, France, Jean Hostache is a performer, dancer, singer, choreographer and director working across contemporary dance, theatre, opera and public space. Trained in acting, classical singing and dance at the Paris conservatories, he also developed a somatic approach to movement through Body-Mind Centering and the Corps Sismographe® method by Nadia Vadori-Gauthier. He has continued his artistic research through workshops with Gisèle Vienne, Tom Luz, Pascal Dusapin and Ambra Senatore. As a performer, he has collaborated with artists including Jeanne Candell and Samuel Achache (*La Chute de la maison*, presented at Festival d'Automne, Festival d'Avignon and Nuits de Fourvière), Marcus Borja and Jeanne Desoubieux. He also works as a choreographer for opera productions, notably with Opéra de Lyon, Opéra de Limoges and Opéra d'Avignon. In 2016, he co-founded *La Ville en Feu* (now *La Grosse Plateforme*), creating choreographic works for urban and non-theatrical spaces. In 2026, he created *DANS LES CLOUS*, his first major choreographic work dedicated to public space, supported by the FoRTE grant and premiered in La Briqueterie (CDCN du Val-de-Marne). His practice explores how bodies can transform everyday environments and reveal new ways of inhabiting the world.

Malou Malan — Urbanist & Dramaturg

Malou Malan is an urbanist, dramaturg and violinist whose work explores the relationship between bodies, territories and the stories embedded in places. After graduating from the École Nationale Supérieure d'Architecture de Paris-La Villette and the Institute of Urban Planning in Lyon, she worked as an urban planner on projects related to urban regeneration, forgotten landscapes and the transformation of public spaces. She later joined FAI-AR, the higher education programme for public space arts in Marseille, graduating in 2023. Through her artistic practice, she collects images, sounds, objects and stories gathered from urban environments, creating encounters between inhabitants and their territories. She collaborates with various companies including KMK, La Machine, La Folie Kilomètre and Les Animaux de la Compagnie, developing projects that combine urban exploration, performance, music and dramaturgy.

Calendrier de création :

Du 26 au 28 novembre 2024, Flux Laboratory (Genève)

Du 7 au 11 avril 2025, Théâtre Studio (Alfortville)

Du 7 au 11 juillet 2025, 2r2c (Paris)

Du 1er au 5 septembre 2025, La Grange Dîmière (Fresnes)

Du 15 au 19 septembre 2025, Espace Périphérique (Paris)

Le 19 septembre 2025, maquette au Théâtre du Fil de l'Eau (Pantin)

Du 20 au 25 octobre 2025, La Grange Dîmière (Fresnes)

Du 13 au 17 avril 2026, Art'r (Paris)

Calendrier de Diffusion :

12 et 13 mai 2026 - première à La Briqueterie CDCN Val de Marne et la Ville d'Ivry-sur-Seine

19 mai 2026 - Théâtre du Chariot

9 septembre 2026 - micadanse et Musée Carnavalet dans le cadre des Traversées du Marais

19 septembre 2026 - Théâtre Jean Vilar de Vitry-sur-Seine pour les Journées du Patrimoine

LA GROSSE PLATEFORME

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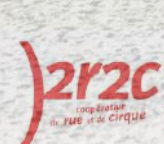
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[Teaser du spectacle.](#)

www.lagrosseplateforme.com

Ce projet est soutenu et coproduit par :



la briqueterie
cdcn val-de-marne



Théâtre
Jean Vilar
Ville de Vitry sur Seine



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