



# histoire(s)

Choreographic video performance by

Olga de Soto

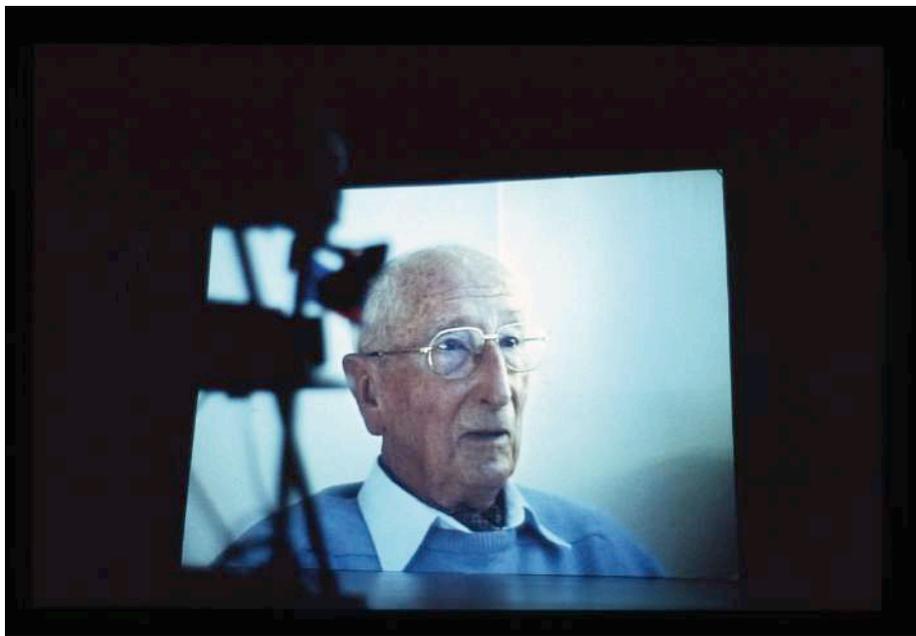
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# histoire(s)

June 25, 1946, Paris. The crowd rushes at the Théâtre des Champs Elysées for the premiere of a ballet created on an argument by Jean Cocteau. The amazing dancer Jean Babilée is topping the bill in the role of a young man dying for love. Fifty-eight years later, choreographer Olga de Soto conducts an inquiry on this ballet, which became legendary, and goes in search of spectators who saw it that night, to give voice to their memories and their forgettings. Personal stories mingle with that of the ballet, and few people tell the same story, or remember the dead, even so it is drawn at the heart of the ballet.

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# histoire(s)

Journal (excerpts)

Lisbon, September the 17th 2002

Dear Olga,

Each year, Culturgest organises a short homage to different artists (Martha Graham, José Limón, Josephine Baker, Merce Cunningham, etc). [...] It is our pleasure to invite you to present for us a homage to Jean Cocteau's *Le Jeune Homme et la Mort* which will be performed in Lisbon in June 2003.

António Pinto Ribeiro  
Culturgest

This project came to life with this invitation. *The Young Man and Death* was first performed on 25 June 1946 at the Théâtre des Champs-Élysées.

*Le Jeune Homme et la Mort* in my head, in September 2002:

A few vague images of a black and white film.

Jean Babilée, extraordinary dancer. Recollection marked by his heart-rending movements, his grey face taut, wounded, with an "exaggerated" expression'.

A choreography by Roland Petit.

A man sitting on a chair, his face buried in his hands.

Claire Sombert as a fearsome young girl, in black and white.

The memory of a man who hangs himself and a woman wearing a horrible death mask.

Black and grey.

The jerky movements of the hanging man's legs, feet, arms and body.

The first scene from the movie *White Nights*. Intense colours.

Mikhail Baryshnikov, supple, energetic, surprising; plunged inside his desperate body.

His pirouettes on a table's edge, balancing on an unbalanced chair.

Falls, leaps...

Jean Babilée's slowed down and suspended falls. [...]

A woman with a hard and impenetrable face, with straight black hair.

I don't know if Claire Sombert was the other performer in this duet when first performed in '46.

A few short passages read in some books on the history of dance...

All this seems a long way from me, way back in time, difficult.

### September-October 2002

What a strange proposition!

Why me?

A homage.

What does it mean to pay homage?

How can I pay homage to a performance I haven't actually seen?

Do I want to pay homage to it?

Why not pay homage to *The Green Table* or to *Café Müller* or any of a number of others?

Go to the theatre.

See performances, with others, anonymously.

Who can talk about it?

Who saw it? Who remembers?

### October 2002

I think about the people who were in the theatre in 1946, the audience, those who were affected by this performance, touched by it. I start speculating on the memories they might still have, that they would have retained of its story, of the characters, the performers, the choreography, the set, the costumes. I also think about the people who had been involved in the creation. I think about the young man and I think about death.

What might these people still be retaining in their minds of any of that?

1946. That's almost 57 years ago, nearly 58.

What's left behind in me by a performance that I've seen by chance?

And by a performance that really made an impression on me?

What is so-called 'living' art?

What am I working on?

Why?

What is left of a work when those who saw it and those who made it are no longer there to remember, to make it come alive, in their heads, in other people's heads? A few lines in a book...

### October 22<sup>nd</sup> 2002

I decide to accept the invitation. It becomes my challenge: going off looking for members of the audience in the theatre in 1946 to interview them. Tell them nothing about the performance except when the interview is over. Try to bring out their memories, images, sensations, feelings, but revealing nothing.

### December 2002

I start looking into it.

I'm looking for a booklet that doesn't exist.

### January 2003

(...) I look for the names of people who might have been in the audience.

### February 2003

(...) I make lists, obviously without really knowing who is still alive. I look at biographies and my lists become lists of dead people. (...) I'm looking for details, an address, a phone number. (...) I would like to find ordinary "genuine" spectators, what I mean is people who aren't famous, who weren't part of the artistic milieu at the time. (...)

### March 2003

Excerpts from my letter to Monsieur Jean Babilée, 24 March 2003:

The issue driving this project is this: how can we explore a seminal work in the history of dance when dance is understood as the living art. I thought it interesting to approach the question of what people who were present at the first performance of this work at the Théâtre des Champs-Élysées actually remember of it, and the memories of people connected in some way to its very creation. I was born in another era, so I didn't see this work when it was first performed. I have had access to some documents which do bring together some of the traces that it left behind, but I didn't see either you or Nathalie Philippart dance: I didn't experience this unique moment, in this unique context, in this theatre, a little more than a year after the end of the Second World War, in the context of suffering that all war engenders.

How can I approach this question, if not by trying to explore the memories of people who shared this moment? [...]

Public advertisement on the announcement pages of Le Figaro newspaper on 26 and 29 March 2003, and on the announcement pages of Le Monde newspaper on 16 April 2003:

The choreographer Olga de Soto is looking for people who were in the audience at the first performance of Cocteau's *Le Jeune Homme et la Mort* at the Théâtre des Champs-Élysées in June 1946 to hear their eye-witness accounts.

### March 26<sup>th</sup>

One person replied to the advertisement. She's going to write a letter. She lives in Nantes.

### March 27<sup>th</sup>

A second person rang. He's a man living in Morbihan.

### March 29<sup>th</sup>

Three people rang. The first lives in Lyons, the second in Tourette-sur-Loup and the third in Cannes, but she didn't leave her name.

March 30<sup>th</sup>

A man from Boulogne rang today.

March 31<sup>st</sup>

Three people rang, two live in Paris and the third in Bordeaux. (...)

April 2003

In the end the booklet only contains a few lines written by Jean Cocteau in the programme for the production. I find contact details for Jean Babilée with the help of the Internet. In only a few weeks I meet Jean Babilée, Madame Evellin, Monsieur Stern and Monsieur Merlin. I meet Madame Hesse and Monsieur Genin. I won't be able to meet everyone before June. Not enough money, not enough time, either to do it or to include all these accounts in the time I've been given: 20 minutes. I decide to divide the project up into stages and to make it follow the progression of my meetings. I devote myself to spectators in northern France. I leave the south for the winter, risking the fact that some of them won't be there any more.

April-May 2003

I transcribe the interviews: hours of talking. I work at the computer. It is the dance of the fingers. I give colours to phrases. I set myself transverse objectives to connect between them some of the interview contents. On paper, people begin to answer each other. And then my brother, the king of editing, turns up and the images of the spectators I've interviewed meet each other. They become actors.

April-June 2003

In the beginning, a short story told by Jean Cocteau to Roland Petit, Wakhevitch, Karinska, Jean Babilée and Nathalie Philippart.

Cocteau died in 1963.

Roland Petit cannot be found.

Georges Wakhevitch died in 1984.

Karinska died in 1983.

Jean Babilée is in good health.

Nathalie Philippart, very difficult to find, very difficult to meet.

Boris Kochno, then Director of the Ballets des Champs Elysées, died in 1990.

Jean Robin, a trustee of the company at the time. Also in good health.

Vincent Druguet joins us in Brussels. With him we view the excerpts that we, my brother and I, have edited, on an old screen with a video projector. Begin working in the studio. I decide to devote myself to the first of four parts that I would like to envisage: that of the story told in the spectacle.

June 2003

(...) Lisbon, first outline. A first stage.

### Summer 2003

Questions on the different meanings of the word story.

### August – October 2003

I can't stop looking for other spectators. I'd like to carry on with the project but, as always, the funds aren't there.

### November 2003

I meet Frie Leysen and Christophe Slagmuylder in Brussels and show them the work I did in Lisbon. They are very moved by my material and by what I want to develop: they give me the opportunity to finish my research for the next Kunstenfestivaldesarts in May 2004. I leave again. New phone calls, new meetings, new words. I discover that great dancers of the time were there in 1946 watching as well.

I look in the south, Lyons, then Paris again. Time is moving on.

I get back in touch with the lady in Cannes, the one who replied to my advert last March but she doesn't remember the advert nor our brief exchanges, nor *The Young Man and Death*.

### November 24<sup>th</sup> 2003

I have received an email from Claire Verlet. She told me that the Centre National de la Danse would like to become a partner, and to co-produce the piece. It is the first time in my life that I receive such a proposition by mail. I am happy.

### December 2003 – March 2004

Other faces have emerged from the past and I've continued recording other eyewitness accounts. There are nine of them now who have delved into their memories of *The Young Man and Death* digging them up some 60 years later, the impression this spectacle left on them, first performed as the war drew to a close. Memory is subjective; it has its low points of forgetfulness and its high points of lucidity, its accidents, its hesitations, but also sometimes astonishing hidden resources. *histoire(s)* lets voices and stories, cracked open by time, be heard.

*The Young Man and Death* is in them. They were young, some of them very young, today old and wrinkled. In their homes I took the time to listen to them, to watch them, to wait for them. Sometimes a memory that had returned gave them children's eyes again. The emergence of traces of what's been left behind is like a flash of light.

What is left, or part of what is left, is there, just above the skin.

I continue to imagine a film montage, like a choreography, where the source material is the word, the intention, and the intonation. The emotions rushing back are diffracted counterpoints based on the same subject. Where are they taking me? Sometimes somewhere else, a long way from the initial theme. Sometimes very close. I'd like to continue acting as a catalyst.

During editing, lots of questions. Complex. They touch on human beings, on their words, on their memories. How can these voices be put together without letting them down? How can a rhythm of the spectacle be adjusted without betraying their own rhythms? How can a movement be articulated which is anchored in a common history – collective memory – then drifting at the same time wherever personal memories, their stories, take it?

© Olga de Soto, 2004.



histoire(s) - on the image: Vincent Druguet, Susanne Batbedat (projection) and Olga de Soto © Dolorès Marat



histoire(s) - on the image: Susanne Batbedat (projection) and Olga de Soto © Dolorès Marat

# histoire(s)

video documentary performance by Olga de Soto

Concept, direction and choreography	Olga de Soto
Created with	Vincent Druguet and Olga de Soto
With	Cyril Accorsi or Mauro Paccagnella and Olga de Soto
Video direction, camera and sound	Olga de Soto
Video editing	Montxo de Soto and Olga de Soto
With testimonies of (in order of appearance)	Micheline Hesse, Suzanne Batbedat, Robert Genin, Brigitte Evellin, Julien Pley, Françoise Olivaux, Olivier Merlin and Frédéric Stern.
Music (in order of appearance)	Johann Sebastian Bach (piano compositions) Sarabande English Suite No. 2 BWV 807 Sarabande English Suite No. 5 BWV 810 Passacaglia in C Minor BWV 852 (transcription for piano), Performed by Angela Hewitt, piano CDA67309 & CDA67451/2 Hyperion Records Ltd London
Set design	Thibault Van Craenenbroeck
Lighting	Henri-Emmanuel Doublier
Lighting regie	Geni Diez
Sound	Pierre Gufflet
Technical direction	Christophe Gualde
Production	NIELS
Coproduction	KunstenFESTIVALdesArts, Centre National de la Danse – Pantin. With the support by COM4 HD – Madrid and Ministère de la Communauté française Wallonie-Bruxelles. «Hommages» Culturgest, Lisbon 2003

**histoire(s)** was premièreed in May 2004 at Kunstenfestivaldesarts, in Brussels.

Thanks to:

Catherine Alvès, Odette Aslan, Michèle Bargues, Suzanne Batbedat, Pierre Caizergues, Jean-Jacques Chabut, Sybille Cornet, Cécile Coutin et Simone Drouin (Département des Arts du Spectacle de la Bibliothèque de l’Arsenal – Paris), Eugénie De Mey, François Deppe, Eliane Dheygere, Brigitte Evellin, Dominique Frétard, Robert Genin, Carlos González, Micheline Hesse, Colin Legras, Francis Lepigeon, Olivier Merlin, Nadine vzw – Bruxelles, Stéphane Noël, Françoise Olivaux, Jean Robin, Frédéric Stern, Superamas, Théâtre de la Balsamine, Michel Troadec, Georges Alexander Van Dam, Gaëtan van den Berg, Marie-Christine Vernay and Christophe Wavelet.

Very special thanks to Marc Bouteiller, Nathalie Collantès, Hyperion Records Ltd, Olivier Hespel, Jorge León, Manuela Gutiérrez, Luis Sanz, Olivier Tiremarche, Ramón de Soto, Grégoire Romefort and to Antón.



## LANGUAGE VERSIONS

Dutch	Version co-produced in collaboration with Kunstenfestivaldesarts, Brussels (BE).
Spanish	Version co-produced in collaboration with Festival VEO, Valence and Festival Escena Contemporánea, Madrid (ES).
German	Version co-produced in collaboration with Festival Tanz Im August, Berlin (DE).
Norwegian	Version co-produced in collaboration with Dansenshus, Oslo (NO).
Turkish	Version co-produced in collaboration with Festival iDans, Istanbul (TR).
Catalan	Version co-produced in collaboration with Mercat de les Flors, Barcelona (ES).
Hungarian	Version co-produced in collaboration with Trafó, Budapest (HU).
Portuguese	Version co-produced in collaboration with Culturgest, Lisbon (PT).

## TOUR CALENDAR

- 14/05/2004: KunstenFESTIVALdesArts, de Bottelarij, Brussels (PREMIÈRE) (BE).  
15/05/2004: KunstenFESTIVALdesArts, de Bottelarij, Brussels (BE).  
16/05/2004: KunstenFESTIVALdesArts, de Bottelarij, Brussels (BE).  
17/05/2004: KunstenFESTIVALdesArts, de Bottelarij, Brussels (BE).  
Oct 2004: Argos Festival Media Arts, Bruxelles (DOCUMENTARY VERSION).  
06/12/2004: Centre national de la Danse – Pantin (FR).  
07/12/2004: Centre national de la Danse – Pantin (FR).  
08/12/2004: Centre national de la Danse – Pantin (FR).  
09/12/2004: Centre national de la Danse – Pantin (FR).
- 21/01/2005: Festival Les Eclectiques, La Halle aux Grains S. N. Blois (FR).  
Feb 2005: Festival Vidéodanse, Centre Pompidou, Paris — FILM (FR).  
22/02/2005: Festival VEO, València Escena Oberta, Valence (ES).  
23/02/2005: Festival VEO, València Escena Oberta, Valence (ES).  
25/02/2005: Festival Escena Contemporánea, Madrid (ES).  
26/02/2005: Festival Escena Contemporánea, Madrid (ES).  
05/03/2005: Festival Art Danse, Dijon (FR).  
20/03/2005: Festival La Belge Quinzaine, C.C.N. Franche-Comté & Le Granit S.N., Belfort (FR).  
23/08/2005: Tanz Im August, Tanzwerkstatt, Berlin (DE)  
24/08/2005: Tanz Im August, Tanzwerkstatt, Berlin (DE).  
23/09/2005: De (Internationale) Keuze, Rotterdamse Schouwburg, Rotterdam (NL).  
24/09/2005: De (Internationale) Keuze, Rotterdamse Schouwburg, Rotterdam (NL).  
29/09/2005: Théâtre de la Bastille, Paris (FR).  
30/09/2005: Théâtre de la Bastille, Paris (FR).  
01/10/2005: Théâtre de la Bastille, Paris (FR).  
02/10/2005: Théâtre de la Bastille, Paris (FR).  
04/10/2005: Théâtre de la Bastille, Paris (FR).  
05/10/2005: Théâtre de la Bastille, Paris (FR).  
18/11/2005: L'Espal, Le Mans (FR).  
29/11/2005: Théâtre de Chartres (FR).
- 20/04/2006: Hors-séries, Centre Chorégraphique National de Montpellier / Montpellier Danse 06 (FR).  
11/05/2006: Le Lieu Unique, Nantes (FR).  
05/06/2006: Festival Danse Balsa Marni Raffinerie, La Raffinerie, Brussels (BE).  
06/06/2006: Festival Danse Balsa Marni Raffinerie, La Raffinerie, Brussels (BE).  
07/06/2006: Festival Danse Balsa Marni Raffinerie, La Raffinerie, Brussels (BE).  
18/06/2006: Festival Latitudes Contemporaines, Lille (FR).
- 16/01/2007: L'Apostrophe Scène Nationale, Cergy Pontoise (FR).  
17/01/2007: L'Apostrophe Scène Nationale, Cergy Pontoise (FR).  
07/03/2007: Théâtre Le Merlan Scène Nationale, Ballet National de Marseille (FR).  
08/03/2007: Théâtre Le Merlan Scène Nationale, Ballet National de Marseille (FR).  
09/03/2007: Théâtre Le Merlan Scène Nationale, Ballet National de Marseille (FR).  
10/03/2007: Théâtre Le Merlan Scène Nationale, Ballet National de Marseille (FR).  
28/03/2007: ADC / Maison des Eaux Vives, Genève (CH).  
29/03/2007: ADC / Maison des Eaux Vives, Genève (CH).  
30/03/2007: ADC / Maison des Eaux Vives, Genève (CH).

31/03/2007: ADC / Maison des Eaux Vives, Genève (CH).  
01/04/2007: ADC / Maison des Eaux Vives, Genève (CH).  
28/04/2007: Dansenshus, Oslo (NO).  
29/04/2007: Dansenshus, Oslo (NO).  
14/06/2007: FRAC Lorraine / Fond Régional d'Art Contemporain, Metz (FR).

31/01/2008: Kampnagel, Hamburg (DE).  
01/02/2008: Kampnagel, Hamburg (DE).  
02/02/2008: Kampnagel, Hamburg (DE).  
23/05/2008: Festival Nouvelles Strasbourg Danse, Pôle Sud, Strasbourg (FR).  
15/06/2008: Festival Uzès Danse, Uzès (FR).  
18/09/2008: 13th Biennale de la Danse de Lyon, Maison de la Danse, Lyon (FR).  
19/09/2008: 13th Biennale de la Danse de Lyon, Maison de la Danse, Lyon (FR).  
20/09/2008: 13th Biennale de la Danse de Lyon, Maison de la Danse, Lyon (FR).  
17/10/2008: Kulturhallen Dampfzentrale, Bern (CH).  
18/10/2008: Kulturhallen Dampfzentrale, Bern (CH).

26/05/2009: Festival iDans, Istanbul (TR).  
27/05/2009: Festival iDans, Istanbul (TR).

12/03/2010: Mercat de les Flors, Barcelona (ES).  
13/03/2010: Mercat de les Flors, Barcelona (ES).  
14/03/2010: Mercat de les Flors, Barcelona (S).  
10/12/2010: Centre Pompidou, Metz (FR).

26/01/2011: Trafó, Budapest (HU).  
08/11/2011: Culturgest, Lisbon (PT).  
09/11/2011: Culturgest, Lisbon (PT).

04/12/2011: Théâtre du Casino de Deauville, Deauville (FR).  
04/11/2012: Festival Panorama, Rio de Janeiro (BR).

28/11/2012: Festival Latitudes, Les Halles, Brussels (BE).  
29/11/2012: Festival Latitudes, Les Halles, Brussels (BE).

# histoire(s)

*To touch the essence of the choreographic art of Olga de Soto, we could follow the means she used herself in her creation, **histoire(s)**, a piece on the ballet The Young Man and Death (1946) by Jean Cocteau. She does not re-enact or reinterpret, but approaches the matter in a subtle way. She interviews the first spectators of the piece, to enable us to place ourselves in their footprints. They are the witnesses and we give their recollections a voice, through screens like holes in the memory, until they become aware of their personal history. They realise that many of them had forgotten what is in fact the essence of this piece: death. Because what this fable of collective hallucination tells us, is that dance – or the memory of dance – is a guarantee that death itself is the subject of this piece, that death is even in the title. This is a strong conclusion, as it shows the real status of the choreographer Olga de Soto. She is a seeker, a historian that stays close to her subject. This allows us to understand her own creations, especially Par une main ou par levent mais l'air est immobile of Éclats mats, but also the unique universes from Boris Charmatz, with whom she worked earlier, and Jérôme Bel, whom she assisted for The Show Must Go On.*

Laurent Goumarre in *Paroles de Chorégraphes*, Centre Pompidou

*Multiple screens again for another inquiry, conducted here by the choreographer Olga de Soto, into “A Young Man and Death” by Jean Cocteau and Roland Petit. A simple mechanism makes intelligent use of the space and highlights remarkably the testimonials of a dozen or so members of the audience at the première in 1946. On the frontier between genres, Olga de Soto successfully conjures up a minor miracle of humanity and sensitivity.*

Here, *The Electricity Isn't Static*, Jean-Marie Wynants, Le Soir

*The clear choices made in this work create an extraordinary experience. The portraits of the elderly spectators of the day are most fascinating.*

*The Memory of Dance*, Pieter T'Jonck, Ballettanz International

*The performance paradoxically allows us to see what it only talks about. As each testimony goes by, the original performance is reconstructed. The words, hesitations, silences, dispersed recollections or analyses of the eight interviewees overreach the initial setup. The field expands. We dive into History: that of the last century, of the war that was just over when the ballet was première; the history of those men and women who made it to today. At their age, inevitably, they speak about death, the principal topic of the ballet they saw one evening when they were young. Time and memory meet head-on in their fragility, in their wonderful subjectivity. As the eight portraits are painstakingly being sketched we begin to see the outline of different, sometimes brilliant points of view about the show in general and why to see it, whereas naturally today's spectators question themselves about the eternal question of the traces that we keep - or not - of what we see.*

*Theatre of Traces*, Marie Baudet, La Libre Belgique

*In her work **histoire(s)** Olga de Soto neither reconstitutes a ballet, nor revisits it. The original work, Jean Cocteau's creation ... première at Théâtre des Champs Elysées, in June, 1946, is used here as a pretext for a scenic documentary. Via the publication of advertisements in the newspapers, the choreographer has found some of the spectators that were present at the premiere in 1946. She has interviewed them about this post-war ballet that greatly influenced the history of choreography. The presence on stage of the dancers is discreet, enough to give total priority to the recollections. None of the interviewees remembers the same ballet, and there lies all the interest of this video documentary performance, placed in the centre of the question of reading in dance. The personal stories, the post-war era and the choreographic act are intertwined with the observations of the people interviewed. The most touching thing without any doubt in this documentary, which constitutes a real performance, is the way the spectator has to go through the moment of the representation itself. A homage to a work that transformed the choreographic scene, "histoire(s)" also pays respect to the dance audience who can change their lives because a performance has opened new horizons to them. Centred on the exploration of memory and without any pretension.*

*Olga de Soto: The Spanish Choreographer Traces a History of Dance, Marie-Christine Vernay, Libération*

***histoire(s)** originated from the identification of a void and a lack. "What does it mean to pay tribute?" We can add other questions to this one posed by the choreographer, to which the show inevitably gives rise. Who designates the posterity of the choreographic work? How can we relate to it, in what capacity, when the work in question is lacking both the text - the choreographic writing - and the flesh - the dance as practiced and the work of the interpreter? (...) How can a tribute be envisaged when we can weave no relationship with the work? (...) The ambiguous status, of the choreographic work - text, practices, flesh and event - which endlessly raises numerous questions, is called into question once again here. With **histoire(s)**, Olga de Soto decided to work on the piece based on its identifiable aura. She reconstructs the piece in a particular context, the evening of the première (...). In an original manner that contrasts with the succession of recent creations which question the issues, practices and motivations inherent to the construction of any choreographic statement, she decided to pursue the path in reverse and establish herself within the heart of the perception of the work, in the singular experience of the spectator. **histoire(s)** situates the choreographic work in a dynamic of thought which prevents any fixation and which legitimises multiple interpretations and "retexturings".*

*As One Body with History, Claudia Palazzolo, Vertigo — Aesthetic and History of Cinema magazine*

*...The substance of the drama quivers. And its grace is no longer the rags, in this show which touches us like a family photo album suddenly brought to life, where the wrinkles of aged relatives disappear, smoothed away by the love of art, and by love itself. In **histoire(s)**—for this is the title chosen by Olga de Soto for her spectator novel—faces filmed in close-up speak of how the evening's theatre consoles the ravages of the daytime. (...) What do they speak of then that is so precious? That theatre is revelatory of life. It is our memory. It is this place where we find the resources to cope with bereavements. (...) It could therefore be that art provides the strength to walk on ruins. Such is the lesson from these children of paradise. They never pontificate. Sometimes they are silent. At the end of *The Young Man and Death*, one of them says that there was a silence. As if each one of them was saying "hush". It's always like that, with all-consuming novels: when the fall occurs, we are left speechless. Later, words gallop wildly within us, composing our inner legends. They are our insolence when we are overcome by solitude.*

*Children of Paradise's Memory, Alexandre Demidoff, Le Temps*

*Olga de Soto not only transformed a documentation process into a performance, she also transformed the very act of performing into one of documentation, displacing both notions of documentation and dance performance.*

*Layered documentation - On the Process of Documenting Contemporary Dance and Physical Theatre,*  
Maria Mercè Saumell Vergés — Journal of Literature and Art Studies

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### **THEORETICAL WRITINGS (some references)**

- . *Le désœuvrement chorégraphique - Études sur la notion d'œuvre en danse*, Frédéric Pouillaude, Ed. Vrin (pp. 373-375)
- . *Poétique de la danse contemporaine (La suite)*, Laurence Louppe, Ed. Contredanse (pp. 112-113)
- . *A contracuento - La danza y las derivas del narrar*, Roberto Fratini, Ed. Polígrafa / GG (pp. 310-315)
- . *Stroboscopic Stutter: on the not-yet-captured ontological condition of limit-attractions*, Paula Caspão, The Drama Review, Vol. 51, No. 2 (pp. 148-149)
- . *Schimmenspiel als herinneringsarbeid - Het documentaire theater van Olga de Soto*, Rabih Mroué en *The Atlas Group*, Jeroen Peeters, Etcetera, Oct 2004, (pp. 38-41)
- . *Corps à corps avec l'histoire*, Claudia Palazzolo, Vertigo — Aesthetic and History of Cinema magazine, Ed. Lignes (pp 49-52)
- . *The Cabinet of Events*, José A. Sánchez, *Live Forever. Collecting Live Art*, Koenig Books.
- . *Körper als Archiv in Bewegung. Choreografie als historiografische Praxis*, Julia Wehren, Ed. Transcript.

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