

Instincts for dance, a choreographic translation of Emily Dickinson's poetry
Auditorio del CICUS, July 13, 7.30pm

Choreography: Adeline Chevrier-Bosseau / collectif SANOS

The performance showcased in Seville will feature 15 choreographic translations of a selection of Emily Dickinson's poems; this is part of Adeline Chevrier-Bosseau's five-year research project that investigates how Dickinson's poetry can be embodied and translated in the language of classical ballet. Dancing Emily Dickinson's "spasmodic gait" requires a reevaluation of the narrativity, grammar and rhythm of the very normative art form of classical ballet, as well as an investigation in queer movement.

The *pas de quatre* "The Jolly Clovers" evokes the playfulness of Dickinson's "childhood" poems, featuring children and small animals like birds and bees, and in particular, her poem "We – bee and I – live by the quaffing"; "A still – Volcano life" condenses Dickinson's "volcano" poems; "The Spider as an Artist" the "spider" ones. Group pieces include "The Malay – took the Pearl" (*pas de trois*), "Wild Nights" (*pas de deux*), "Started Early, took my Dog" and "This World is not conclusion". In addition to "A still – Volcano life", which explores several poems, other soli focus on one or two poems, like "They put us far apart / I cannot live with you", danced to Ravel's *Pavane pour une infante défunte*, or "He touched me, so I live to know", "My Cocoon tightens – Colors tease", or "A Route of Evanescence".

This project is a collective choreographic research endeavor with the SANOS collective and young professional dancers, who were also encouraged to propose their own choreographic interpretation of the poems.

https://www.instagram.com/emily_dickinson_society/

<https://sanos-danse.com/en/welcome/>

Prologue – I dropped my brain – / My Soul is numb –

Dancers: Adeline Chevrier-Bosseau, Alessia Da Vita, Flore Denis-Péchal, Marius Lamothe, Julie Locastro, Elena Meccio, Linne Saunier-Bazin, Mattia Mantellato

1) A still – Volcano life

Dancer: Alessia Da Vita

Frédéric Chopin, Waltz in C sharp minor, op. 64, n°2

2) The Jolly Clovers / Seraphic May

Dancers: Julie Locastro, Linne Saunier-Bazin, Elena Meccio, Flore Denis-Péchal

Jules Massenet, *Manon*

3) A route of Evanescence

Dancer: Marius Lamothe

Franz Schubert, Scherzo D593

4) Started Early, took my dog

Dancers: Adeline Chevrier-Bosseau, Alessia Da Vita, Flore Denis-Péchal, Isabelle Horovitz, Marius Lamothe, Cathy Laymet, Aurélia Lefauchaux, Julie Locastro, Linne Saunier-Bazin, Mattia Mantellato

5) He touched me, so I live to know

Dancer: Elena Meccio

Maurice Ravel, “Alborada del gracioso”, *Miroirs*

6) The Malay – took the Pearl

Dancers: Marius Lamothe, Mattia Mantellato, Alessia Da Vita

Piano arrangement from *El Tango de Roxanne* by Maria Leon Petit

7) A Dying Tiger – moaned for a drink

Dancers: Adeline Chevrier-Bosseau, Elena Meccio

Camille Saint-Saëns, *The Carnival of the Animals – The Swan*, performed by Julie Locastro

8) Wild Nights

Dancers: Julie Locastro, Linne Saunier-Bazin

Piano arrangement from The Cure’s *Lovesong* by Maria Leon Petit

9) They put us far apart

Dancer: Julie Locastro

Maurice Ravel, *Pavane pour une Infante Défunte*

10) Me – from Myself – to Banish

Dancers: Cathy Laymet, Isabelle Horovitz

Fritz Kreisler, *Prelude and Allegro in the style of Pugnani*

11) The Soul has Bandaged Moments

Dancers: Adeline Chevrier-Bosseau, Alessia Da Vita, Aurélia Lefauchaux, Julie Locastro

Frantz Schubert, *Der Jungling Und Der Tod / Klavierstück in C major, D916b (allegro)*

12) The Spider as an Artist

Dancer: Flore Denis-Prechac

Igor Stravinsky, *Apollon Musagète*, Terpsichore variation

13) Four Trees

Dancers: Adeline Chevrier-Bosseau, Isabelle Horowitz, Cathy Laymet, Aurélia Lefauchaux

Music by Julie Locastro

14) My Cocoon tightens – Colors tease

Dancer: Linne Saunier-Bazin

Joseph Canteloube, *Bailèro*

15) This World is not conclusion

Dancers: Adeline Chevrier-Bosseau, Alessia Da Vita, Flore Denis-Péchac, Isabelle Horowitz, Marius Lamothe, Cathy Laymet, Aurélia Lefauchaux, Julie Locastro, Elena Meccio, Linne Saunier-Bazin, Mattia Mantellato

The SANOS collective

Composed of Romain Arreghini, Adeline Chevrier-Bosseau, Cathy Laymet and Aurélia Lefauchaux, the SANOS collective investigates dance from an interdisciplinary perspective, associating several forms of dance (ballet, baroque dance, contemporary,...), visual arts and academic research.

We all come from different backgrounds and wish to combine our diverse experiences and skills in order to propose an innovative approach to dance and scenography; for the project “Instincts for Dance, A Choreographic Translation of Emily Dickinson’s Poetry”, we also associated visual artist Richard Laillier and dancer Isabelle Horovitz to our research and our exploration of the connections between literature and dance, as well as the relations between texts, movement, music and visual arts.

Romain Arreghini is a classically-trained dancer and choreographer (Rosella Hightower Dance Academy in Cannes, Rudra Béjart school in Lausanne) who is also proficient in other art forms such as singing, music (drums), theatre, kendo and various traditional folk dances (Indian, Cuban, African and flamenco dance). He has worked with several classical, baroque and contemporary companies and choreographers. He is the resident choreographer for Dhyana Dance Lab, and he became a certified ballet instructor in 2020, and is now teaching ballet in several conservatories in the Paris area, as well as classical pas de deux, baroque dance and other techniques in the SANOS training program.

<https://dhyanadancelab.com/>

Adeline Chevrier-Bosseau is a trained dancer and academic. She teaches American literature and Dance Studies and has recently been elected as a Junior Member of the IUF (Institut Universitaire de France). She holds an *agrégation* in English and a PhD in American literature from Université Paris III – Sorbonne Nouvelle. Her book *Emily Dickinson du côté de Shakespeare, modalités théâtrales du lyrisme* was published in 2020. Her research focuses primarily on the dialogue between dance and literature, and she has published extensively in international peer-reviewed academic journals (*Transatlantica*, *Revue Française des Études Américaines*, *The Emily Dickinson Journal*, ...), collective works like the *Nouvelle Histoire de la danse en Occident: De la Préhistoire à nos jours* (ed. Laura Cappelle, Seuil, 2020), and has edited the special issue of the *Cahiers Élisabéthains* on Shakespeare and dance (« Dancing Shakespeare in Europe: Silent Eloquence, the Body and the Space(s) of Play », volume 102, n°1, 2020). She is now leading a research project on the choreographic translation of Emily Dickinson’s poetry with the SANOS collective and the students of the SANOS training program.

Cathy Laymet is a certified ballet instructor and a former soloist, who was trained in the National Spanish Ballet Academy in Madrid and in France, with renowned instructors such as Raymond Franchetti or Serge Peretti. She became a soloist at the age of 19, and joined the Paris Opera (where she was trained by ballet mistress Genia Poliakov) and the Ballet du Louvre (directed by Charles Jude), and appeared on international stages alongside major ballet stars such as Nureyev, M-C. Pietragalla, Sylvie Guillem, Florence Clerc, E. Legris, Laurent Hilaire, Cyril Atanassof, Noëlla Pontois... Cathy also danced with the Ballet National de Marseille “Roland Petit”, the Capitole in Toulouse, and she was a soloist with the Ballet de l’Opéra de Nice. She often works with répétiteurs and Paris Opera dancers like Jean-Guillaume Bart and Florence Clerc.

Cathy teaches ballet in the SANOS training program.

<https://cathylaymet.com/>

Aurélia Lefauchaux is a certified dance instructor who trained in the prestigious Paris conservatory (CNSM) ballet program. After graduating from the CNSM, she started her career as a dancer in the Ballet Maggio Musicale Fiorentino in Firenze, Italy, directed by Florence Clerc, then in the Grand Théâtre de Limoges, and she was a soloist in the Compagnie chorégraphique François Maudit. She has been a freelance soloist since 2011 and assistant répétiteur for the Mégalithe company. She has taught ballet in the Paris Centre Conservatory, in the Paris CRR, the USF (University of South Florida) Dance in Paris Semester Program, the Corporis Fabrica institute, and she often coaches Paris Opera dancers such as Roxane Stojanov, a Sujet (demi-soloist) with the Paris Opera. She teaches ballet in the SANOS training program.

Richard Laillier and Isabelle Horovitz joined the SANOS collective for the “Instincts for Dance” project.

Richard Laillier is a visual artist, who worked as a stage manager and technician in the Paris Opera for most of his career. Richard also worked on the creation of sets, lighting, staging, ... for major theatre and dance companies and directors/choreographers such as Philippe Découflé, Christophe, Pippo Delbono, Cathy Laymet, Marie Perruchet and the Anne Puissegure Company.

Michel Archimbaud has edited a series of interviews about Laillier’s own work, featuring over a hundred drawings and paintings, published with Riveneuve Editions. <https://www.riveneuve.com/catalogue/richard-laillier-entretiens-avec-michel-archimbaud/>
<https://www.richardlaillier.fr/richardlaillier.fr/Accueil.html>

Isabelle Horovitz was trained at the Paris Opera Dance Academy and started her career as a soloist with Jean-Pierre Toma and the Anne Puissegur Junior Ballet (Jeune Ballet de France-Compagnie Anne Puissegur). She won the silver medal at the international dance competition in Arcachon, and was hired as a principal dancer with the Ballet Royal de Wallonie, directed by Jorge Lefebvre. She then worked as a soloist with the Ballet National de Lorraine with Patrick Dupond and Pierre Lacotte, and also collaborated with the Comédie Française, the Nice Ballet Theater, Jean-Christophe Maillot and the Compagnie Thierry Malandain.

She’s also worked as a choreographer with Philippe Giraudeau for the dance part in the *Hoffmann Tales* and *La Traviata* at the Paris Opera. In 2019, she choreographed a section of Ivo van Hove’s *Don Giovanni*, a co-production with the Paris Opera and the Metropolitan Opera in NYC.