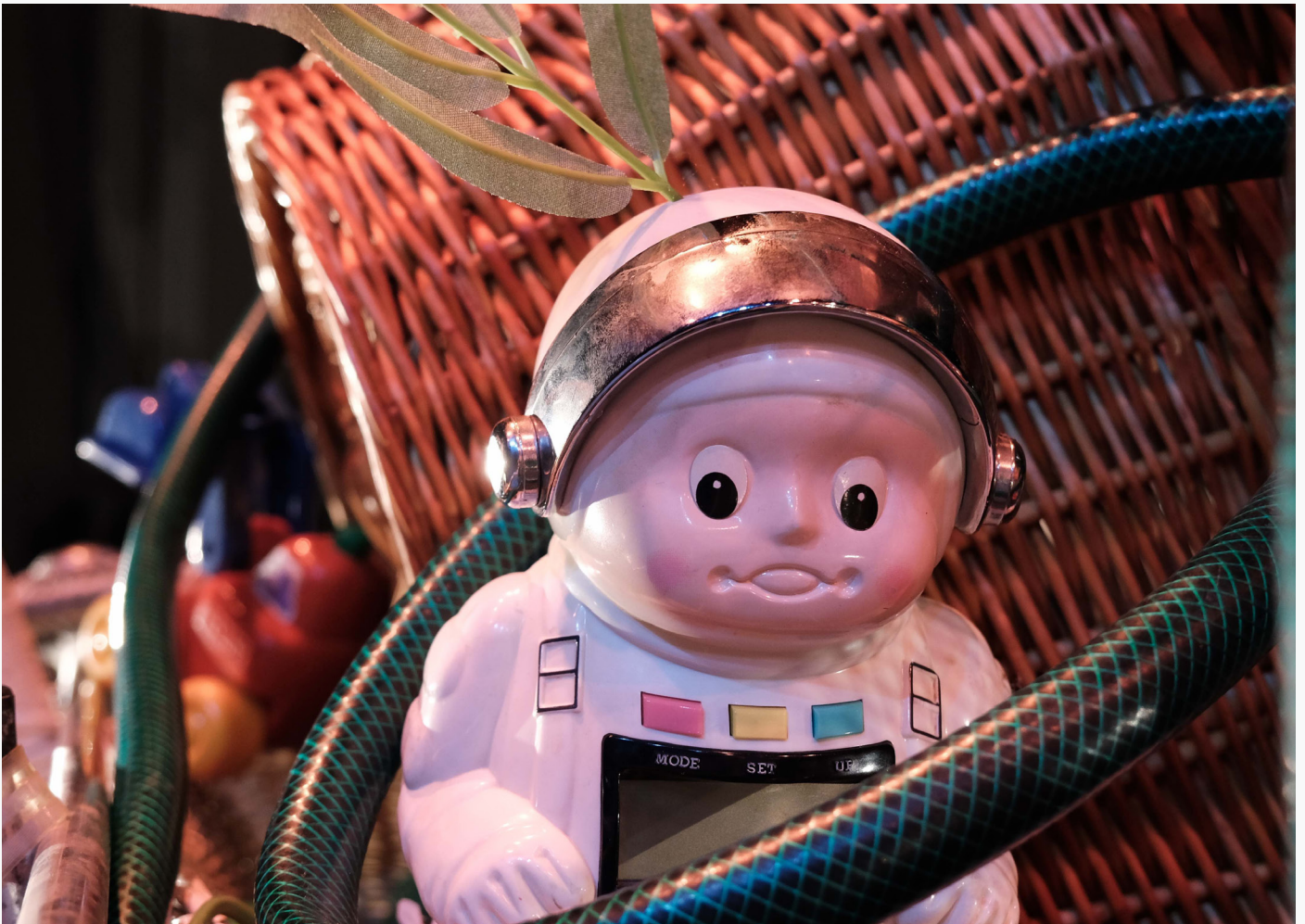


## *TOURING FILE / EN CIE D'EUX*

Creation 2025 / All audiences from 5 years old / multidisciplinary  
Contemporary dance - Music - Visual arts

# T · R · U · C



## DISTRIBUTION

Chorégraphie et interprétation **Marie-Elodie Greco & Natacha Garcin**

Création sonore et interprétation **Benoît Moreau**

Conception dispositif objets sonores **Benoît Renaudin**

Scénographie **Anne-Marie Lendi**

Création lumière **Hugo Cahn**

Régie générale **Barbara Meuli**

Costumes **Fanny Buchs**

Accompagnement technique son **Xavier Weissbrodt**

Regard extérieur **Fiona Battersby**

Regard chorégraphique et dramaturgique **Laura Gaillard**

Administration **Loïc Kuttruff / Minuit Pile**

Crédit images **Anne-Marie Lendi, Edouard Curchod, Florian Seimpere**

Production **En Cie d'Eux**

Co-production et création

**Oriental-Vevey - Première le 28 mars 2025**

**Représentations les 29 et 30 mars 2025**

Tournée 2025

**L'Echandole - Yverdon - dans le cadre de la Fête de la Danse - 18 mai 2025**

**Maison de Quartier de Chailly - Lausanne - 28 septembre 2025**

**Théâtre La Malice - Bulle - 04 octobre 2025**

## CONTACTS

### Chorégraphes

**Natacha Garcin**

[garcinnatacha@gmail.com](mailto:garcinnatacha@gmail.com)

+4179 847 19 43

**Marie-Elodie Greco**

[marielodie.greco@gmail.com](mailto:marielodie.greco@gmail.com)

+4179 962 67 55

### Administration

**Loïc Kuttruff**

[loic@minuitpile.ch](mailto:loic@minuitpile.ch)

+41797858526

### Site Internet

<https://enciedeux.com>

## PRESENTATION TEXT / by the compagny

T·R·U·C is a choreographic, plastic, sound, visual, and poetic object, born from a complex arrangement of 173 objects, some of which, connected by cables, activate and light up as if on their own. There is an underlying order, a decision made at the outset to create MONUMENTAL installations, all these objects spread across the ENTIRE surface of the stage, in the form of animated totem sculptures. It is therefore a performance.

It is also an experience to be shared, opening a new perspective on the inanimate and developing a relationship with a world that is not based on appropriation, understanding, or narration. Should we accept not understanding everything? What if the world of senses, of “feeling”, allowed us to build a different relationship with the world. One that is richer and more unexpected because deeply rooted in the present, in the acceptance of otherness, with an effort to remove codes, preconceptions, and prejudices?

It is in this sense that childhood and its wonder at everything continues to guide us in creating and thinking, perhaps even healing the world...

This hybrid, plastic, and multidisciplinary choreographic piece creates and offers, through its form and human values, great potential on stage, a taste of freedom, and even emptiness. The choreography also arises from the dance of objects in space, evoking, as if by remnants of other worlds that already exist, the imagination of each individual. (Oskar Schlemmer, Tinguely, Magritte...)



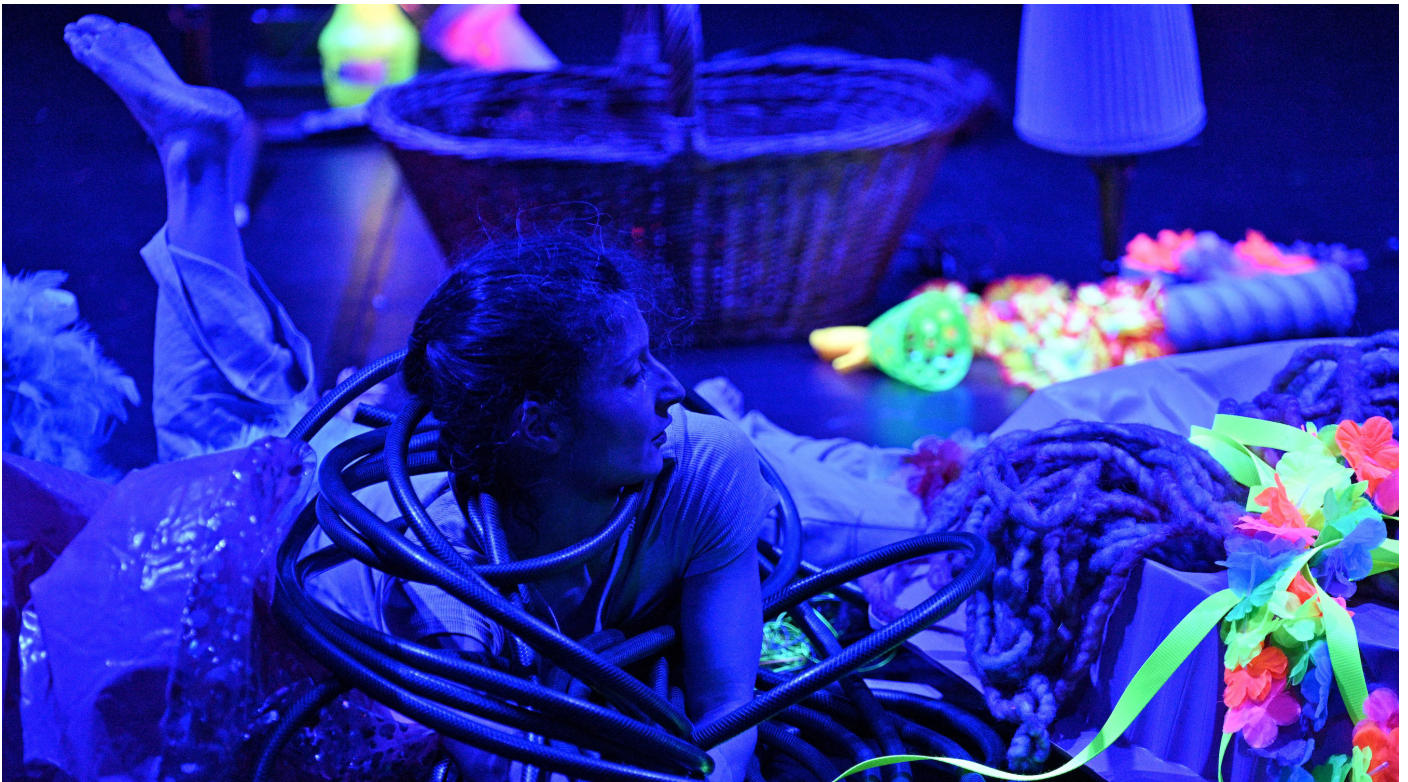
## STATEMENT OF INTENT

Through these cohabitations on stage, we question more fundamentally our living together and the relationships between humans and non-humans, with reference to the concept of “social fluidity” formulated by Bruno Latour. “Denouncing the world of rigid separations, he is interested in hybrid existences, which he also calls, following Michel Serres, ‘quasi-objects’, neither objects nor subjects, but zones of interaction...”<sup>1</sup>

The creation of moving sculptures, composed of all the bodies on stage, whose mechanisms need to be constantly reinvented, reflects our creative necessity as human beings. This constraint brings us back to this value: we can develop our diversity and singularities while building a common and shareable world. It also questions our modes of consumption and use of things. To do with what we have, transforming, reappropriating, and taking care...

A tribute to Tinguely and New Realism, whose poetic exploration of everyday life responds to our deepest aspirations. It is also a meeting of generations, through the world of things that are gradually being forgotten. Preserving and reviving our memories against oblivion, indifference and a reflection of our histories through time.

Hugo Cahn's lighting design contributes fully to what we hope to offer: a powerful aesthetic universe, which at times evokes the world of Hayao Miyasaki, and highlights the multiple configurations, forms, and resonances in space, of animated and inanimate objects and bodies...



<sup>1</sup> In Marta Caraion : Extrait de l'Introduction à Comment la littérature pense les objets. Théorie littéraire de la culture matérielle, Champ Vallon, Collection Détours, 2020, 576 p. <http://www.champ-vallon.com/comment-la-litterature-pense-les-objets/>

## SYNOPSIS

A play born from collaborative writing on stage, whose starting premise is that the use of all these objects has been forgotten. Three strange beings with heightened senses discover them, question them, and gradually integrate their qualities.

As totem sculptures are constructed in the shadows, dances, encounters, and little stories emerge... A quartet of dancers-teapots, bird-women-cages reminiscent of Magritte, the hybridization of different bodies and their metamorphoses, the dance of the pipe, the flower crown and the hair dryer, the accordion-caterpillar...

As if moved by an invisible force, they build a world in which all objects have their place, and sometimes their say. A graphic, sound, and choreographic universe is gradually revealed. The finale comes as a surprise with the unexpected advance of the totems, guided by the flying pig, the pink panther, and a horde of animals dragged by a traffic sign.

Then time stands still, and the entire installation is revealed to the gaze of the audience, creating a moment of wonder and sharing to be contemplated and discussed.



## A COLLABORATIVE DRAMATURGY

Each performer on stage puts themselves at the service of the work and engages in dialogue, sharing their feelings and ideas to find what seems most appropriate and what suits us all. The dramaturgy is intrinsically linked to the presence of objects and what they demand or inspire. We invoke an approach conceptualized by the philosopher Etienne Souriau. Whether in the creative process or in the performance, we try to leave space, by remaining as open as possible, for what seems necessary to express:

«We call instauration any process, abstract or concrete, of creative, constructive, ordering, or evolutionary operations that leads to the position of a being in its *patuité*, that is, with a sufficient spark of reality, and instaurative anything that suits such a process [...]»<sup>1</sup>

Sometimes these are also very pragmatic questions! How do you arrange, create, and structure with more than 150 objects on the set?

Dramaturgy is driven by this need to create a world that meets through a wide variety of artifacts, but also humans and non-humans.

It also stems from our own stories and connections with objects: Following the death of the loved ones, Marie-Elodie, while collecting and sorting through the belongings of the deceased, found herself thinking a lot about these objects. Some were precious, others had no material value, but they were all witnesses to the life of a dear person. How should we care for them? How should we part with them? What do these abandoned objects become? What do they say about our relationship with the world, beyond our time on earth? What memories do they carry?

Laura Gaillard accompanied us, offering her thoughts on all these matters and her keen insight into the processes in place.

<sup>1</sup> Étienne Souriau, *L'Instauration philosophique*, Paris, Librairie Félix Alcan, coll. « Bibliothèque de philosophie contemporaine », 1939, p. 10.

## **Choreographic writing : Marie-Elodie Greco and Natacha Garcin**

«It originates in the type of imagination that each object evokes (material, light, form, sound, texture, etc.) to alter our state and create other interrelationships and states of the body. How does perception create resonance with the object present? We will let ourselves be inspired by these inanimate beings to imbue our bodies and presences. We will also explore "objectification" and hybridization to value different bodies and other representations. »



## **Set design : Anne-Marie Lendi**

« For this creation, I refer mainly to : New Realism <sup>2</sup>, a "poetic recycling of urban reality and the affirmation of our collective singularity," and the work of Jean Tinguely, whose sculptures are often sound machines. "His works are noisy, they creak and clang, producing sounds like those of a factory or poorly tuned instruments" (<sup>2</sup>revue DADA).

In light of the current environmental context, I propose :

A range of varied objects, most recycled - The use of all these objects on stage - The integration of objects into a creative relationship with the other bodies to construct a plastic, choreographic, and sonic organism - The invocation of different modes of relating to objects: sorting and classifying, building totems, collecting, repurposing... »

<sup>2</sup> Les artistes du Nouveau Réalisme affirment s'être réunis sur la base de la prise de conscience de leur « singularité collective ». En effet, dans la diversité de leur langage plastique, ils perçoivent un lieu commun à leur travail, à savoir une méthode d'appropriation directe du réel, laquelle équivaut, pour reprendre les termes de Pierre Restany, en un « recyclage poétique du réel urbain, industriel, publicitaire »... (60/90. Trente ans de Nouveau Réalisme, édition La Différence, 1990, p. 76)

**Sound device** : concept and machine developed by Benoît Renaudin

« Between sound installation and homemade musical instrument, I am accustomed to imagining and constructing performative objects that emphasize the dramaturgical line of a piece. For this piece, I built a machine that extracts the sound potential of certain objects. This instrument is made of small motors, amplified strings, microphones, and effects with which the objects come into action. Minimalist percussion, rubbing on plastic or metal, rotations: this sound machine is controlled by music software designed to create unique soundscapes. »

**An in situ musical creation combining technology and recycling** : Benoît Moreau « Shifting the meaning of objects to make them interact differently with our vision of the world: this extraordinary musical instrument can mix sounds together, creating fantastic, sometimes absurd, funny, enchanted soundscapes using the eclectic collection of artifacts on stage. »

**Lighting design** : Hugo Cahn

« In this creation, the idea is to use the light resonance of different objects, their color, reflection, brilliance, etc., to create a lighting device that is both playful and interactive, which will reinforce the correlation between movement, music, and light. »



## An audience member's experience

« In 'T.R.U.C', I see human beings gradually evolving through play (homo ludens), within an interwoven organism bathed in a baroque abundance of light.

Through movement and dance, gathered creatures unite in a celebration where subjects, objects, and spectators merge. The audience bears witness as toys come alive, inviting all to join the dance of life."

Martin Burr (\*1973 Basel), director, is interested in virtual virtuosity. He studied at the academies of music, art, theater, and dance in the Netherlands, founded workshops for arts and sciences, and maintains a framework for construction, stage, image, and biennial. »



Picture not for distribution – for internal use only

## Support and History

Two research periods took place thanks to the support of Ideation Pour-cent culturel Migros. This project also benefited from a dramaturgical workshop led by Adina Secrétan (as part of the Danse Dramaturgie Dialogue project run by AVDC), attended by around twenty participants.

Creation support : Loterie Romande – City of Lausanne – Oriental-Vevey – Ernst Göhner Foundation, Pour-cent culturel Migros – Casino Barrière Foundation

Research residencies supported by :Pour-cent culturel Migros – Ideation Studio des Compagnies Vaudoises and L'Abri in Geneva (2024)

Dansomètre – Space for choreographic creation and research – Vevey (2024)

## ARTISTIC TEAM

### Natacha Garcin - 1972



Originally from France, she has been living in Switzerland since 2010. After earning a Dance Bac at the international school "Rosella Hightower" in Cannes, she settled in Paris where she collaborated with various companies. In 2006, she founded her own company, En Cie d'Eux, with a first piece for young audiences titled *Récréation chorégraphique*. As a choreographer in Lausanne, she presented a solo, *L'absence d'A.*, at the Quarts d'heure du théâtre Sévelin 36 (2013). She created two works for young audiences: in 2019, *Cap sur Oqaatsut!* and *OrigamiiiZ*. In Switzerland, she performs as a dancer in her own choreographic pieces while continuing collaborations in Paris. She participated in the performance *Corbeaux* (2013) at the Festival de la Cité with choreographer Bouchra Ouizguen. She was a dancer-actress in the immersive show *Alice au jardin des merveilles* by the company Lunidea (Victoria Giorgini) (2021). In 2022, she was a dancer-actress in the RTS-produced show *Une jeune dame de 100 ans*, written by Christine Pompéï and directed by Mélisende Navarre. She occasionally works as an assistant, notably at the Opéra Garnier with Amir Osseinpur for *L'enfant et les Sortilèges* and with Young Soon Cho Jacquet (Cie Nuna) on *Suggunga*. After earning a CAS certification in Dramaturgy and Text Performance in 2016, she obtained a CAS in Cultural Mediation at the EESP in 2018 and was hired the same year at the Théâtre de l'Oriental in Vevey in that role. She is a practitioner of the Feldenkrais Method™, a certified yoga teacher, and holds a diploma as a contemporary dance teacher.

## **Marie-Elodie Greco – 1988**



She is a dancer, choreographer, dance teacher and project manager. She began her career as a performer upon graduating from the Conservatoire National Supérieur de Musique et de Danse de Lyon in 2009. She has participated in creations, performances and educational activities with French and Swiss companies, including David Drouard, Quai n°4, Corps et Motion, Gaetano Battezzato-Teatri del Vento, ADN Dialect, Vialuni, Ici-Même, Marine Besnard, Union Tanguera, IF, Fabienne Berger and En Cie d'Eux.

Committed to teaching dance since 2010 (dance schools, conservatories, schools, etc.), she obtained her State Diploma as a contemporary dance teacher at the CND in Lyon in 2015. She is very involved in dance projects in schools in France and then in Bussigny, Crassier, Palézieux, Oron and Lausanne. She has nine years of experience as a dance workshop leader at L'écoline, using the Reggio Emilia educational approach, with children between 18 months and six years old.

Wishing to develop other skills, she was hired by the Rencontres Professionnelles de danse – Genève (professional association) as head of continuing education for dance professionals between 2021 and 2025. She has been organising the CFC exams for dancers specialising in contemporary dance since 2019 and the Sport-Art-Etudes Geneva auditions since 2021.

Alongside her career in contemporary dance, she trained in Argentine tango in France and Argentina, which she has been teaching since 2010.

## **Anne-Marie Lendi - 1965**



She is an illustrator, visual artist, and workshop leader (Reggio Emilia educational approach). She works with institutions related to childhood (Mudac, Fondation Baur, Ecoline, etc.) and has created her own workshop offering children a space for creative freedom. She collaborates on multidisciplinary projects in dance and scenography (Dance with the Arts workshop, scenography for Cap sur Oqaatsut! and OrigamiiiZ).

Trained at the Istituto del Restauro di Firenze and the School of Applied Arts in Vevey, with seminars on the Reggio Emilia educational approach. <https://annemarielendi.ch>

## **Benoît Moreau – 1979**



Benoît Moreau is a sound artist, composer of instrumental and electroacoustic music, and a pianist, clarinetist, and electronic musician. His work spans the fields of experimental and improvised music, performance, sound installation, film scores, theatre music, and more.

As a programmer and curator of transdisciplinary projects, Benoît Moreau is driven by the invention of new artistic forms whether sound-related or not aiming to explore creative strategies in collaboration with others and to test his intuitions within collective frameworks.

The Ensemble Rue du Nord, which he co-founded and which is dedicated to music in its many forms, exemplifies these aspirations. Similarly, the multidisciplinary collectives TILT and Topophoniques explore artistic research and curatorial practices, which are at the heart of his interests. He is the recipient of the 2020 Liechti Prize for sound arts.

## **Benoît Renaudin - 1985**



Benoît Renaudin lives and works in Geneva. He obtained his Master's degree in Media Design from HEAD – Geneva in 2017. An associate researcher at the Geneva University of Art and Design, he has also been one of the associated artists at L'Abri in Geneva since 2019. He conducts several research projects on performative objects, design, and scenography. Designer, musician, performer, and scenographer, Benoît Renaudin thrives in numerous interdisciplinary-projects.

His creations have been shown in many venues and festivals in Switzerland, France, and internationally: Théâtre Saint-Gervais – Geneva, Pro Helvetia residency in Cairo (2016), Festival de la Bâtie – Geneva, Festival Castrum – Yverdon-les-Bains, Festival de la Cité – Lausanne, Théâtre Olympia – Tours, Le Lieu Unique – Nantes, Festival Nouveau Cinéma – Montreal, Art ellewa – Cairo, Grange – UNIL, GIFF Geneva, and others. <https://www.benoitrenaudin.com>

### **Hugo Cahn - 1989**



Originally trained as a photographer, Hugo Cahn changed career paths in 2015 and trained as a versatile performing arts technician at the Grim Edif school in Lyon, France, where he studied sound, stage management, and especially lighting, which remains his area of expertise. After obtaining his diploma, he turned to contemporary dance and joined the Gilles Jobin Company in Geneva as technical director until March 2022.

Balancing creation and international tours, he regularly collaborates with other choreographers in Switzerland (Ruth Childs, Simone Aughterlony, etc.) and Europe (Tidiani N'Diaye (France), Instituto Stocos (Spain), etc.).

From 2017, he began his career as a lighting designer for dance with works such as Bazin (2017), Moi Ma Chambre Ma Rue (2021), and Mer Plastique (2022) by Tidiani N'Diaye, TOPEEP SECRETS BOX (Delgado Fuchs, 2024), as well as for theatre with LAVINIA (Cie IF, 2023) and S'Enraciner Dans Les Ruines (Sous-Chiffre, 2023).

Starting in 2018, he partnered with Tidiani N'Diaye and Arthur Eskenazi to create the multidisciplinary BAM festival in Bamako, Mali, where he served as technical director.

Today, Hugo continues his work as a lighting designer, stage manager, and technical director for various companies, and has been the permanent stage manager at Théâtre du Grütli in Geneva since late 2023.

### **Fiona Battersby- 1964**



She trained in creative dance and the Feldenkrais Method in Melbourne, as well as in actor body training and movement pedagogy with Monika Pagneux.

A professional actress for about ten years in Melbourne, she continued her career in France and Switzerland from 1997 onward and began a long collaboration with Irina Brook as a movement coach for numerous plays. At Vidy, this included Dancing at Lughnasa by Brian Friel and The Glass Menagerie by Tennessee Williams, both directed by Irina Brook.

## **Fanny Buchs - 1992**



Fanny Buchs first trained as a seamstress, then specialized in stage costumes. She studied at the Costume School in Fribourg, then went on to attend ENSATT in Lyon, where she completed the Costume Cutter program. Upon returning to Switzerland, she quickly began working as a costume designer. Curious and versatile, she has worked in theatre, opera, dance, circus, as well as on various short films.

Fanny now collaborates with numerous companies and theatres in the French-speaking region of Switzerland. She has notably worked with Cie STT, Le Clédar, Les Arpenteurs, Cie Cafuné, Le Petit Théâtre in Lausanne, Théâtre des Osses in Fribourg, TMR, among others. She has also worked as an assistant costume designer for Atelier 108 at Théâtre de Carouge and for the opera The Magic Flute.

T.R.U.C is her second collaboration with En Cie d'Eux.

## **Xavier Weissbrodt - 1984**



In 2005, he trained as a sound technician at CFMS in Lausanne. In 2009, he obtained his federal diploma as a sound technician and began working in various fields such as events, concerts, festivals, and mixing.

From 2011 to 2012, during his civil service, he joined La Manufacture, where he discovered theatre and dance. His work then shifted toward stage management and touring for live performances, notably with Philippe Saire Company and Prototype Status Company, as well as sound design for theatre productions, including with Cie Kokodyniack.

He also works as a sound technician in various theatres across French-speaking Switzerland, spending several years as head of sound at Théâtre du Jorat, and occasionally working at Arsenic and Sévelin 36 in Lausanne. He has also participated in events such as the Festival de la Cité and Les Printemps de Sévelin.

In 2018, he was appointed technical director at Théâtre Sévelin 36 in Lausanne. He is now technical director at Théâtre Boulimie, while continuing to collaborate with various companies and theatres.

## Laura Gaillard - 1987



Trained in contemporary dance at La Manufacture – Haute école des arts de la scène in Lausanne (2014–2017), under the artistic direction of Thomas Hauert and in partnership with P.A.R.T.S. (Brussels), Laura has developed a multifaceted practice encompassing choreography, performance, teaching, and research. Following an academic background in social sciences (Bachelor in Socio-Economics, University of Geneva; Master of Advanced Studies in Political Economy with a focus on Ethics, University of Fribourg), she turned her focus to the performing arts, with a strong foundation in collaborative and inclusive bodily practices. As a performer, she has collaborated with numerous artists and companies, including Yasmine Hugonnet (Extensions, Jeux de Perceptions), Jérôme Bel (Gala, Jérôme Bel), Nicole Seiler (Liquid Families), Mirjam Gurtner (PLAY IV), Massimo Furlan (Les Italiens), and Cie ADN Dialect (No Plan B), performing at international festivals (Napoli Teatro Festival, FIT Lugano, 48 Stunden Neukölln Berlin) as well as on Swiss stages (Théâtre de Vidy, Arsenic, Kaserne Basel, Théâtre du Crochetan, among others).

In parallel, she leads her own choreographic projects, including *Dulcis Mater* (Théâtre de Sévelin, 2022), *Ballade Assise* (2021–2025), a participatory piece dedicated to elderly audiences, and *SÉRIE*, presented in various Swiss festivals (Hasard, Pollen, Fête de la musique, Fête de la danse). Her work also integrates singing, notably in *Acte en chanter*, a continuously evolving project since 2017.

A committed educator, she teaches improvisation and dance to diverse audiences including children, adults, elderly, and people with disabilities. She has taught at Théâtre de Sévelin, La Manufacture (as assistant in the HEARTS project), and Lieu Commun in Renens.

In 2025, she continues her work with *Ballade Assise* and *Une Danse Ancienne* as part of the Fête de la danse, as well as a research project at La Manufacture exploring the connections between voice and movement: *Les voix du mouvement dansé*. As a transversal artist, she questions the boundaries between artistic practices, social engagement, and spaces of transmission, while pursuing a sensitive exploration of bodily memory and shared gesture.

## LA COMPAGNIE En Cie d'Eux

The association En compagnie d'eux (En Cie d'Eux) is a contemporary dance company founded in Lausanne in 2014. Natacha Garcin and Marie-Elodie Greco are engaged as associate choreographers and artistic mediators in most of its projects. The company is particularly (but not exclusively) committed to creation and mediation aimed at young audiences. It favors a multidisciplinary language accessible to a wide audience, with creativity as the foundation of its research. The company adheres to Good Practices (SSRS and Vaud-based Companies) to promote sustainable and ethical development of its activities. It has three Swiss creations to its credit:

Cap sur Oqaatsut ! and OrigamiiiZ (2021), and T·R·U·C (2025).

It also offers dance projects in schools.

### **ARCHIVES**

**2021 OrigamiiiZ, by Natacha Garcin et Marie-Elodie Greco**

**Performance and workshop - young audience from 18 month old with the support of the AVDC (Association Vaudoise de Danse Contemporaine)**

**Residency support : Dansomètre, l'Abri, Oriental Vevey, Clabo Vevey**

**Anne-Marie Lendi for set design and Benoît Renaudin for live music. This piece has been performed around fifty times and continues to tour.**

### **Upcoming performances :**

Théâtre de la Tournelle : samedi 6 septembre 2025

Zeuguaus Kutlure Brigue : mercredi 12 novembre 2025

Unités d'accueil de la petite enfance - Ville de Lausanne : 21 novembre 2025, 05 février et 05 mars 2026

### **Diffusions précédentes : (21/24)**

Fête de la danse : Lausanne, Fribourg, Bulle

Découvertes culturelles : Villes de Lausanne, Ville de Fribourg

Festivals : Orb'estival - Bibliothèque d'Orbe/ Festival les Bobines de Valency / Youngdance festival de ZUG – Bibliothèque de Zug/ Fête de la danse : Gland – Rolle – Morges et Lausanne / Festival Zig-Zag - Ouest Lausannois

Bibliothèques : Jeunesse de la Ville de Lausanne/ Epalinges/ Bibliothèque du Haut-Talent à Froideville

Musée de Charmey – Fête des 30 ans de la Triennale Internationale du papier

Théâtres : Equilibre Nuithonie dans le cadre de Café rencontre/ Le Pommier à Neuchâtel hors programmation pour une structure de la petite enfance.

Etablissements primaires et secondaires : Bussigny (VD)/ Collège Elisabeth de Portes – Crassier / L'Ecoline - St-Sulpice, Collège de Prilly

Maisons de quartiers Chailly à Lausanne, Auberge des Vergers à Meyrin

### **2019-2021 Cap sur Oqaatsut ! created by Natacha Garcin**

Project selected by RESO to participate in a choreographic laboratory  
Theater programming :

Oriental-Vevey / Le Pommier in Neuchâtel/ Le Galpon in Genève / Festival  
ZIG ZAG Ouest Lausannois/ Maison de quartier de Chailly in Lausanne

### **2013 “L’Absence d’A” created by Natacha Garcin**

Quarts d’Heure du Théâtre Sévelin 36

### **2006 “Récréation Chorégraphique” created by Natacha Garcin**

Participatory show for young audiences created at the Théâtre de l’Etoile du  
Nord, then toured schools and dance festivals

### **« Danse à l’école » Projects : Marie-Elodie Greco et Natacha Garcin**

2023-2024 Collège Elisabeth de Portes, Crassier - 7 classes

2022-2023 Ateliers de découverte – Collège Elisabeth de Portes, Crassier - 10  
classes / Collège d’Oron Palézieux - 6 classes

2017-2018 Collège de Bussigny - 5 classes

2025 Collège de Montoie, Lausanne - production of a multidisciplinary show  
for the school's 75th anniversary -18 classes



## **MEDIATION around T.R.U.C: a collaboration with the collective PERSONA GRATA**

The mediators of the collective PERSONA GRATA invite the public to discover the world of dance through performances or workshops.

### **In the lobby**

The mediation for T.R.U.C is first centered on exploring objects as well as the memories and imagination they may evoke. Spectators approach the performance by immersing themselves in the sensory and physical universe experienced by the dancers and are encouraged to create connections between the choreographic work and their everyday lives. After the show, a moment of exchange around the objects used on stage offers the opportunity to open a dialogue between the artists and the audience.

### **The one-hour workshop**

The practical workshop offered around the piece T.R.U.C gives participants the chance to dive into the artists' creative process and experiment in movement with some key stages of the creation.

Mediator Joëlle Dumas carefully observed rehearsals to design this workshop. She invites participants to discover these T.R.U.C.s, to be inspired by the stories they tell us, and to express these emotions through movement.

This mediation allows participants to engage more intimately with the universe of the piece and also to be introduced to the creative tools of contemporary dance.

### **The collective PERSONA GRATA**

The collective PERSONA GRATA was founded in 2019 by dancer Joëlle Dumas and brings together professional artists committed to cultural mediation built on original creative processes. The collective values individuality and diversity in everyone, whether artists or audience members. <http://www.collectifpersonagrata.org>

**The artists of the company En Cie d'Eux** have a strong connection to mediation work and can either take over these mediation activities or (co)develop new, more tailored approaches in collaboration with the host venues.

### **After the performance**

Audience members enjoy spending time together exploring the installations. This is also a special moment for sharing—some children are unfamiliar with the objects, while adults feel nostalgic about certain ones. It becomes a moment of genuine connection and exchange.

**A video can also be shown in the lobby** : Bêtises Magnifiques is the second project of 1951 Hors les murs. For this edition, the association 1951 collaborated with actress Sarah Anthony and the Oriental-Vevey to create an artistic project with participants from the FIP employment program.

This video, which echoes the creation of the performance T.R.U.C, was made during an intensive week-long residency that marked the culmination of the weekly workshops held at the Oriental. A living testimony to this collective experience, it can be displayed in the theater lobby throughout the run of the performances.

