



EUPHORIA

Press Review

by Caroline Breton

Mars 2026

Owls are awesome! with Caroline Breton



fff

The nighttime scenes crafted by Caroline Breton and Olivier Muller are brimming with character, elegance, and an elusive charm. EUPHORIA radiates warmth and a compassionate perspective on life, infused with just the right amount of humor to bring a delightful zest to the experience.

Un Fauteuil pour L'Orchestre

Owls are wonderful! Those depicted at night by Caroline Breton and Olivier Muller are full of charm, grace, and a certain je ne sais quoi. These night birds, motionless and like two white ladies in a formal French garden, appear to us in a delicate perspective. In the twilight, their matryoshka-like forms come alive with striking visual ambiguities: one rises imperceptibly until it appears much larger than its neighbor, a mischievous levitation of appearances. And while the two gossips—or companions, at this stage they are genderless—assert their placid good nature in a minimalism that suits their unified, somewhat awkward, plumb lines, their agile and timid feet become the conduit for their expressiveness. We were familiar with the games of hands, the games of villains; we are delighted to discover the games of feet, the games of zeal! With Caroline Breton, the body becomes an envelope, a form, a sign; movement is made of the same fullness; exteriority and interiority merge as in burlesque cinema and offer a greater legibility of the world.

EUPHORIA presents itself in the guise of its hosts, drawing our anthropomorphic gaze to two animal figures. But very quickly, shedding their shells like chrysalises, they become a man and a woman of flesh and blood, a feather duster in their mouths, continuing their secret conversation before our eyes without interruption. The brilliance of this work lies in having shifted its figures from animal to human without completely severing their lineage, so that we come to contemplate these two with the eyes of a La Fontaine fable. And it is indeed the habitus of Western man and woman that emerges, in a playful and Bourdieusian way (not afraid to use the term): their relationship to their bodies, their romantic relationships, their narcissistic bearing, sometimes bordering on imbalance.

Caroline Breton and Olivier Muller, dressed sportily like Ken and Barbie, gym queen, fluorescent colours galore, pink and lemon yellow, ultra-bright smiles, curiously hybridize two species that we thought were antinomic: the feathered bird, in its most natural state, and the aerobic gym enthusiast, in its most cultural state.

It is this friction between distinct worlds, this blending of genres, that produces this delightful fireworks display, this aptly named euphoria of life. While there is a moral perspective, since there is indeed a step aside, there is no moralizing or judgment; on the contrary, EUPHORIA distills kindness and a loving gaze upon the world, with just enough humor to lightly poke fun at things.

While the play impresses with its precise writing, its perfect rhythm, its inventiveness, and its ability to recycle pop culture without succumbing to it—from Julio Iglesias to techno—it captivates from beginning to end with the exquisitely nuanced performances of its two creator-performers, who operate from the same vantage point of exposure and transparency as the clown.

These two vibrant and unconventional characters will have particularly illuminated the darkness of our night.

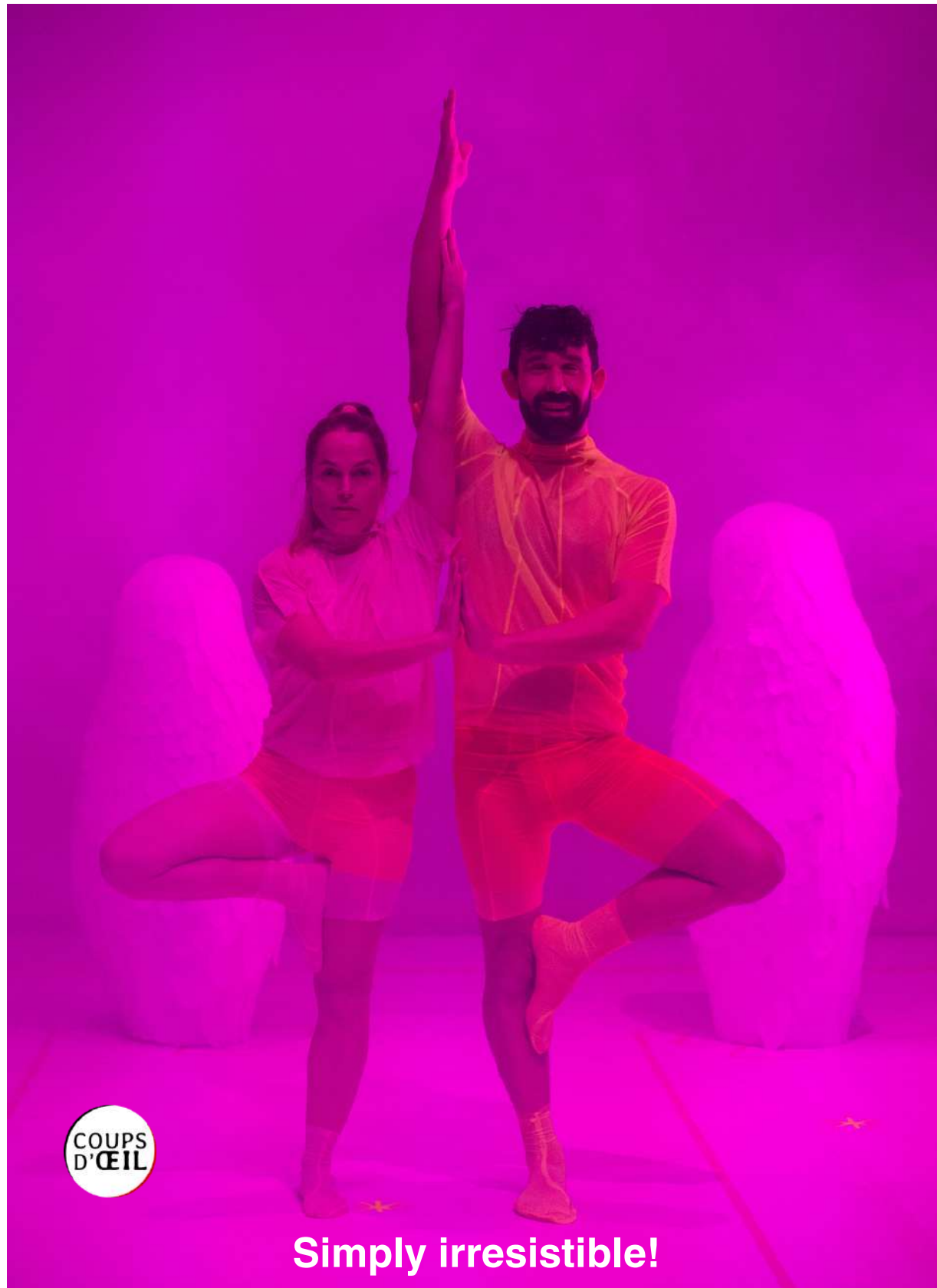


Read the article directly
Un fauteuil pour l'orchestre

<https://unfauteuilpourlorchestre.com/euphoria-choregraphie-de-caroline-breton-a-lettoile-du-nord-paris/>

Nicolas Thévenot
March 10, 2025

EUPHORIA, plus chouette la vie! with Caroline Breton



Simply irresistible!

Created at the Immersion Danse festival at the Étoile du Nord, Caroline Breton's second piece charms with its whimsy. It's hard not to be swept away by the irrepressible energy of this half-human, half-volatile duo!

The experience of live performance is perhaps akin to the awe we feel in nature. You don't need to be particularly knowledgeable about botany or zoology to perceive the beauty of the world. You simply need to be curious, attentive to your feelings, and observant of what unfolds before your eyes. What's the point of trying to understand everything?

This is perhaps what these two generously proportioned owls (magnificent costumes inspired by the work of visual artist Andreas Senoner), curious, immaculate roly-poly toys, invite us to do as they move in the twilight at the beginning of Euphoria. Gently, they come to life, gaining height through a skillful elongation of their legs.

Emerging from their feathered shells, a duo in very 1980s neon outfits announces a completely different atmosphere, more vibrant and pop. A gentle madness fills the stage. From minimalist, the choreography flirts with acrobatics and becomes more demonstrative, bordering on kitsch. Caroline Breton and Olivier Muller multiply acrobatic and gymnastic figures, combining them with exaggerated facial expressions (wide eyes, heart-shaped mouths, slightly forced smiles), which are simply irresistible.

The absurdity intensifies, especially when the two performers decide to vocalize. The connection between the wise birds and the eccentric living beings isn't easy to grasp, but from this strangeness arises the whimsy of this piece and its undeniable charm. The joy spreads far beyond the stage. **The title of this finely written, rhythmic, and inventive piece then takes on its full meaning.**



Read the article directly
sur Coups d'œil

<https://coupsdoeil.fr/2025/03/euphoria-plus-chouette-la-vie/>

Claudine Colozzi

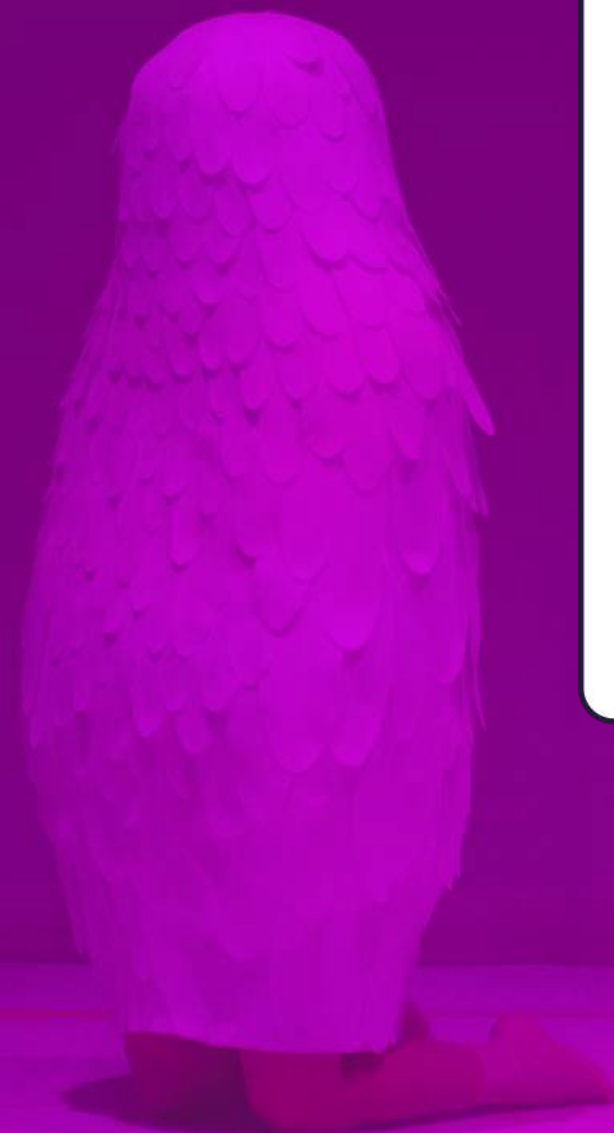
March 22, 2025

EUPHORIA

Training in living

cult.
news

Surprising in its freshness and vitality!



After exploring "what drives us" in her previous piece, *De Natura Rerum*, and "the need for community," Caroline Breton seeks to explore the various manifestations of the life force in *Euphoria*, which premiered on March 5 and 6, 2025, at L'étoile du nord. Through spectacular acrobatic feats, a fluorescent color palette, and diverse musical landscapes, Breton and her stage partner, Olivier Muller, invite the audience to rediscover a sense of wonder through movements and sounds inspired by nature.

Sculpting the living, singing of death

Living sculptures or the dead who take possession of a feathered shell (Chloé Bellemère) to haunt those who happen to be there, ready to listen to their lamentations. We don't know for sure yet, but we let ourselves be carried away by the dark, repetitive footsteps of these creatures for whom all possibility of vision is obstructed. They (perhaps) don't see us, but they sing to us and enchant us. The apparent inability to see never leads to confusion or hesitation; on the contrary, it challenges the gaze of the spectators already drawn into a process of deciphering the identity of the "two half-owl, half-human figures." In the same vein, the feathers also reveal no fragility whatsoever, for the structure to which they are attached seems to give them an infallible solidity.

And yet, this strange form of life comes to an end, as foretold by the lyrics of the ditty *Diabolo*, sung in the 70s by Brigitte Fontaine and Areski Belkacem: "I will die near a spring / that I would not have loved / I will die in a race / Where I would not have moved / [...]"

"It's the very wicked song/ that the devil gave me." A noisy fall and it's all over for the singing owls, who shed their ornithological guise only to reveal themselves in a different light. Birdsong and whistles spread across the stage, where nothing else draws attention except the performers' voices. Voices that evoke both smiles and wonder, a concept at the heart of Caroline Breton's dramaturgical intention, inspired in this approach by the reflections that the American biologist Rachel Carlson develops in **The Meaning of Wonder**.

J(oy)eux érotiques

The foray into this unique vocal work provides a smooth transition between the somber poetry of the beginning and the more dynamic and vibrant unfolding of the performance that follows. We now discover human beings who remain nonetheless influenced by their "previous life" as owls, but are far more physically flexible, having shed their feathered shells.

Read the article directly
sur Cult.news



<https://cult.news/scenes/sentrainer-au-vivant-euphoria-de-caroline-breton-au-theatre-lettoile-du-nord/>

Beatrice Lapadat

March 10, 2025

A flexibility that spares no expense in its means of expression: dressed in athletic training gear—orange capris, light blouses, and boldly colored socks—Caroline Breton and Olivier Muller lean on each other, jump, twirl, and create tensions fertile ground for choreographic development in terms of balance and endurance. We thus see "euphoria" at work in its etymological sense: "the strength to carry, to bear." The lightness of their smiling faces contrasts with the robustness of the acrobatic figures they execute on a terrain that is both playful and erotic, while we listen to a languorous hit by Julio Iglesias, "Il faut toujours un perd" (There Always Has to Be a Loser), rearranged by Benoist Bouvot.

It is at this stage of the performance's development that a certain ambiguity begins to emerge regarding the dramaturgical intent. For if there is indeed eroticism between these two mischievous beings, it is suggested in such a childlike way that it is unclear whether we are experiencing a full-blown ironic plunge or whether this encounter should be understood as an explosion of the vital force that animates us and that Caroline Breton places at the heart of her project. The insertion of a song as sentimental as Iglesias's only increases this ambiguity: should we laugh fully as living beings capable of tenderness and absurdity, or should we seize upon it as a means of distancing ourselves from the somber notes that define the beginning of the performance? Funny, sexy, hot, playful, innocent, loser—these are all hypostases that parade before the spectators' eyes without us being able to firmly anchor ourselves in any one of them during this sequence of erotic gymnastics.

Strident and Exuberant

It is in the chromatic treatment that we notice a stylistic and conceptual audacity that should not be overlooked. The lighting (Charles Chemin) and costumes (Chloé Bellemère) dare to highlight the power of fluorescent colors, using codes reminiscent of the 80s. This is done without, however, breaking with the rather minimalist aesthetic quests announced at the beginning of the show through the "pinkish white" feathers: although the setting seems to shift towards a gym, the connection with the energy of life is always maintained. Introducing pastel colors onto a stage where the performative action begins with a refrain of tragic overtones is indeed a gesture that fits perfectly within the rhetoric of the show.

If "European tradition opposes ontology to kitsch" (Dominique Château), this work proposes a perspective that transcends binary stereotypes: when we embrace life in all its morphologies, textures, fluids, and colors, can we still be within a measured and calculated "good taste"? Can the wonder at the metamorphoses undergone by the mineral, the vegetable, and the animal allow itself to be shaped by the injunctions of a harmony artificially fashioned by social rules?

Despite the urban vibes, Caroline Breton and her collaborators find, through the evocation of garish colours and fluorescent plays of light, a way to articulate the continuity of this dialogue with life, between the poetry of dark forests and pop frenzy, the two awakening a "devotion to life" (Agnès Martin) which hardly weakens during the 50 minutes of dance.

Surprising in its freshness and vitality, Euphoria traverses both an imaginary world akin to expressionism and pop-urban forms to evoke the momentum so dear to Caroline Breton. Ultimately, there's nothing more delightful than seeing blind owls sing of their own death, dance, perform gymnastics, and flirt with the erotic in order to pay homage to life.



EUPHORIA

*a meticulously
choreographed routine*

Euphoria is much more than a simple illustration of this feeling; it is a celebration of life, of joy, of pleasure, and of rediscovered carefree abandon. How good it is to feel alive.

What would life be without euphoria? Caroline Breton and her partner Olivier Muller will unveil a meticulously choreographed performance to answer this question. Between popular songs and a soundscape, their owl shells will quickly give way to humanity in all its whimsy on a stage defined by orange and yellow reflective strips. Their brightly colored costumes, reminiscent of the 80s—a decade defined as lighthearted, joyful, and colorful—contribute to a certain lightness of spirit.

And so begins a series of scenes where the ridiculous sometimes borders on the wondrous. Our two performers are inseparable, and their exaggerated eyes and smiles create a feeling of well-being and total abandon.

Is this the path to experiencing euphoria? Judging by the sheer joy our two protagonists are having, it certainly seems so. This shared feeling of exhilaration, expressed through various poses and games (particularly their absolutely madcap owl dialogue and their figures worthy of a figure skating competition), boils down to acting as one wishes, provided it's in the right direction, as sung at the beginning of the show by our two owls, in order to achieve it.

Euphoria is much more than a simple illustration of this feeling; it's a celebration of life, joy, pleasure, and rediscovered carefree abandon. How good it feels to be alive.



Read the article directly
on Ouverts aux Publics

<https://ouvertauxpublics.fr/vu-aux-hiveromomes-le-petit-chaperon-rouge-et-euphoria-en-mode-contemporain/>

OUVERT AUX
PUBLICS

Laurent Bourbousson
February 15, 2026

EUPHORIA



"EUPHORIA", a choreographic conversation between two beings that are half-owl, half-human, explores the meaning of life. Between poetry and absurdity, their exuberant dance reveals the beauty and the derisory nature of existence.

From the very first minutes of "EUPHORIA," I found myself confronted with a spectacle that was both disconcerting and fascinating. Two figures discover each other, observe each other, challenge each other, in a dance that oscillates between acrobatics and ritual. What could have been just a children's game gradually transforms into a reflection on existence.

There is something profoundly theatrical and sensory in this conversation between philosophical birds. Each movement, each posture seems to revisit codes familiar to me—from voguing to acrosport—only to subvert them and create something else entirely. I felt a strange balance between the comic and the sacred, between naivety and gravity, as if the piece constantly wavered between the burlesque and the metaphysical.

And then there is the fascinating role of the owl: observer of the world, but also of itself, as if witnessing its own metamorphosis. Through these bodies in motion, we traverse all the stages of life. The audience laughed, sometimes embarrassed, at the strangeness of certain scenes, and yet, everything made sense in this collective euphoria.

"EUPHORIA" was a luminous and unique experience that questions our way of being in the world.



Read the article directly VIVANT MAG

<https://vivantmag.over-blog.com/2025/03/euphoria.html>

Louna Flosi
March 22, 2025



EUPHORIA by Caroline Breton Between Impulse and Artifice

The word euphoria comes from the Greek eu – “good” – and phérein – “to carry”: to be well carried, carried by an uplifting impulse.

But what exactly carries us?

A vital force shared with all living things, or a collective construct that gives us the illusion of a world in harmony?

Are we driven by a shared impulse with life and our ecosystems, or by the image we create of this communion?

Is euphoria a state of connection, or a normative intensification of our own world?



C'it is in this interstice that Caroline Breton's Euphoria, presented at the 2026 Hivernales festival, is situated. The choreographer stages two figures, half-human, half-owl, moving on an almost bare stage. The imposing costumes alter the kinesphere, shift the balance, and expand the volumes. Enclosed in their costumes, the dancers move almost blindly, guided by fluorescent markings on the floor. In contrast to the owl—whose night vision is remarkable, despite its limited perception of color—the piece presents a constructed blindness. This deprivation of sight, both a technical constraint and a dramaturgical choice, introduces a subtle unease: something moves forward without fully seeing, driven more by impulse than by lucidity.

Something of the “bird state” surfaces without ever becoming the structuring axis of the work. Very quickly, the bodies shed their costumes, and human virtuosity—pop, technical, spectacular—reasserts itself. The transition is clear. Where we thought we were entering a lasting perceptual shift, we find ourselves instead in a deliberate, codified, performative gestural language.

This shift perhaps constitutes the heart of the project: where does the euphoria lie? In the experience of moving toward the non-human or in the aesthetic intensification of our own constructs? In the sensitive relationship with the living or in the collective energy produced by the performance itself? The scenography accompanies this shift. The opening moments promise a dialogue with microcosms, a subtle listening to life. Gradually, the light intensifies, the space becomes charged with effects and images. Wonder becomes visible as a device. We witness the creation of an intensity.

And it is here that a broader, almost political, ambivalence emerges. Euphoria, in its psychological sense, can refer to a state of exaltation where the perception of reality is amplified, even slightly disconnected. It can be a vital impulse, authentic joy, but also the construction of an idealized image. Through its pop and virtuosic aesthetic, Euphoria seems to play precisely on this boundary: a celebration of life and the production of a brilliant, seductive surface, almost devoid of emotional depth.

The piece could then be seen as a childhood game: imitation creates images without requiring psychological identification. The figures are there as surfaces to inhabit or project onto. Nothing is imposed, nothing is dramatized. This lightness, by turns dynamic and vulnerable, acts as much as a driving force as a point of weakness.

The sound design reinforces this ambiguity. Between songs drawn from pop culture and reminiscences or elaborations of owl language, the auditory landscape oscillates between familiarity and strangeness. It questions what makes noise, what soothes, what subtly stimulates, or what tips toward excess. In this friction between human and non-human codes, the coexistence of species becomes perceptible, but without any overt hierarchy.

One inevitably thinks of Merce Cunningham's Beach Birds. Where Cunningham constructed a meticulous, almost calligraphic observation of the bird figure, alternating stillness and fluidity with meditative rigor, Caroline Breton adopts a more fragmented and playful approach. For her, the “bird” is not a profound state but an alternative apparition, an image that engages in dialogue with human presence without ever dissolving it. The comparison illuminates the piece's premise: to create tension between human and animal bodies rather than seeking their complete fusion.

This orientation also sheds light on the acknowledged reference to biologist Rachel Carson's book, **The Meaning of Wonder**. Where Carson invited a sense of wonder rooted in the patient observation of the natural world, **Euphoria** transposes this notion into a surface aesthetic, amplified, almost superhuman. Wonder becomes a stage energy rather than a contemplative experience. It doesn't plunge in, it circulates.

This shift is not isolated in the choreographer's career: it extends an existing exploration while subtly altering its direction. **Euphoria** follows in the footsteps of Caroline Breton's work. In **De Natura Rerum**, her previous piece, the vital impulse unfolded as a shared flow: breath, voice, and plant life composed a common environment where the human seemed to be traversed rather than central. With **Euphoria**, this relationship to the non-human shifts. Life no longer appears as an immersive continuum, but as a figure that we adopt, imitate, and display. The shift from a state to an image marks a significant turning point: cohabitation is no longer an experience of a shared fabric, but a tension between the animal surface and the persistence of a human centrality.

What remains for the viewer is not an answer, but a stance. Are we carried by a shared impulse with life and our ecosystems, or by the image we construct of this communion? Is euphoria a state of connection or a normative intensification of our own world?

The piece does not impose a conclusion. It maintains this in-between space, where we can simultaneously let ourselves be carried along, reflect, and observe what sustains us.



Read directly the article
on Ouverts aux Publics

<https://ouvertauxpublics.fr/vu-aux-hiveromomes-le-petit-chaperon-rouge-et-euphoria-en-mode-contemporain/>

**OUVERT AUX
PUBLICS**

Iliana Fylla
February 15, 2026

EUPHORIA

by Wilson le Personnic

DE NATURA RERUM, création 2021 (Quartet)
Press Excerpts

Caroline Breton's "The Rite of Spring" at the Théâtre de la Scierie

"We had the pleasure of discovering De Natura Rerum, Caroline Breton's funny, beautiful, and intelligent show. This exploration of nature naturally includes humans, considered in this piece as fairies without gender or stereotype. Brilliant and glittery."

Toute La Culture
Amélie Blaustein Niddam

A Show of Living Consciousness

"In an almost bare setting, we encounter strange beings, as if immersed in an ancestral Eden, a dream of plants, minerals, and animals. The dancers resonate through their movements and create sensitive forms."

Toute La Culture
Margot Wallemme

Avec son énergie vitaminée et son sens du rythme, EUPHORIA déploie une danse joyeuse et colorée, qui entraîne le public dans une traversée aussi ludique que réjouissante.

Presentation of the show by Wilson Le Personnic

Two hybrid figures, half-owl, half-human, shed their feathered shells to become acrobats. From shadow to light, from restraint to explosion, *EUPHORIA* unfolds a lively and burlesque dance that celebrates vitality with humor, tenderness, and infectious exuberance.

In *EUPHORIA*, Caroline Breton and Olivier Muller explore metamorphosis as a driving force for play and wonder. A playground of invention where acrobatic feats, humor, and pop gymnastics collide, the piece unfolds in a profusion of vibrant colors and gestures. A dance full of surprises emerges, blending acrobatic virtuosity, fantasy, and a burlesque spirit.

On stage, bodies carry and support one another, reconnecting with the original meaning of the Greek word "euphoria," the strength to carry and bear, but also with its modern meaning: an intense feeling of well-being. With its invigorating energy and sense of rhythm, *EUPHORIA* unfolds a joyful and colorful dance, drawing the audience into a journey that is as playful as it is exhilarating.

Short version

Two hybrid figures, half-owl, half-human, shed their feathered shells to become acrobats. From shadow to light, from restraint to explosion, *EUPHORIA* presents a lively and burlesque dance that celebrates vitality with humor, tenderness, and infectious exuberance.

Choreography • Caroline Breton
Performers • Caroline Breton & Olivier Muller
Sound design • Benoist Bouvot
Lighting • Charles Chemin
collaborator • Agathe Vidal
Costumes & choreographic objects • Chloé Bellemère
Lighting collaboration & stage manager • Simon Gautier
costumes • Alexandra Sebbag
production • groupe Karol Karol



[ITW PORTRAIT] Caroline Breton, of body and mind



© Chloé Bellemère

Caroline Breton presents Euphoria, a piece about wonder, as the closing performance of the Festival + de genres at Klap Maison pour la Danse. An interview follows.

If you've already crossed paths with Caroline Breton here, it was at the Avignon Off Festival at La Scierie in 2023. There, she and her company, the group Karol Karol, presented *De Natura Rerum*, her first piece, about "the need to build community." Her company is based between Paris and the Luberon region. Her native South of France is her anchor. She particularly loves its light in all its nuances. And if we had to define her, we would readily say that Caroline is radiant.

Caroline Breton: Raw Curiosity

Curious about everything around her, this graduate of ERACM, preparatory classes for the French competitive entrance exams to the Grandes Écoles (Hypokhâgne and Khâgne classique), and holder of a Master's degree in Literature, worked as a theater and dance performer for 15 years, notably for Robert Wilson and Marco Berritini. Today, she is finally embarking, we might add, on the choreographic adventure with her company.

She moves forward confidently, along with her team, as her loyal collaborators return project after project. "It's a bit like a small family. Knowing each other allows us to go further together; it's a human and friendly adventure," she emphasizes. "I am developing, very humbly, a single work with the people who are part of my artistic galaxy. It's quite pleasant to work in the same worlds where we share the same research."

For her creations, Caroline and her team cultivate their minds. The processes of writing, research, and gathering necessarily involve a corpus of source books, visual references, and bibliographical material.

Euphoria, a Field of Exploration

For *Euphoria*, her second creation, which will premiere at Klap on Saturday evening, everyone involved worked from the book "The Meaning of Wonder" by Rachel Carlson, the American marine biologist and environmental activist, conducting research into ecofeminism and philosophy.

"I discovered Rachel Carlson's book, and the title resonated with me because I naturally have an affinity for this ability to capture those sometimes fleeting moments of enthusiasm, of inspiration, without being spiritual or religious." These powerful moments, where we feel particularly alive, are akin to wonder, a magnificent capacity found in children but from which adults tend to distance themselves.

For Caroline, the key is to have the ability to rediscover it and experience that state again. "My approach as an artist lies within this field. I work with my team to find this path and then, if possible, to share it, offer it, and pass it on in the workshop."



Read directly the article
on Ouvert aux Publics

<https://ouvertauxpublics.fr/itw-portrait-caroline-breton-de-corps-et-desprit/>



Laurent Bourbousson

March 21, 2025



© Olivier Muller

Chouettes alors !

The audience will be introduced to two owls in this new work. "It's a choreographic and sonic conversation between two owls about the meaning of life," explains the choreographer. "I wanted to bring out the whimsical and fantastical side of this question. While there's improvisation, everything remains very scripted. Chloé Bellemère has envisioned a visual and aesthetic journey. This work is enhanced by the lighting design of Charles Chemin, co-founder of the company, co-director, and dramaturg for Robert Wilson."

"I wanted the half-owl, half-human duo on stage to be part of very serious written material, while also being aware that it can be quite funny because we are living beings capable of laughter." Wonder, listening to the other, the idea of the double without truly being one—these are the driving forces behind Euphoria. "With Olivier Muller, we explore this figure of the double, even though he's 1.80 meters tall and I'm only 1.60 meters (laughs)."

These strange owls probe souls in a discussion about life. There is astonishment in this dialogue that develops between the two performers. And this astonishment, which we also find in the work of composer John Cage, is dear to the choreographer's heart.

Caroline Breton explores all facets of life in her work. She listens, sees, feels the world pulsating in her ears and watches it evolve before her eyes. From motherhood, she retains a strong desire to share her knowledge and support her performers in her future creations and research.

The choreographer invites you to follow the thread of life, life in all its fullness. The life of simply being in the world with eyes wide open to feel the rustling of everything around you. And in these times, we need that more than ever. So, come and be amazed by **Euphoria!**



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<https://ouvertauxpublics.fr/itw-portrait-caroline-breton-de-corps-et-desprit/>

**OUVERT AUX
PUBLICS**

Laurent Bourbousson

March 21, 2025

BIOGRAPHY

Caroline Breton is a choreographer and performer.

After studying philosophy and completing a double degree in dance and piano, she joined ERACM, where she launched an artists' collective whose work was presented in National Dramatic Centers (CDNs). A performer for renowned figures such as Robert Wilson, Marco Berrettini, Christophe Haleb, and Simone Forti, she founded the group Karol Karol with Charles Chemin. They conceived a series of danced portraits, *I Hope* (2019) and *Figures* (2022), at the Ménagerie de Verre and the Watermill Center.

In 2021, she created the dance piece *De Natura Rerum* at La Pop Paris, Plastique Danse Flore in Versailles, and at the Festival d'Avignon, the first part of a trilogy exploring the concept of **élan vital**.

In 2023, she was awarded the Beaumarchais-SACD Foundation's dance writing grant and the Watermill Center's residency program for *EUPHORIA*, a duo on the meaning of wonder created in March 2025 at L'étoile du nord in Paris and now on international tour. She is currently developing a trio, *AGAPÉ*, on the power of friendship, which will premiere at the Atelier de Paris – CDCN in March 2027.

Her work, presented in France and the United States with major support including from the French government and the DRAC Île-de-France, Île-de-France Region and the Caisse des Dépôts, celebrates vitality through spirited, burlesque dance that blends humor and tenderness.

Selected for the Institut français's "Dispositif Mouvements 2026" program, her pieces will be toured in the US & Canada in 2027–28.



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Spedidam



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