



# INTENTIONS

Gravity is not only a physical law: it is a myth, a limit we challenge every day. *Terre 1*, the name given to the Moon within our satellite classification systems, is a performance where dance and visual arts intertwine to question our relationship to the ground, to failure, and to verticality. On stage, Thibaut Eiferman embodies an athlete of exhaustion. His movements, repetitive and precise, oscillate between struggle and surrender, as if each fall were an attempt to discover a new way of standing upright. Around him, three monumental canvases by Alice Vasseur trace the stages of a life, becoming both set and dance partners. The collaboration between the two artists gives rise to a new language, somewhere between physical performance and poetic reflection.

A multidisciplinary project, *Terre 1* was developed through the artists' residency at the Cité internationale des arts, in partnership with the Académie des beaux-arts, as recipients of the 2023-2024 program. Two formats are proposed: a 15-minute site-specific version, already presented in Paris (at Espace Commines and Galerie Lazarew in Paris), and a 30-minute stage version.

This encounter emerges from the paradox between dance — movement — and painting — stillness. Together, the two artists carve out a space where choreographic and pictorial gestures continually influence one another, generating both momentum and suspension. Choreography and painting take shape through each other.



# STAGE DIRECTION

## **The Origins of Movement**

A dancer emerges from one of three suspended canvases, wearing a costume that blends into their colors: the painting comes alive, the canvas takes on flesh. Stillness shifts into the living. His gestures repeat themselves, stubbornly searching for a vital movement, yet the frame of the canvas restrains his momentum. The foundations of the piece are laid: attempt through repetition, perpetual activity, the tension between stillness and movement.

## **Discovery and Weight**

Little by little, he explores the space and the surrounding canvases, each one shaping his gestures. The weight of a painted hand at the center of the triptych draws him toward the ground: he resists, discovering gravity and the density of his own body. What was once strength becomes release, then surrender. The images awaken within him breath, exhaustion, and humanity.

## **Falling Made Light**

His repeated falls pull him into an inner volcano, leading him to the edge of a near-death experience. In this burning stillness, a child's voice emerges: "I walk, I jump, I fall." It reminds him of the human condition, but also of play. Through it, he discovers rebound, resilience, and the lightness of movement reborn. The third canvas lifts into the air, freeing the space.

## **Point of Balance**

At last, the dancer finds rest. His fatigue resonates across the stage. The canvases become set, flag, bed. He folds them, transforms them. On a canvas used as an imaginary treadmill, he runs in place, oscillating between freedom and confinement.

This dreamlike journey confronts imagination with reality: an epic of the body in search of grounding, where walking, falling, and jumping become the essential gestures of being alive.

**TEASER**

# SCENOGRAPHY

Three large fabric paintings are suspended on stage.

These imposing works capture stillness, evoking the altarpieces and triptychs of churches. They represent the fundamental forces to which human beings are subjected: gravity, society, and the temporality of life. These unavoidable forces impose a rigid framework.

The canvases assert themselves through their warm colors: shades of yellow, orange, and red, contrasted by the dark trace of a hand or a head. The body floats, burns, and dances within the blazing space of the paintings.

Faced with this oppressive stillness, the dancer searches for his place. Through movement, he attempts to reverse these forces, challenging the established order.

Light and stage technology intervene to reveal and animate the canvases, bringing them to life by transforming them into material to be played with and manipulated as an attempt to change the rules of the game.

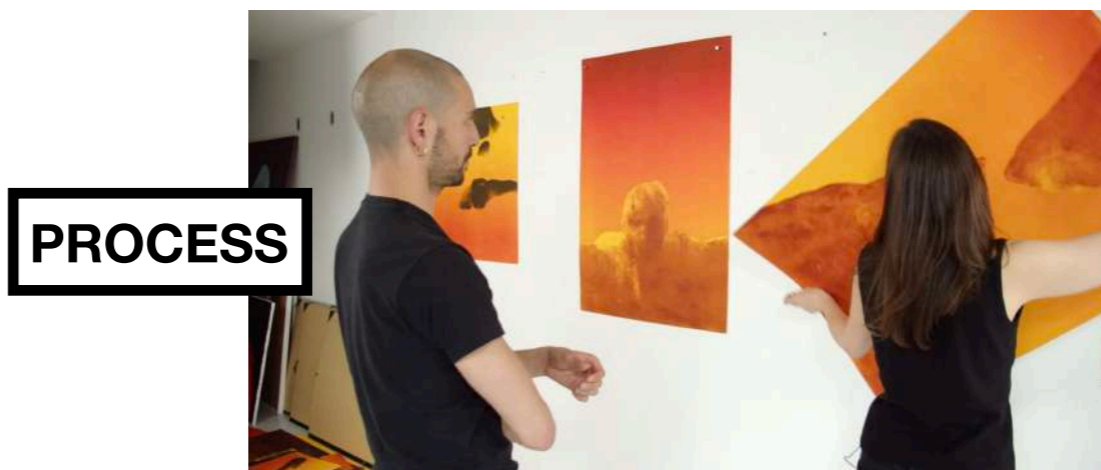
Together, dance and scenography create a world in which gravity is reversed and where the human being defies the immutable laws of nature.

# MUSIC

Different registers intertwine. A distant, melodic strain of classical music is disrupted by the sounds of the earth: tremors, impacts, falls. The gentle melody reverses, played backwards, just like the dancer's gestures: the earth turns over, and with it the sonic and physical space.

Then the child's voice emerges: "I walk, I jump, I fall." The phrase repeats itself, gives way to laughter, then becomes insistent, erupting at an increasingly frantic rhythm that the dancer attempts to follow. Clément Variéras' composition unfolds this voice between playfulness and authority, gradually moving toward an almost electronic soundscape. The sound of falling becomes a vital pulse.

Finally, a hymn sung by a cappella voices brings us back to the present, to objects, and to the desire to keep moving toward a reinvented elsewhere: "I'll fly away."





**Espace Communes**, *Visible. Invisible.* (collective exhibit and performance), Paris, France, 2024

# CREDITS

**DURATION** : 30 minutes

**CHOREOGRAPHY**: Thibaut Eiferman in collaboration with Alice Vasseur

**INTERPRETATION** : Thibaut Eiferman

**SCENOGRAPHY** : Alice Vasseur

**DRAMATURGY** : Agathe Vidal

**MUSICAL COMPOSITION** : Variéras

**LIGHT DESIGN** : Laurent Patissier

**COSTUME DESIGN** : Marylin Perrod

**PRODUCTION** : Compagnie Entity

**COPRODUCTION** : Ministère de la Culture DRAC Île-de-France, Fondation E.C.ART Pomaret, CCN de Créteil et du Val-de-Marne (Accueil studio), Pavillon Noir (Accueil studio), Cité Internationale des Arts x Académie des Beaux-Arts

**SUPPORT** : La Ménagerie de Verre, Micadanses (Accompagnement spécifique), Le Centre National de la Danse (CN D) Pantin, La Chaufferie (Résidence technique), KLAP Maison pour la Danse (Résidence de finalisation)

**REPRESENTATION** : Les Drôles de Dames (DdD)



# ARTISTIC TEAM



**Thibaut Eiferman** is a choreographer, dancer, and artistic director of Compagnie Entity. Of Franco-American origin, he began dancing with a classical training at the American Ballet Theatre School in New York. He later danced with Ballet BC, Ate9 Dance Company, and Batsheva Dance Company Ensemble. As a freelance artist, he has also performed with Compagnie Christian et François Ben Aïm, OD Works, and Ayelen Parolin.

He began his first choreographic project, *HHH*, in 2018. The piece received First Prize at the Machol Shalem International Choreography Competition in 2018 and the Critics' Prize at the Hannover Choreography Competition in 2019. It was also selected for Danse Élargie in 2020, became a laureate of the Groupe Gestes platform in 2021, and participated in the Groupe des 20 Théâtres en Île-de-France in 2023. The work has been presented in France (including Festival Paris l'Été), Turkey (Istanbul Fringe Festival), Lithuania, and Germany.

In 2024, he was selected alongside Alice Vasseur for the choreographic residency program at the Cité internationale des arts x Académie des beaux-arts to begin developing *Terre 1*. The piece is programmed for the 2025–2026 season at KLAP Maison pour la danse, L'Étoile du Nord, and at the Festival de Danse de Cannes for the 2026–2027 season. He is also a certified Gaga teacher. In 2020, he taught at the Opéra national de Paris. In 2025, he was invited as a guest speaker and teacher at the Centre national de la danse x Palais de Tokyo and at the Bourse de Commerce – Pinault Collection.

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**Alice Vasseur** lives and works in Paris. Through her monotypes and paintings, she explores the complexity of human experience. This complexity takes shape through the intertwining of forms — human/non-human, feminine/masculine — and the layering of ideas such as visible/invisible and inside/outside. The technique she favors is itself hybrid: monotype, a printmaking process resulting in a unique impression, situated at the crossroads of engraving, drawing, and painting. In her most recent monotypes, ambiguous figures emerge from monochrome backgrounds like composite sculptures, at once unsettling and reassuring.

Her work has been presented in several solo and group exhibitions, most recently at Galerie Lazarew and at the Maison des Arts de Bages.

Following the residency at the Cité internationale des arts x Académie des beaux-arts, where she co-created *Terre 1*, she became a permanent collaborator of the company. Alongside Thibaut Eiferman, she co-directs the staging and choreography. Her perspective as a visual artist brings an essential visual dimension to the work, made all the more valuable by the choreographer's presence on stage.

# THE COMPANY

Company Entity was founded in 2019 with the creation of the first short version of *HHH* and has since supported the evolution of Thibaut Eiferman's work. The company's artistic practice exists at the intersection of theatre, gesture, and dance. Through an accessible, personal, and highly physical dance language, Thibaut Eiferman seeks to weave connections between these different artistic forms. The redefinition of the body and its movement lies at the heart of his inspiration and choreographic language — a search to free the body from its lived experience and move toward something "essential."

Thibaut Eiferman continues to develop artistic research around objects, exploring how to animate stillness and questioning the relationships between objects and bodies. Through numerous workshops and residencies, he has developed a choreographic writing style that is both informed by his technical background and intertwined with theatrical elements.

The company continually strives to address the fundamental question: "What makes us alive?" Through this, it seeks to engage with universal themes that resonate with everyone, creating collective and inclusive experiences.



# PREVIOUS WORK



Groupe Geste(s)



## H H H (2023)

The hand, the heart, the head, and the unspoken transmissions that run through their constant activity. A reflective interplay engaging real and artificial bodies, dislocation and integrity, sensuality and mechanics, dance and visual arts. On stage, a mannequin, symbol of stereotype and norm, and three dancers question social pressures. These three pillars of the body evoke the contradictory injunctions of a civilisation obsessed with the ideal body, as well as a desire to return to something essential. Which intimate rules should we conform to? To conform, or to deform ourselves? An imaginary journey that blurs the boundary between object and person.

TEASER

FULL SHOW

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# CALENDAR

**2024**

February to June (4 months)  
**CITÉ INTERNATIONALE DES ARTS  
x ACADEMIE DES BEAUX-ARTS**  
Conception / Research

June (2 weeks)  
**LA MÉNAGERIE DE VERRE**  
Accueil studio

September to December (50 hours)  
**MICADANSES**  
Accompagnement spécifique

November to December (2 weeks)  
**CCN DE CRÉTEIL ET DU VAL-DE-MARNE**  
Accueil Studio

**2025**

June (1 week)  
**CENTRE NATIONAL DE LA DANSE (CND)**  
Residency

October (1 week)  
**LA CHAUFFERIE**  
Technical residency

**2026**

January (1 week)  
**PAVILLON NOIR**  
Open studio

March 18  
**KLAP, MAISON POUR LA DANSE (Marseille)**  
Final residency / Premiere

March 20  
**L'ÉTOILE DU NORD (Paris)**

July 10 - 20  
**FESTIVAL OFF D'AVIGNON / L'ATELIER**

November 29  
**FESTIVAL DE DANSE DE CANNES  
THÉÂTRE EN DRACÉNIÉ**

# CONTACT

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