

« elle brûle »

Solo choreographed by Suzanne Henry

All audiences – Duration: 30 min

Credits/cast

Choreography and performance Suzanne Henry

Choreographic assistants Margot Jude – Océane Lhomme

Outside eye Volmir Cordeiro – Zélia Sanchez – Yu Hsuan Chang – Jeanne Emeriau – Claire Audrain

Intern Ellena Henry

Physical trainer Cédric Lucas

Acoustic guitar Samuel Devin

Music composition Zoé Kammarti

Musical arrangement François Longo – Tamino Edener

Lighting design Sophie Lepoutre

Video capture and teaser Alexandre Lard

Partners

Delegated production 25/26 – Rencontres Chorégraphiques Internationales de Seine-Saint-Denis – FoRTE #8 laureate, program of the Île-de-France Region

Espace Pasolini – with the support of the Hauts-de-France Region, Tremplin program

Incubated artist for the 25/26 season with ACEAC

Hierjetzt Munich Dance Festival 2025 (Schwere Reiter, Tanztendenz)

Home for creation, movement and performance – Freezone Barcelona

Suzanne Henry

Dancer and choreographer

After training in classical dance at the Regional Conservatory of Boulogne-Billancourt, Suzanne Henry joined the Conservatoire National Supérieur de Musique et de Danse de Paris in 2019. There she obtained her DNSP and continued with the Master's program "*Dancer and Performer: Repertoire and Creation*," during which she explored the work of Noé Soulier, Boris Charmatz, Maud Le Pladec, and Xavier Le Roy.

In recent years, she has performed for Myriam Gourfink, Samuel Planas, Mathilde Monnier, Christine Armanger, and Simon Leborgne.

In June 2025, she took part in the *Deep Time* immersion initiated by explorer Christian Clot and the Human Adaptation Institute. For fifteen days, a group lived deep inside a cave in the Ariège region, participating in an experience outside of conventional time that radically reshaped their relationship to otherness.

Margot Jude

Dancer and choreographic assistant

Margot Jude began dancing at the Regional Conservatory of Toulouse before joining the Conservatoire National Supérieur de Musique et de Danse de Paris, where she trained in contemporary dance. In 2022, as part of her performance certificate, she presented, among other works, a solo created in collaboration with Ambra Senatore, director of the Centre Chorégraphique National de Nantes. The following year, she entered the CNSMDP Master's program "*Dancer Performer*."

Alongside her studies, Margot worked with Damien Jalet as part of the choreographic creation team for the film *Emilia Pérez* directed by Jacques Audiard. Since 2024, she has been performing for Samuel Planas, Mathilde Monnier, and Karima El Amrani.

Samuel Devin

Musician and poet

Samuel began his musical training in 2013 in several conservatories (Évreux, Torcy, Paris), first studying saxophone and later classical singing. Largely self-taught, he refined his practice in orchestras before joining a circus troupe, travelling on the road with jazz musicians, and taking part in numerous interdisciplinary projects bringing together storytelling, poetry, and music.

Since 2017, he has participated in three albums with Les Décontes—a collective of visual artists, storytellers, and musicians—and released an album under his own name, *Je chante par couverture*, in which he performs medieval poems as well as his own compositions.

Description and genesis of the project

At first, this solo was titled *Ils viennent nourrir les miens* (“They come to feed mine”), taken from a sentence in my thesis: “*From their own complexes they come to feed mine.*”

The first research phases for what would later become *elle brûle* began in 2024. I quickly started working with gestures that have passed through—and inhabited—my body over the past twenty years. I chose to use inherited, invented, and hybridized forms in order to reach a strong physical intensity.

During my studies, I was particularly marked by two repertory works: *Necessito, pièce pour Grenade* by Dominique Bagouet and *Set and Reset/Reset* by Trisha Brown. These landmarks of contemporary dance taught me the power of a written choreography as a way of going beyond form to reach something deeper. I wanted to learn how to handle silence in order to give relief and resonance to the music.

From these forms, a deeper layer emerged: an anger that has carried me for as long as I can remember. An anger toward everything people project onto a body—onto my body, onto the body of a woman who is 1.80 meters tall. This solo gradually became a kind of fiction: by opening the door, I return to speak everything I have buried within myself; I return to embrace everything that composes me. I realized that there are so many ways of being a woman.

When the underlying subject of the solo became clear, I began collecting stories from other women that echoed my own experiences. Carried by these voices, the piece moved beyond individual experience and opened onto a collective dimension. Dance acts here as a revealer: what burns inside transforms into driving energy, eventually becoming a force of affirmation.

In *elle brûle*, I seek to move beyond the comfortable space of form toward an extremely demanding choreography shaped by its strong physicality. Out of breath, my body must endure and literally withstand the pain of effort. Everything is written, and this allows me to reach a deep vulnerability by letting the anger that lifts me escape. Yet this force can also consume me.

Within the movements unfolding through space, it was important to me that the resolution of the piece become an exhalation. I take a seat among the audience so that, together, we can look at the empty space that is still intensely vibrating. At that moment, musician and poet Samuel Devin begins to sing *Simple chanson*, a poem by Marie Dauguet that he has adapted for acoustic guitar.

Program note

“She dances in order to accept her softness, but without looking back.

Dressed in a brown academic leotard and sneakers, Suzanne Henry unfolds her 1.80-meter silhouette while questioning her lived experience and her status as a woman, as well as her journey and her dancer’s anatomy.

How can we live with our inner fire without letting it consume us?

For her first solo, she draws from a concentrated source of intimate and repressed emotions, where anger appears as both a driving force and a source of vitality. Rage pushes the body to its ultimate physical and emotional limits. Friction, exhaustion, and breathlessness loom. It is about being in a state of urgency in order to eventually lay down one’s anger and vulnerability.”

Teaser – recording – interview - photos

[teaser](#) – [recording](#) recording by Alexandre Lard, February 26, Espace Pasolini

[interview à Canal 26 – CND](#)

[photos](#)

Technical Requirements

Preferred stage dimensions: 10 m × 10 m

Minimum grid height: 4.5 m

A white dance floor covering the entire stage

Planning

5 - 10 May 2025	<i>Residency at Espace Pasolini 1</i>
6 - 12 October 2025	<i>Residency at Espace Pasolini 2</i>
8 - 13 December 2025	<i>Residency at Espace Pasolini 3</i>
12 - 16 January 2026	<i>Residency at the Scène Nationale de Dieppe</i>
9 - 13 february 2026	<i>Residency at Espace Pasolini 4</i>
April 10, 26	Espace Pasolini
May 23, 26	KM de la danse du CND, Pantin
May 28 & 29, 26	Festival des Rencontres Chorégraphiques, Romainville (Paris)
October 14/15, 26	Les Grandes Scènes Ouvertes, Zef, Marseille
February 26 & 27, 27	CDCN de Toulouse
March 8, 27	Musée de l’Orangerie, Paris