

SBB - Studio

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INTERSTICES

PERFORMANCE BETWEEN DANCE AND PAINTING
SOPHIE BUENO-BOUTELLIER & ANDRES GARCIA MARTINEZ

- 2025





INTERSTICES

REACTIVATE THE MEMORY OF GESTURES,
DANCE THE SILENCES

DURATION: 25 min

ARTISTIC & TECHNICAL FILE

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INTERSTICES

INTERSTICES is a performance born of a desire for reactivation.

Putting the past into motion.

A crossing of time through the body.

The three paintings activated in this performance were created in 2013 in my Berlin studio, then exhibited the following year during my solo show *They sing a song only you can hear* at The Approach gallery in London, in 2014.

After this exhibition, they were stored for almost ten years, locked in crates.

So they have returned from a long silence.

And their return today marks a breach, a fragile zone between past and present: an interstice.

It was after a dance workshop, where I had the opportunity to dance with Andrés García Martínez, that the idea for this performance emerged.

It was obvious. Our energies were in tune, our gestures seemed to speak a common language. Andrés has a singular way of moving: full, slow and inhabited. His body, large and atypical, occupies space with a rare sensitivity.

His aim is not to “perform”, but to translate what is there, to bring out the silences buried in the pictorial material.

I invited him to enter into a dialogue with these works, not to illustrate them, but to reactivate them. For 25 minutes, he improvises, listens, and passes through the gestures that I deposited in these canvases over ten years ago.

Dance here becomes a medium of memory, an embodied rereading.



2- ARTISTIC INTENTION

INTERSTICES - Reactivating the memory of gestures, dancing the silences

The Interstices performance seeks to reopen suspended spaces, reactivate forgotten gestures and breathe new life into works that have remained silent.

Created ten years ago, these paintings are now supported by the movement of Andrés García Martínez.

In dancing these works, the aim is not simply to “represent” them, but to reactivate and reinterpret them through improvisation.

Each dance movement becomes a spontaneous response to the pictorial forms and gestures, rewriting the history of these works through the body. Improvisation thus becomes a means of transcending time, of exploring the interstices between the past of the painting and the present of the body.

Silences are at the heart of this performance, not as voids but as spaces of potentiality where gesture and presence take on their full force. The dance of silences allows for sensitive listening and intimate interaction with the works, giving each a new resonance.

Interstices is an exploration of movement as living memory, an invitation to perceive art not as a finished product, but as an act that is always in the making, where past and present meet in a space of sharing.

3- GENESIS

INTERSTICES was born of a double movement: a human encounter and a return from exile.

After ten years spent in crates, three paintings I made while living in Berlin returned to my studio in Marseille. They had only been shown once, during my solo exhibition They sing a song only you can hear at The Approach gallery in London in 2014, and then carefully stored in the gallery's reserves.

This return from exile coincided with my participation in a group show in Marseille. I wanted to reopen those crates, to find those paintings, to confront what they still carried from my Berlin past.

To feel what it was awakening in me, ten years on.

If I still recognised myself in them.

This reappearance opened up an inner space, a need to re-engage them, to make them vibrate in a different way.

A few weeks earlier, I had met Andrés García Martínez at a Body-Mind Centering workshop.

Our meeting was intuitive.

We danced together, and I immediately perceived in him a rare ability to listen, a singular way of moving - full, vibrant, almost sculptural. His large size, far from stiffening the gesture, makes it even more fluid and inhabited.

Naturally, I wanted to invite him to reactivate the paintings through a performance. And so Interstices was born, a danced reading of my paintings, a dialogue between the body, the pictorial gesture and time.

[Andres Gracia Martinez website.](#)



4- BIOGRAPHIES

Spanish dancer and choreographer

Andrés García Martínez began his classical training in Zaragoza, before turning to contemporary dance at Frankfurt University of the Arts. There he explored works by major choreographers such as Forsythe, Kylián and Shechter, while developing his own research.

He then went on to dance for the Folkwang Tanzstudio and the Ballet National de Marseille, where he worked with Emio Greco/Pieter C. Scholten. He also took part in The Rite of Spring with Pina Bausch's Tanztheater.

He has built up his career through numerous collaborations (with Belaza, Gat, Pick, etc.) and a strong commitment to the transmission of improvisation and stage presence between Europe and Japan.

His dance puts the body in direct relationship with space, the other and time, in a search that is always sensitive and intuitive.

In 2023, he founded LE TOKONOMA in Marseille, a platform for creating links between artists, venues and audiences. Driven by his vision of a dance that is alive, open and rooted in the moment, it accompanies site-specific performances, cross-disciplinary projects and times for sharing.



5- TECHNICAL DATA :

DURATION OF PERFORMANCE : 25 MINUTES

SPACE:

- Recommended dimensions: Minimum 8m x 8m
- Ceiling height: Minimum 3m
- Type of space: Theatre stage, gallery, or space suitable for immersive and interactive performances. A clear space with no obstacles to allow free movement of the body.

SOUND ATMOSPHERE:

- A sound atmosphere composed from extracts of Paisajes Audibles by Ildefonso Aguilar.

PRESENTATION CONDITIONS:

- Lighting: Soft, adjustable lighting, creating subtle contrasts between light and shadow. Areas of darkness or subdued light can be used to emphasise the introspective and contemplative aspect of the performance.
- Sound: 1 sound system adapted to the size of the space (quality loudspeakers).
- Set design: The performance can take place with or without additional set design. The emphasis is on the paintings on display, which can be arranged around the space or in the background. The scenography should encourage intimacy and immersion.

ACCESSIBILITY:

- The performance is designed to be accessible to a wide audience, but requires a quiet space, allowing the audience to concentrate on the interaction between the dance and the visual works

6- DOCUMENTATION

INTERSTICES - Performance

Andres Garcia Martinez dances with the paintings of Sophie Bueno-Boutellier.

A dialogue between movement and painting, where each gesture breathes life into the canvas.

First meeting at the opening of the collective exposition at Château de Servières in Marseille between January and March 2025.

Sound atmosphere composed from excerpts of Paisajes Audibles by Ildefonso Aguilar.

TEASER

