

BOLDLY AGING

PERFORMATIVE PIECE



2025-2026

**Sophie
BUENO - BOUTELLIER**

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BOLDLY AGING

An exploration of ageing – as a creative force

5 dancers + 1 musician

DURATION: +/- 15 min

Artistic & technical dossier

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DANCING WEAR AND TEAR, REVEALING THE SACRED BOLDLY AGING

*believe that there is a truth in every body.
A silent truth, invisible to the naked eye,
but one that reveals itself when you take the time to look —
to really look.
It is evident in the way a back curves,
a hand trembles, a breath quickens.
To age is to see this truth emerge.
It is not disappearing.
It is becoming YOURSELF.
It is stripping away.
With BOLDLY AGING, I seek to honour this transformation.
For me, dance is not an art in the academic sense of the term.
It is a necessity.
It is a gentle cry.
A prayer.
A sacred instinct that I feel in my gut.
And when bodies marked by time dance, something opens up.
Something immense. It is no longer about pleasing or proving, but simply about being there.
Whole.
Vibrant.
Open.
To dance is to refuse to be silent.
It is becoming one with others, with space, with life.
It is saying: I am still here. With my pains, my impulses, my memories, my recollections.
And it is this collective memory, this silent communion, that moves me. I see it as a form of faith. A place where
the sacred can finally breathe.
BOLDLY AGING is my way of celebrating that faith.
The faith that says that to create is to resist.
That to age is to reveal.
And that dancing together is perhaps the truest and most precious thing we have left.*



*"I AM NOT OLD. I'VE JUST BEEN HERE FOR A LONG TIME"
EILEEN KRAMER*

1- WHAT SETS US IN MOTION

BOLDLY AGING unfolds in a minimalist, almost clinical space, criss-crossed by metal structures reminiscent of a gym, weight training or healthcare. The performers move slowly. Their bodies, bearing the weight of time, execute economical, precise, sometimes jerky movements. They circumvent objects, cling to them, free themselves from them or dance with them as if with their own history.

This performative and visual project explores ageing as a creative force. I celebrate the mature body not as a body in decline, but as a dense space of memory, reinvention and expressive power. By combining choreography and sculpture, I divert forms from sport to create a sensitive dialogue between body and matter.

Performed by artists over the age of 45, BOLDLY AGING questions the traces of time on the body while affirming its presence and expressiveness. The project is part of a strong political stance: to fight against the invisibility of ageing bodies and to challenge the norms that glorify youth, speed and performance.

2- THE APPROACH

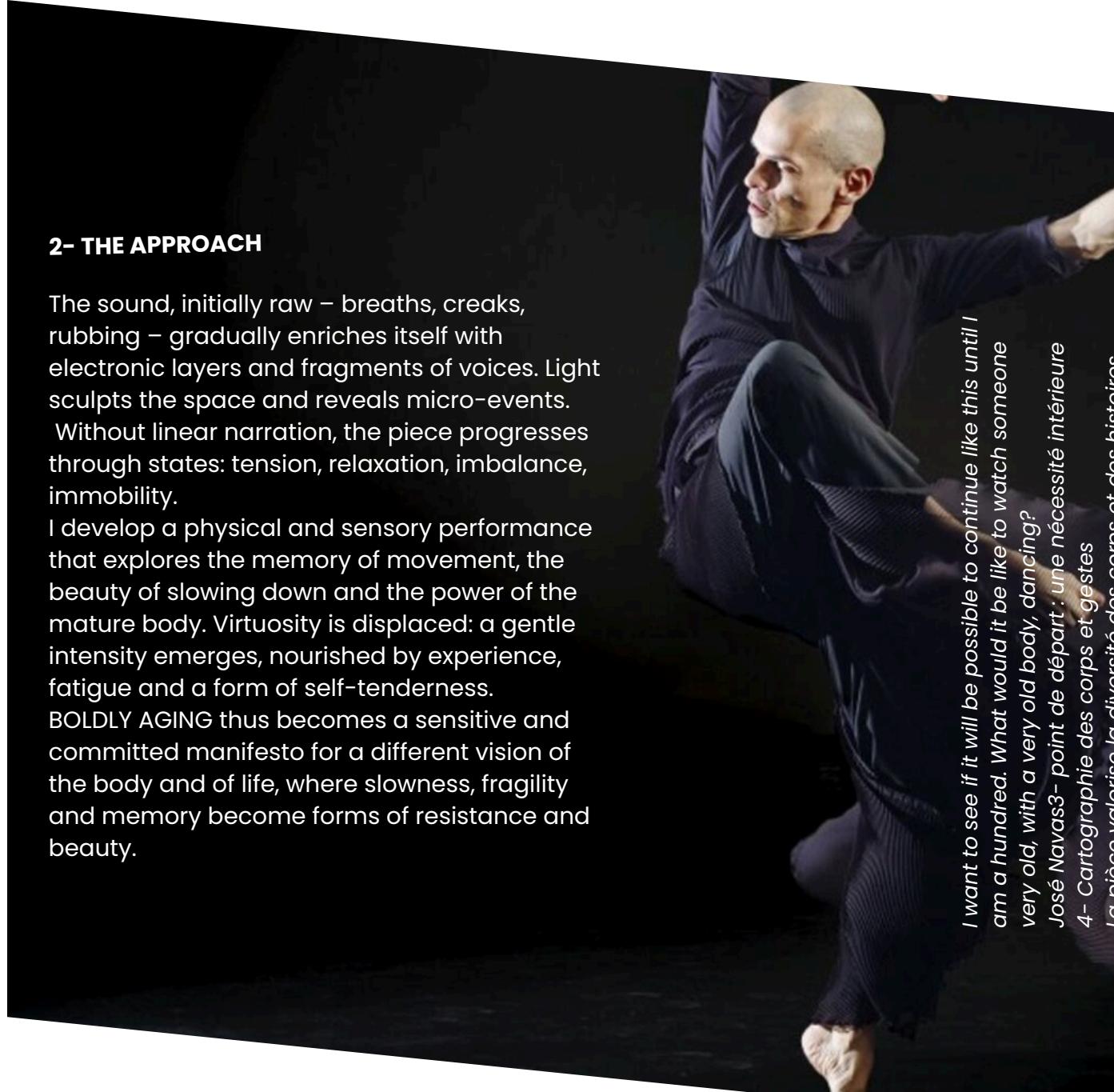
The sound, initially raw – breaths, creaks, rubbing – gradually enriches itself with electronic layers and fragments of voices. Light sculpts the space and reveals micro-events.

Without linear narration, the piece progresses through states: tension, relaxation, imbalance, immobility.

I develop a physical and sensory performance that explores the memory of movement, the beauty of slowing down and the power of the mature body. Virtuosity is displaced: a gentle intensity emerges, nourished by experience, fatigue and a form of self-tenderness.

BOLDLY AGING thus becomes a sensitive and committed manifesto for a different vision of the body and of life, where slowness, fragility and memory become forms of resistance and beauty.

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I want to see if it will be possible to continue like this until I am a hundred. What would it be like to watch someone very old, with a very old body, dancing?
José Navas3- point de départ : une nécessité intérieure
4- Cartographie des corps et gestes
La nissaga valencia la diversitat dels corsos i dels històrics

3- STARTING POINT - AN INNER NECESSITY

BOLDLY AGING was born out of my personal experience of ageing in the body of a 51-year-old woman, visual artist and amateur dancer. Going through the menopause, which I experienced as a physical, intimate and political upheaval, the creation responds to an existential need combining breath, imbalance and transformation.

I think of movement as a living sculptural material, nourished as much by studio work as by the practice of movement. The project deliberately blurs the boundaries between art, the body and everyday life. Created while living with my 13-year-old son, it weaves links between creation, parenthood and everyday life, without hierarchy.

Rooted in lived experience, BOLDLY AGING is an act of care, connection and transmission.

4- MAPPING BODIES AND GESTURES

The piece celebrates the diversity of bodies and stories. Each performer becomes a living archive, slow and unique. The dance arises from a keen awareness of space and a constant dialogue with sculptural modules from my visual art practice, inspired by sports equipment.

These hybrid objects – at once supports, obstacles and partners – engage the body in relationships of twisting, elevation, suspension or anchoring. Continuously moved and reinvented, they compose a shifting scenic landscape, serving a discreet dramaturgy, where the presence of the bodies takes precedence over effect.

5- STAGE DESIGN AND SCULPTURAL OBJECTS

The stage design for BOLDLY AGING is based on a set of five modular sculptural objects created in the artist's studio. Inspired by sports equipment, these hybrid structures—combining technicality, poetry, and sensuality—become partners in choreographic play. Serving as tools, obstacles, supports or extensions of the body, each module has its own identity, specific materiality and distinct dramaturgical function.

Module 1: TWIST-1

TWIST-1 is a sinuous sculpture inspired by Munz Floor practice and exchanges with dancer Yoshiko Kinoshita. It supports slow movements, twists and tilts on the floor, providing support for folding and suspended breathing.

Module 2: ARK-2

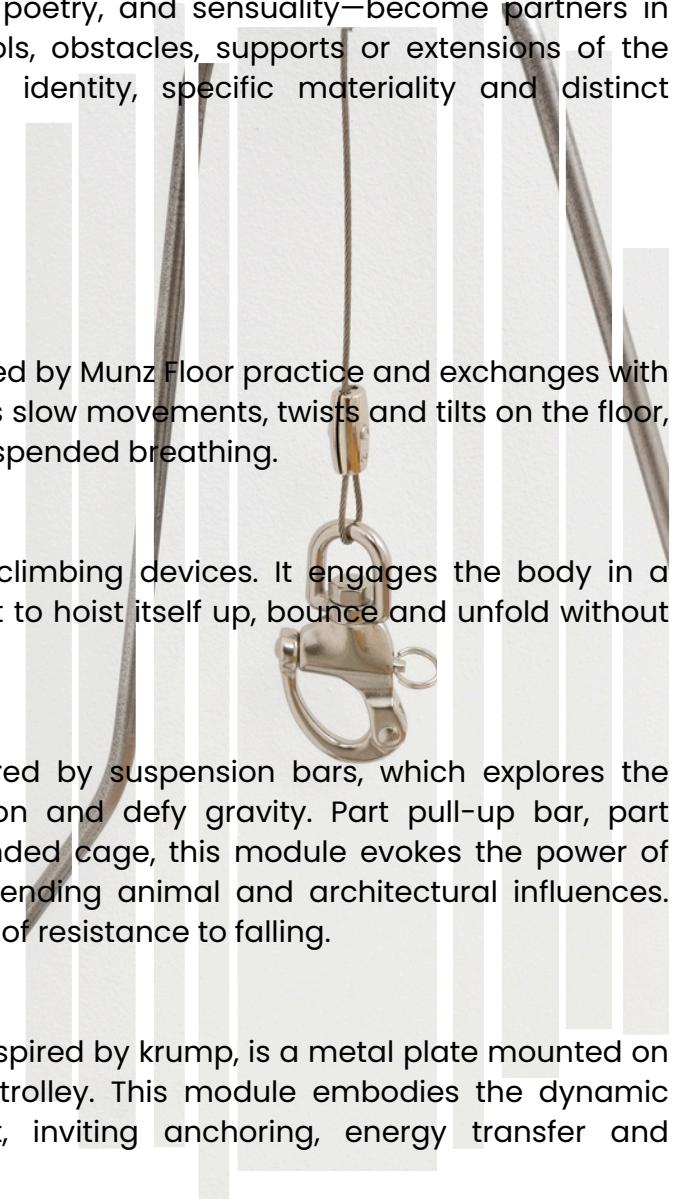
ARK-2 evokes vertical dance and climbing devices. It engages the body in a relationship with elevation, inviting it to hoist itself up, bounce and unfold without fear of the void.

Module 3: GRV-3 (Gravity)

GRV-3 is an aerial sculpture inspired by suspension bars, which explores the instinct to pull oneself up, hang on and defy gravity. Part pull-up bar, part climbing structure and part suspended cage, this module evokes the power of grip as a vital link to the world, blending animal and architectural influences. Hanging becomes an existential act of resistance to falling.

Module 4: KRM-4

Kinetic / Rhythm / Motion: KRM-4, inspired by krump, is a metal plate mounted on casters, reminiscent of a medical trolley. This module embodies the dynamic power and weight of movement, inviting anchoring, energy transfer and resistance.



The scenography of BOLDLY AGING is based on four mobile and varied modules (TWIST-1, ARK-2, GRV-3, KRM-4), with a fifth to come, created in collaboration with the performers. These modules, which are constantly moved and reinvented, form an ever-changing landscape, feeding into a discreet dramaturgy. Their minimal sound dimension and targeted lighting reinforce the audience's focus on the bodies. Beyond the objects, it is the energy and presence of the bodies that give meaning, transforming the stage into a space for subtle and intense exchanges.

6- THE TEAM

The project draws on a constellation of artistic backgrounds which, through their diversity and complementarity, fuel a collective research approach. The initial collaboration with Andres Garcia Martinez, which began intuitively during the Interstice performance, revealed the potential of a format in which experimentation and the broadening of practices become drivers of creation. His commitment and artistic sensibility provide an initial foundation for the project.

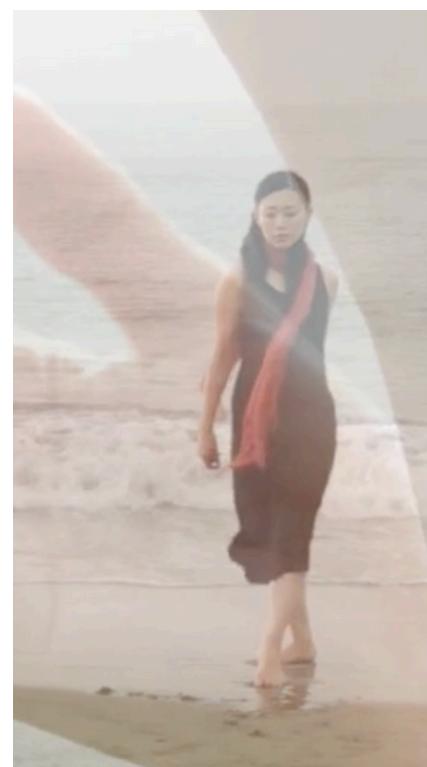
Subsequently, I had the opportunity to meet and exchange ideas with Yoshiko Kinoshita, who works at the Ballet National de Marseille - La Horde. Her feedback, both precise and generous, is a valuable resource for thinking about the inscription of the body over time and questioning intergenerational dynamics. If her current commitments at the BNM allow it, she has expressed a keen interest in getting involved in the project, thus confirming the relevance of the dialogue that has been initiated.

By bringing together these unique perspectives, the project is gradually taking shape as a space for sharing knowledge, experiences and practices, paving the way for an approach that is experimental, collective and deeply rooted in the reality of professional careers.



ANDRES GARCIA MARTINEZ – dancer, choreographer and founder of the Tokonoma association, Andres brings his experience in choreographic writing, project management and physical dramaturgy to the table. He co-develops movement research while supporting the logistical and structural development of the project through his connections in the contemporary dance network.

✉ www.agarciamartinez91.com



Kaori Asahiro – acrobat and butoh dancer based in Paris. She has performed in Jiří Kylián's repertoire under the direction of Megumi Nakamura and has been collaborating with La Danse Contrastée and AAPA since 2005. Her work, which combines opera, performance and installation, explores an archaic sensory memory that predates language. Movement becomes a living network, a flow and interference between existences. It is this shared vision of the body as a place of primitive perception and embodied presence that fuels my deep desire to collaborate with her.

✉ <https://amayadorihome>



Natsuko Kono is a Japanese butoh dancer born in 1975. Her approach invites you to be moved rather than to move, developing a deep receptivity in the body. She explores this quality as if immersing yourself underwater, even in the studio. The work engages the relationship with the floor, the centre, the skin and the nervous system in order to refine spatial awareness. Through the diversity of butoh, everyone is invited to discover their own unique dance.

🔗 <https://natsuko-kono>

For other performers, avenues remain to be explored, particularly in krump and Gaga Dance, where the Parisian network offers numerous opportunities for encounters and collaborations.

These collaborations are intended to be lively and sensitive encounters, nurturing a collective dramaturgy open to a plurality of voices, bodies and experiences.

7- THE MUSIC

The music is rooted in an electronic aesthetic: minimal techno, drones, hypnotic textures. This language has been a source of momentum and freedom.

Between minimalism and spectral music, the soundscapes expand time. Each vibration becomes essential.

It accompanies the gesture, highlights fragility, invites contemplation. Its spirituality creates a meditative intensity. It is memory, presence, echo of an electronic youth and whisper of an assumed maturity.

8- DIFFUSION AND PERSPECTIVES

BOLDLY AGING is designed as a modular work, conceived to exist in several complementary formats in order to reach a variety of audiences in diverse artistic and social contexts.

Choreographic piece – video

The central version of the project is a choreographic piece, in a stage setting combining dance, sculptural objects and soundscapes. Designed for the contemporary stage (equipped theatres, black boxes, modular stages), it deploys a powerful physical language, silent dramaturgy and a unique visual aesthetic. The piece will be filmed, resulting in a video extension of the work.

In situ performances

Certain sequences can be adapted to unconventional venues (museums, brownfield sites, public spaces, art centres, heritage sites). These formats allow for a more porous, contextual writing style, interacting directly with the environment, the audience and the unexpected. The entire dissemination system seeks to create links: between generations, between bodies, between art and life. It is part of a logic of broadened accessibility, sensitive encounters and lively transmission.