

HENRO

PERFORMATIVE RESEARCH



2026-2027

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HENRO

A quest exploring the transformation of matter and of the body during a pilgrimage.

2 movers

DURATION: approx. 15 min

ARTISTIC & TECHNICAL DOSSIER

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1 – WHAT SETS US IN MOTION

HENRO unfolds within a pathway-like space, where each step resonates with the rhythm of the territories crossed. The performers move with slowness and attention, their bodies in constant relationship with the ground, the carried objects, the sculptural partners, and the air surrounding them. Every gesture is both practical and symbolic: walking, carrying, listening, placing, gathering, doing with, and allowing oneself to be traversed.

This performative and sculptural project explores pilgrimage as a force of transformation. It celebrates the body in passage—not as a mere tool, but as a living space of memory, experience, and co-figuration with objects and environments.

The companion objects become partners in movement: they influence postures, shape the rhythm of the walk, and co-evolve with the performers' bodies.

Carried by two movers, HENRO questions how the body transforms along the path, how gestures attune themselves to territories, to terrain, to sounds, and to landscapes. The project follows an approach that is both sensitive and political, questioning our relationship to the world, to objects, and to the ecologies we traverse, blurring the boundaries between body, matter, and environment.

Each presentation becomes an inner and shared pilgrimage, an immersive experience in which walking, moving, carrying, and listening become acts of knowledge. The body becomes a sensitive territory, ready to welcome what passes through it and to transform with the world.

HENRO thus becomes a sensitive and committed manifesto for another vision of the body and of movement, where slowness, attention, and motion become vectors of transformation. Walking, gesture, and co-presence with objects and territories become practices of knowledge, resistance, and reinvention.

2 – SUBJECTS AND RESEARCH DYNAMICS

The sound emerges from the movement of the companion metal objects—tin, aluminum—whose minimal chime, produced by a small ball inside, accompanies every gesture. Each movement becomes a score where breath, friction, and sway intertwine to compose a sensitive, living soundscape. Light sculpts the space and reveals micro-events: the movements of bodies, objects, and terrains, delicate interactions that are almost imperceptible. Without linear narration, the performance unfolds through states: walking, pausing, tension, release, imbalance, stillness.

HENRO develops a physical and sensory experience in which the body, attentive to the objects and territories it traverses, explores the memory of gesture and the transformation of matter. Virtuosity is displaced here: a gentle intensity emerges, shaped by slowness, attention, fatigue, and co-presence with the companion objects.

The project affirms another way of moving, perceiving, and inhabiting the world, where gesture, matter, and body form a network of living relations. Walking and co-presence become practices of knowledge, resistance, and reinvention.



3 – STARTING POINT: A DESIRE TO SHARE

HENRO was born from a double movement: a human encounter and the hybridization of our practices, between dance and visual art. This project emerged as a necessity, driven by the desire to share an experience of the moving body and the transformation of matter through pilgrimage. We think of gesture as a living, sculptural, and relational material. Walking, carrying, and moving become tools for creation as much as sensitive experiences, nourished by studio work, choreographic experimentation, and the attention given to companion objects and the territories crossed.

HENRO deliberately blurs the boundaries between disciplines, creating a space of cohabitation between bodies and materials, between everyday gestures and performative forms. We develop the project through a logic of porosity and reciprocal transformation, where each participant—human or object—becomes a partner along the path.

4 – MAPPING BODIES AND GESTURES

This project is built as a library of gestures. Each body, each movement becomes a living archive—singular, attentive to the territories crossed. The piece values the diversity of bodies and experiences; movement arises from a fine listening to space, in constant dialogue with the companion objects. Walking, prostration, crawling unfold like an embodied prayer, revealing the body in its relationship to landscapes and to the ground.

These gestures are nourished by testimonies from pilgrims as well as by our own experiences, giving shape to a sensitive and collective memory.

Each interaction with an object, each contact with the ground becomes a ritual of perception and transformation, drawing a living cartography of the body and the gesture, attentive to matter, to space, and to duration.

5 – SCENIC DEVICE AND SCULPTURAL OBJECTS

The scenic device is built around a set of unique sculptural objects, shaped from blocks of clay imprinted with the movers' bodies. These forms are then cast in metal—tin or aluminum—and contain a small ball that produces a clear sound when moved. Each object embodies at once the trace of the body, the materiality of the gesture, and the memory of the pilgrimage. Their form and weight directly influence movement, generating relationships of grounding, suspension, balance, and imbalance. Each one carries its own identity and becomes a dramaturgical partner, guiding postures, rhythms, and interactions.

The device transforms the space into a living, resonant landscape, where every movement becomes a trace, an exploration, and an embodied meditation.

6 – COSTUMES AND BODILY IDENTITY

The performers are dressed in white, the colour of availability, effacement and offering, which fully reveals each gesture and accompanies the slowness and austerity of the pilgrimage. The clothes become a blank page on which traces are inscribed as they walk, rub and tire. The body is thus transformed into text, evidence and offering, bearing in its very fabric the experience of the journey and the territories crossed.



7- WHO IS HENRO ?

SOPHIE BUENO-BOUTELLIER

Born elsewhere, SBB lives and works by the sea. A graduate of the Villa Arson in the early 2000s, she is represented by The Approach gallery in London. She has also collaborated with the galleries Freymond-Guth Fine Art in Basel and New York, as well as with Chert gallery in Berlin.



In 2009, SBB was nominated for the Fondation d'Entreprise Ricard Prize and took part in Antidote 5 at Galeries Lafayette. Her work has been the subject of numerous solo exhibitions in France and abroad, including most recently REPRISE (2025) at The Approach Gallery in London; Touche-Moi (2021) at Panorama - La Friche Belle de Mai in Marseille; Je me perds et me répands... je suis l'écho de ton eau (2020) at Galerie Joseph Tang, Paris; Le Don de Gaïa (2017) and They sing a song only you can hear (2015) at The Approach Gallery; La ritournelle du peuple des cuisines (2016) at the Fondation d'Entreprise Ricard; Let me steal this moment from you now (2013) at Freymond-Guth Gallery, Zurich; C'est à crier tellement c'est bleu (2012) at Circus Gallery, Berlin; and Pensée Sauvage (2011) at the Kunstverein Langenhagen.

Alongside HENRO, she is developing another project, BOLDLY AGING, a performative installation that envisions aging as a creative force. The project values the mature body as a site of reinvention and gestural richness. Like a sensitive manifesto, slowness, fragility, and memory become sources of resistance and beauty.

ANDRES GARCIA MARTINEZ

Dancer and choreographer, founder of the association LE TOKONOMA, Andrés brings his experience in choreographic writing, project direction, and the dramaturgy of the body. He co-constructs the movement research while supporting the logistical and structural development of the project through his grounding in the contemporary dance network.



He began his training at the Conservatory of Zaragoza, then continued at the University of Music and Performing Arts in Frankfurt am Main. In 2014, he became a member of the Folkwang Tanzstudio, and in 2015 he joined the Ballet National de Marseille as a full-time dancer under Emio Greco | Pieter C. Scholten. Since 2019, he has collaborated as a freelance performer with several companies, including Yuval Pick, UnterwegsTheater, Éric Minh Cuong Castaing, Dalila Belaza, and as an associate artist at the Théâtre des Calanques.

He has developed choreographic works for the stage and for non-conventional spaces, presented at the 39th Madrid Dance Festival, the Vasarely Foundation, Festival 10 Sentidos, and Danza Mínima. He also shares dance creation through workshops and cultural outreach with people of all ages and bodies. In parallel, he deepens his interest in culture within contemporary society through a Master's degree in Cultural Management and studies in Anthropology.

8- SOUND ENVIRONMENT

The sound world of HENRO unfolds as a living, immersive material. Drawing from sounds collected throughout the development of the project—vocal testimonies, the noise of water, footsteps on the ground—the composer builds minimal electronic layers, true soundscapes that envelop and accompany the movement. These textures, situated between field recording and concrete minimal techno, evolve in real time: they are mixed live and hybridized with the sounds produced by the sculptures as the movers interact with them. Each performance thus becomes a unique sonic experience, where listening intertwines with gesture and the space fills with a music that is at once fragile, organic, and hypnotic.



CHOSEN COMPOSER - LEO MILHOMME

Composer and multidisciplinary artist based in Marseille. A pyrotechnician, percussionist, and sound designer, he began studying traditional African music at a very young age. Later, driven by an interest in trance and Vodou ceremonies, he immersed himself in Haitian, Puerto Rican, and Cuban rhythms to enrich his musical productions. His compositions are, above all, human encounters.

His first album, *L'Odysée d'Omar*, released on the Subconscious Records label, is the literary-Arabic translation of a poem sung by the Sudanese vocalist Khidir Mohammed. He has performed in festivals and venues such as Le Petit Bain (Paris), Le Tipi (Brussels), Fora De Tempo (Portugal), Le Printemps de Bourges, Ethereal Decibel Festival (Normandy), and Panthéon Bar Festival (Berlin). In 2021, he met Ambre Cardinal, with whom he collaborated as part of the 2022 Printemps de l'Art Contemporain. He now writes performances with Groupe F. And for the past 10 years, Leo has shared the stage with international artists such as Ben Klock, Laurent Garnier, Ellen Allien, Peter Power, Cigarra, Urubu Marinka, and others.

9- FUTURE PERSPECTIVES

HENRO is conceived as a modular work, designed to exist in several complementary formats in order to reach diverse audiences across a wide range of artistic and social contexts.

Choreographic piece - video

The central version of the project is a choreographic work, set within a scenic device combining dance, sculptural objects, and soundscapes. Designed for contemporary performance venues (equipped theaters, black boxes, modular stages), it unfolds a powerful physical language, a silent dramaturgy, and a singular visual aesthetic. The piece will be filmed, resulting in a video that extends the work.

In situ performances

Certain sequences can be adapted to non-conventional spaces (museums, industrial sites, public spaces, art centers, heritage sites, outdoor environments). These formats allow for a contextual, more porous form of writing, directly engaging with the environment, the audience, and the unexpected.

The entire dissemination strategy seeks to create connection: between generations, between bodies, between art and life. It follows a logic of expanded accessibility, sensitive encounter, and living transmission.



10- RESIDENCY SCHEDULE, METHODOLOGY, AND OBJECTIVES

The HENRO project is developed within the framework of an artistic research residency rooted in the Aniene Valley, envisioned as a complex cultural, environmental, and heritage ecosystem. The project draws on methodologies from contemporary artistic research, combining bodily practices, walking, the collection of sensitive data, and participatory devices to explore the relationships between body, territory, water, and memory.

The residency is conceived as an experimental and immersive process, combining fieldwork, interaction with local communities, and the activation of natural and historical landscapes. The Aniene River forms the structural axis of the journey and the research—at once a geographical entity, a living archive, and an active agent within the project.

Week 1 - Field research, participatory practices, and collection

The first week is dedicated to an itinerant research walk, designed as a methodological tool for critical observation, listening, and the production of situated knowledge. Walking makes it possible to connect urban, rural, and heritage spaces while engaging participants in a collective experience of the territory.

- Licenza → Vicovaro: Implementation of a participatory workshop, “matter and body”, in which participants shape ceramic forms based on movement and bodily imprint. This practice opens a reflection on the relationships between body, matter, and environment, and initiates the production of the project’s sculptural objects.
- Vicovaro → Tivoli : Continuation of the walk along the Aniene River and implementation of a gestural research workshop focused on walking, water, and ablution rituals. This phase leads to the collection of gestures, sounds, stories, and images, forming a sensitive and embodied archive.
- Tivoli → Rome : Collective walk with local residents, centered on the posture of the walker and the relational dimension of movement. Light documentation tools (sound, image, testimonies) accompany the journey.

A working period in Rome is dedicated to sorting, analyzing, and beginning to shape the collected materials, as well as identifying a site for an intermediate sharing moment, conceived as a space for mediation and transmission of the process.

Return walk - Activation of the commons and transformation of forms

A return walk is organized to involve urban participants in a process of reconnection with the source territory. This phase reinforces the participatory and relational dimension of the project.

A stop in Vicovaro allows for the retrieval of the objects shaped during the first phase. These are carried back to Licenza and fired in the residency’s ceramics workshop, marking a stage of material and symbolic transformation. This phase concludes with a collective moment of celebration, conceived as an informal sharing and a gesture of mutual care.

Week 2 - Archiving, experimentation, and development

The second week is dedicated to activating and analyzing the collected data, following an expanded notion of archive that integrates gestures, sounds, objects, narratives, and images. This phase combines:

- plastic, sonic, and performative experimentation,
- in situ research on the territory (Aniene River, surrounding landscapes, historical sites),
- the development of open formats for sharing, prioritizing the transmission of methodologies and processes rather than the production of a finalized artwork.

Perspectives and transferability

The HENRO project proposes a model of situated artistic research that weaves together ecology, bodily practices, and the participation of local communities. Its methodology can be transferred to other territories or heritage contexts and is part of a broader dynamic of international cooperation, knowledge sharing, and the development of sustainable artistic practices attuned to contemporary issues.

