

Orchestre vide, longing for you

Habib Ben Tanfous
CREATION 2026



ama brussels

KARAOKE AS AN ECOSYSTEM

"For one night, we plunge ourselves into a place where everything is possible. A karaoke where, for the space of one evening, we try our hand at singing about complex beings and lose ourselves in it. Inviting a kind of delirium where the possibility of dance appears in the cracks of songs. Five characters, as eclectic as they are unique, reveal their flaws through the words of songs from an era they never knew."

A place of fiction

I've always been fascinated by those spaces that disconnect people from everyday reality and bring them into another form of interaction. Karaoke is one of those places where, despite appearances and the pressure to perform, what is truly at play is the intimate projection of each participant. In this sense, karaoke becomes a terrain where bodies can free themselves from their usual constraints and reveal themselves without the pressure of judgment or perfection.

The people one encounters there are moving in their sincerity. Without even realizing it, they have an impact on one another. Their bodies in this space create a space; their mood in this place shapes the evening. They consciously or unconsciously participate in the unfolding of the night. They find themselves there without really knowing each other, and they share a moment together.

It is a space of possibilities, one that can transform itself for the length of a song—a place of individual experiences that are expressed collectively. Each person present contributes, for the duration of a song, to the fiction of the singer. But they also become the driving force behind their own projections through a mirror effect. We project who we are or who we wish to be through the other. We project our memories. We project them and actively seek them out.



And we also project a time that does not (yet) exist, a kind of memory of a dreamed future.

Karaoke is a typical example of a heterotopia, in the sense Michel Foucault describes it: a physical space that exists both in reality and in the imaginary. It is a place that, while materially real, creates conditions that allow another reality to emerge. It is a suspended moment in which individuals can project themselves into roles and stories that belong to them.

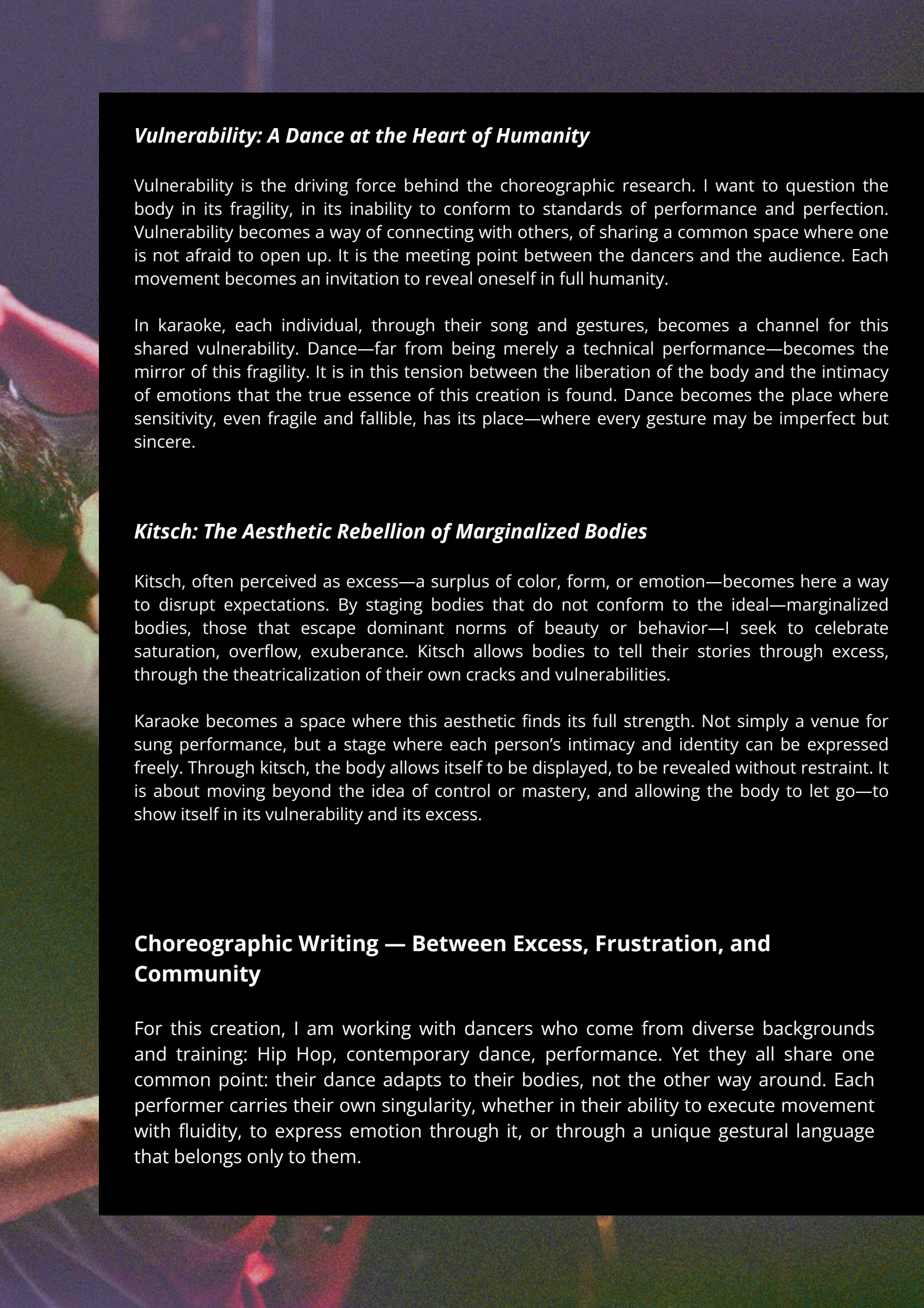
This place becomes a stage where past, present, and future blend together, where bodies can externalize themselves and express themselves in ways different from what they know in their everyday lives. It is no longer merely a simple space of performance, but a space of collective experience in which everyone becomes both actor and spectator of each other's imagination. It is a place where stories intersect and unfold through bodies—a place that allows marginalized bodies, so often rendered invisible, to fully exist.

Singular Beings, Vulnerability, and the Aesthetics of Kitsch – Notes on Bodies

Orchestre Vide, longing for you imagines five bodies caught in their own stories, moving through a space where intimate, ordinary, and extraordinary narratives meet. A palette of individuals for whom this space of encounter is not a mere parenthesis in life, but the very place where their fears, their joys, their other lives are expressed. Karaoke summons what they are not, what they might have wished to be, or what they become only within this enclosed space.

A fantasy turned reality. Using a work—someone else's work, one that everyone knows—to tell one's own story. And what if, for the length of an evening, for the duration of a song, we could become something else? We will find ourselves in a place where the dials are turned up just a little too high, just above what we might call "normal" or proper decorum.





Vulnerability: A Dance at the Heart of Humanity

Vulnerability is the driving force behind the choreographic research. I want to question the body in its fragility, in its inability to conform to standards of performance and perfection. Vulnerability becomes a way of connecting with others, of sharing a common space where one is not afraid to open up. It is the meeting point between the dancers and the audience. Each movement becomes an invitation to reveal oneself in full humanity.

In karaoke, each individual, through their song and gestures, becomes a channel for this shared vulnerability. Dance—far from being merely a technical performance—becomes the mirror of this fragility. It is in this tension between the liberation of the body and the intimacy of emotions that the true essence of this creation is found. Dance becomes the place where sensitivity, even fragile and fallible, has its place—where every gesture may be imperfect but sincere.

Kitsch: The Aesthetic Rebellion of Marginalized Bodies

Kitsch, often perceived as excess—a surplus of color, form, or emotion—becomes here a way to disrupt expectations. By staging bodies that do not conform to the ideal—marginalized bodies, those that escape dominant norms of beauty or behavior—I seek to celebrate saturation, overflow, exuberance. Kitsch allows bodies to tell their stories through excess, through the theatricalization of their own cracks and vulnerabilities.

Karaoke becomes a space where this aesthetic finds its full strength. Not simply a venue for sung performance, but a stage where each person's intimacy and identity can be expressed freely. Through kitsch, the body allows itself to be displayed, to be revealed without restraint. It is about moving beyond the idea of control or mastery, and allowing the body to let go—to show itself in its vulnerability and its excess.

Choreographic Writing — Between Excess, Frustration, and Community

For this creation, I am working with dancers who come from diverse backgrounds and training: Hip Hop, contemporary dance, performance. Yet they all share one common point: their dance adapts to their bodies, not the other way around. Each performer carries their own singularity, whether in their ability to execute movement with fluidity, to express emotion through it, or through a unique gestural language that belongs only to them.



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“Clichéd” Bodies – “Overflowing” Bodies

The choreographic writing blends dance and theatre, situating itself in realistic but amplified scenarios that bring out cracks and distortions of reality. It arises from the dancers’ intimate experiences and lived histories, which are then exaggerated in space to create points of tension and release.

I want to work with “clichéd” bodies—characters who are somehow outside their own bodies—in order to develop a specific and unfamiliar gestural vocabulary for each dancer. Then, I want to let them dance alone, in pairs, or as a group. To imagine theatrical scenes that become generators of movement.

I want to begin with simple gestures that emerge from raw emotions: frustration, joy, anger. These emotions transform into movements, sometimes excessive, sometimes completely unbalanced. These are moments where mastery is not sought, but where emotion is allowed to erupt.

The stage work focuses on the performers’ bodies in their singularity, with all their contradictions and inner tensions. What interests me is seeing how “overflowing” bodies—those spilling over with emotion, joy, life—collide with “social bodies,” more controlled, more contained, shaped so as not to overflow. This confrontation creates friction, and it is from these frictions that movement arises.

A Commons Made of Singularities

Karaoke becomes a space of encounter, where bodies find themselves together in the same place and at the same time. But what happens when the music stops? When nothing remains but silence and scrolling lyrics? The karaoke that waits to be sung. This is where the idea of the collective is explored. What matters is no longer technical excellence but the shared experience. Dance becomes a communal gesture, a collective effort. What is sought is not perfection, but the collective intention to create something together.

Thus, the choreographic writing becomes a perpetual play with the limits of the body: excess and incapacity, solitude and togetherness. Each gesture, each movement, is nourished by the intensity of the lived moment—whether it is one of overflow or restraint.

A Body Strained by Its Vulnerability — Some Scene Ideas

What does it feel like to sing your favorite song? That song that makes you vibrate so intensely that your body becomes uncontrollable. It is a dance of overflow, of a body freeing itself from all constraints. It is also the dance of frustration: the body that cannot express itself, that feels stuck in a spiral of perfection. A body fighting against itself, against the moment that refuses to arrive, against the inability to fully give in. A dance that exalts.

What does it mean to fail to sing your song? Impossible to begin. You absolutely need to restart the song because you weren't ready, you weren't there. Well—yes—you were there, but not fully there at the same time. Even though you asked for this song a thousand times, and of course, the moment it starts, you're not there. And now you can't sing anymore. A dance of frustration.

What does it mean to have a Karaoke that asks us to sing it?

There is no music. Only silence, and screens where the lyrics scroll. The first line restarts endlessly. The karaoke waits for us to sing it— for all of us to sing it together. What does it mean to build a home together? A dance that creates community.



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The Slow-Dance Scene – A Dance of Suspended Intimacy

With the dancers, we worked in the studio around this dance. Much more than a simple dance, it is a moment of emotional and physical experimentation, a space where the dancers meet each other in a way that exceeds technique. It is not a dance meant to shine, but to exist within a suspended moment, where attention is placed on exchange, on the quality of shared sensations. What matters is not “succeeding” at this dance, but simply being in it—being in that space between two bodies, where every hesitation becomes a dance, every approximation becomes a form of expression.

In this research, the slow dance is an invitation to imperfection. It does not reside in control, but in accepting the moment as it is. Gestures gradually become more fluid, without preconceived intention. It is a space where performance fades, where one lets themselves be guided by sensation. There, the body, in its simplicity and imprecision, becomes a channel for raw emotion. It is not a dance of spectacle, but a dance of sensation. Each gesture, each movement becomes a way of revealing oneself, of sharing what is fragile in the act of drawing closer to another.

Through this moment, I seek to highlight not the act of dancing, but the state of being. It is an instant in which one accepts the unexpected, in which one is present without knowing exactly where it will lead.



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A Welcoming Space for the Audience, a Playground for Performance – Notes on the Space

The first approach is to question the very structure of the karaoke setup. We want to reproduce the essential elements of this place while exaggerating certain aspects to heighten their effect.

Karaoke is above all a familiar space, simple but effective: a bar, tables and chairs, a stage that is just a bit too high (about 1.5 meters), a dressing area for undressing, intense lighting, screens scrolling lyrics. But it is not only that: karaoke is also a sensory—and above all visual—experience.

Kitsch is essential here. A karaoke without bright colors and without excess would not be the same. The walls must be covered in loud, saturated colors. If one wanted to define bad taste, one could say it lacks balance, that everything is “too much”: too much light, too much color, too much noise. Here, nothing is meant to be understated. It is within this excess that the body—freed from expectations—can express itself without restraint.

The second axis we are exploring concerns the boundary between the audience and the performers. Rather than creating a clear separation, the idea is to envision this space in a fluid way, where the stage is not limited to a fixed frame but extends throughout the entire venue. The goal is not to offer a participatory performance in the traditional sense, but rather to invite the audience to become actors in each micro-fiction that unfolds. For example, why not invite an audience member to dance a slow with a performer, or propose that the audience dance a slow with other audience members? What happens when this boundary between spectators and dancers becomes blurred? How does the intensity of this bodily experience alter everyone's attention? What would happen if we observed the slow-dance scene while dancing ourselves with a partner? Would it shift perspectives? I am very interested in the action of the body experiencing what it sees.

The objective is to create a welcoming space where the audience feels immersed from the moment they arrive, and where the performance space and the reception space merge. The audience discovers a space ready to draw them into an offbeat universe, where love songs are within reach, with a catalog to browse and forms to fill out—just like in a real karaoke.



Music as Narrative

The repertoire of love songs occupies a central place. I want to work with these songs that span generations—from those that made my grandparents dance to those that marked my older sisters' adolescence, dancing in front of their mirrors. Each song carries within it emotions, memories, shared moments. With all their pathos, their kitsch, and their references to pop culture, the love songs will be reinterpreted and reappropriated, both as emotional archives and as vessels of pure feeling. These are songs everyone knows, songs that have left their mark on hearts, but we will make them alive, embodied, unsettled. It is in this transgression of form and emotion that the essence of *Orchestre vide*, *Longing for You* lies: a dance that tells its story through music, a dance that reinvents itself with every sound vibration.

In this project, music is a character in its own right. It carries the emotional state of each character and dictates the mood of the scene. It becomes the master of emotions, of movement, of decisions for these bodies, which are confronted with the power of the song. Music, in itself, pushes the performers to reveal themselves, to tell their own story through these pieces. These "marked" bodies are never fully aligned with the idea of perfection expected of a performer. They are a little too much—too emotional, too loud, too shy—but it is in this excess that the truth of the dance is born. The friction between these "strangers" and each other, between these personalities and the songs, creates a fascinating tension, as if music, by its force, compels the bodies to move, to define themselves, to tell us who they are.

To work with these songs, I want to deconstruct them, to explore their deepest layers. We will start by playing the tracks backward, isolating only the vocals or the rhythm, endlessly repeating the first phrase, turning them into raw, almost unrefined material. This allows us to perceive not only the melody or the lyrics, but above all the pain or joy that emanates from them. The power of music does not lie solely in its harmonies, but in the way it is embodied by the body. Dance thus becomes a way of making visible what hides within these pieces: their pathos, their kitsch, their intimacy, but also their shared, communal aspect.

"I have always been fascinated by those spaces that disconnect individuals from everyday reality and bring them into another form of interaction," says the performer and choreographer. Karaoke is one of these spaces: a place to reveal oneself, desires at the ready, without the pressure of judgment or perfection. For the length of a song, the individual tells their story, at the heart of a collective moment.

Habib Ben Tanfous' research revolves around vulnerability, which here becomes a vehicle for connection, a means of "sharing a common space where one is not afraid to open up." This *Orchestre vide* does not shy away from kitsch, an essential ingredient, and it carefully manages the fluid circulation between performers and audience—who can thus become actors in the micro-fictions that emerge alongside the love songs, a universally pop bridge between people.

Marie Baudet, for Charleroi danse

TEAM

Collective creation and performance: Habib Ben Tanfous, Adeola Slayers, Elise Ludinard, Ludovico Palladini, Thi-Mai Nguyen

(For December 10 and 11, 2026, Antonin Compere will replace Habib Ben Tanfous)

Choreography, concept, direction: Habib Ben Tanfous

Artistic collaboration: Elisa Firouzfar

Lighting design: Aurore Leduc

Sound design: Theo Rota

Set design: Micha Morasse

Writing and dramaturgy: Hanna El Fakir

Dramaturgical guidance: Adeline Rosenstein

Costumes: Amandine Laval

Costume production: Costume Workshop of Théâtre Varia – Fabienne Damiean and Clovis Brenez

Choreographic guidance: Manon Santkin

Vocal arrangement and coaching: Julie Rens

Video creation: Dimitri Petrovic

Production, distribution, communication: AMA Brussels – France Morin, Clara Schmitt, Babacar Ba

Executive production: AMA, FINEK supported by RAVIE ASBL, Théâtre Varia

Co-productions: Théâtre Varia, Charleroi danse, Les Halles de Schaerbeek, CN D – Centre national de la Danse, Les SUBS, Atelier de Paris – CDCN, Mille Plateaux – CCN La Rochelle, La Coop asbl and Shelter Prod

Support: Fédération Wallonie-Bruxelles (arts service), Wallonie-Bruxelles International, Wallonie Bruxelles Théâtre/Danse, taxshelter.be, ING and the Belgian Federal Government tax shelter

Residencies: D-ID (Eisenstadt), Théâtre Varia, Studio Thor, La Bellone, CN D – Centre national de la Danse, CENTQUATRE-PARIS, Les SUBS, Atelier de Paris, Charleroi danse.

Press

CONTREDANSE

Interview with Habib Ben Tanfous

d'Anne Golaz

COUP D'OEIL

Karaoke as live performance

d'Olivier Frégaville-Gratian d'Amore

MOUVEMENT

An evening of Karaoke at the Theatre

de Léa Poiré



Interview du Théâtre Varia

https://www.youtube.com/watch?v=V8_oLUMYshs

Previous works

Ici je lègue ce qui ne m'appartient pas (creation 2023)

Teaser : <https://vimeo.com/806376962>

Recording : <https://vimeo.com/816463129>

PLANNING

Research Residencies

- May 6–11, 2024 – D.ID Dance Identity, Eisenstadt, Austria
- September 23 – October 2, 2024 – La Bellone, Brussels
- January 6–11, 2025 – Studio Thor, Brussels

Creation Residencies

- February 24 – March 3, 2025 – Centre national de la Danse, Pantin, France
- March 3–9, 2025 – CENTQUATRE-PARIS, Paris, France
- April 7–8, 2025 – Palais de Tokyo x CND Pantin
- April 10–11, 2025 – End-of-residency showings, Palais de Tokyo x CND Pantin
- January 5–16, 2026 – LES SUBS, Lyon, France
- January 26–30, 2026 – Atelier de Paris – CDCN
- March 2–14, 2026 – Charleroi danse, Brussels
- March 30 – April 15, 2026 – Théâtre Varia, Grand Hall

Premiere

- April 16–24, 2026 – Théâtre Varia

Confirmed Tour Dates

- May 15–16, 2026 – Les Écuries, Charleroi danse – co-presentation with L'Ancre
- June 13, 2026 – Atelier de Paris / June Events 2026, Paris
- June 30 – July 5, 2026 – Festival de la Cité, Lausanne
- July 8–9, 2026 – Les SUBS, Lyon, as part of Les Nuits de Fourvière
- CND Hors les Murs – to be confirmed, Fall 2026
- January or February 2027 – Les Halles de Schaerbeek

CONTACTS

Production / Distribution

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Artistic

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BIOGRAPHIES

Habib Ben Tanfous is based in Brussels, where he began training in hip-hop dance at the age of 15. He has collaborated with numerous artists, including the collectives Impulsion and The Revolutionary. At 22, he joined the Royal Conservatory of Brussels in the Dramatic Interpretation program, graduating in 2018 with the Jury Prize. He is a member of the RAVIE collective and was one of the artists selected for Tremplin Hip Hop #3.

In 2019, he began his Advanced Certificate in Dance and Choreographic Practices at Charleroi danse, in partnership with INSAS and ENSAV La Cambre. He has performed under the direction of Adeline Rosenstein, Olivia Grandville, Laura Bachman, Ilyas Mettioui, Armel Roussel, Pauline d'Ollone, Manoël

Dupont, Harpo Guit, Hélène Theunissen, and Diane Fourdrignier.

In 2023, Habib Ben Tanfous created and performed the solo "Ici je lègue ce qui ne m'appartient pas", in which he explores his family heritage. The piece was co-produced by Atelier 210, Théâtre Varia, Charleroi danse, Les SUBS, and FINEK. With this solo, he was selected for the AEROWAVES Spring Forward 2024 platform, a European program dedicated to emerging dance talent.

His next project, Orchestre vide, Longing for You, is set to premiere in April 2026. At the same time, he will be supported by the Centre National de la Danse (CN D) for 2025/2026, a recognition that marks a significant stage in the evolution of his artistic career.

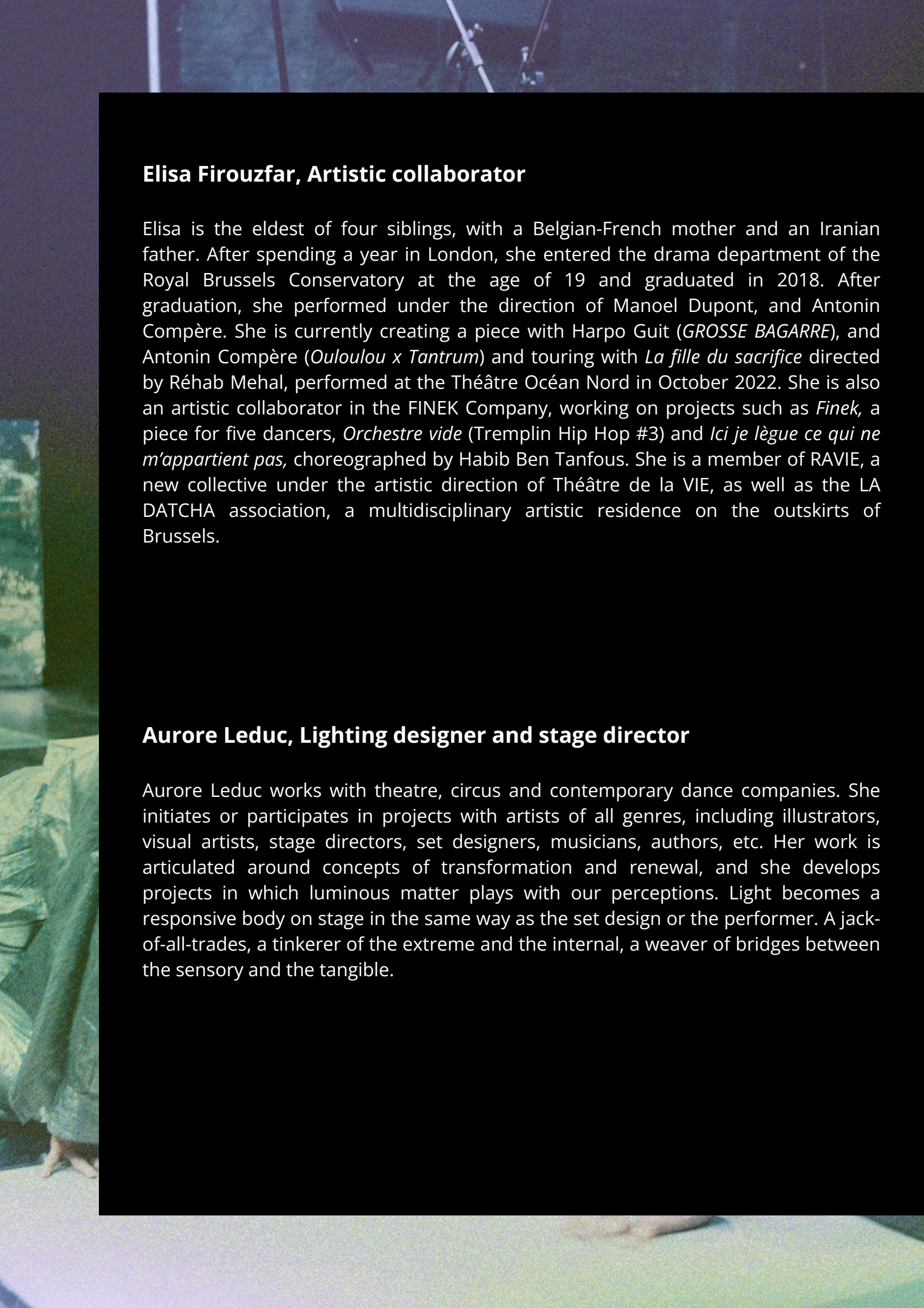


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Theo Rota, Sound designer

Self-taught, Theo Rota has worked with, among others, the Auditorium de Lyon, the No Man's Land Company, Assemblée Sauvage, Pierre Citron, and Radio la Linière. Founder of the association ORBIT, he is now based in Brussels where he works and experiments with different forms of creation: musical composition and sound for live performance and cinema, radio documentaries and sound installations.

www.theorota.com /



Elisa Firouzfard, Artistic collaborator

Elisa is the eldest of four siblings, with a Belgian-French mother and an Iranian father. After spending a year in London, she entered the drama department of the Royal Brussels Conservatory at the age of 19 and graduated in 2018. After graduation, she performed under the direction of Manoel Dupont, and Antonin Compère. She is currently creating a piece with Harpo Guit (*GROSSE BAGARRE*), and Antonin Compère (*Ouloulou x Tantrum*) and touring with *La fille du sacrifice* directed by Réhab Mehal, performed at the Théâtre Océan Nord in October 2022. She is also an artistic collaborator in the FINEK Company, working on projects such as *Finek*, a piece for five dancers, *Orchestre vide* (Tremplin Hip Hop #3) and *Ici je lègue ce qui ne m'appartient pas*, choreographed by Habib Ben Tanfous. She is a member of RAVIE, a new collective under the artistic direction of Théâtre de la VIE, as well as the LA DATCHA association, a multidisciplinary artistic residence on the outskirts of Brussels.

Aurore Leduc, Lighting designer and stage director

Aurore Leduc works with theatre, circus and contemporary dance companies. She initiates or participates in projects with artists of all genres, including illustrators, visual artists, stage directors, set designers, musicians, authors, etc. Her work is articulated around concepts of transformation and renewal, and she develops projects in which luminous matter plays with our perceptions. Light becomes a responsive body on stage in the same way as the set design or the performer. A jack-of-all-trades, a tinkerer of the extreme and the internal, a weaver of bridges between the sensory and the tangible.

Adeola Hawna, dancer

Adeola is a dancer and actress who performs under the stage name Adeola Slayers. She is part of a dance company called the "Slayers Planet." She practices experimental dance and also teaches body research classes at Impulsion Dance.

She has already had the opportunity to work with various Belgian theatre companies, including Clinic Orgasm Society in the play *George de Molière*, *GarçonGarçon* in *Belissima*, and the Albertine company in *Mémoire de fille*. At INSAS, she had the pleasure of performing in the final projects of Sarah Cunny (June 2023) and Judith Gaillard (November 2023).

Alongside theatre, she has a passion for social media. She has been creating content on YouTube since 2019, and on Instagram and TikTok since 2022, sharing her daily life, holiday adventures, and cultural events.



Thi mai Nguyen, dancer

From 1995 to 1999, Thi-Mai studied classical and contemporary dance at the CNSM in Paris, where she explored various repertoires, including works by Angelin Preljocaj, Jean-Claude Brumachon, and Rui Horta. After a year and a half of study at P.A.R.T.S., she joined choreographer Wim Vandekeybus at *Ultima Vez* from 2002 to 2012. She performed roles in *Blush*, *Puur*, *Spiegel*, *Radical Wrong*, *Oedipe*, as well as in the films *Blush* and *HERE AFTER*. She is currently working with Michèle Anne De Mey on the revival of *Sinfonia Eroïca*.

In 2012, she collaborated with director James Thiérée on *Tabac Rouge* and *La Grenouille avait raison*. Thi-Mai assisted James Thiérée with the choreography of his project *Frôlons* at the Opéra Garnier in May 2018, for 45 dancers, and later worked on his new creation *ROOM*. She was also the choreographer for the film *The Truth* by Hirokazu Kore-eda.

On October 1, 2018, her first solo, *ETNA*, received the Critics' Prize for Best Dance Performance in Belgium. Thi-Mai presented her second solo, *PREMISSE*, at Théâtre Marni on May 12, 2021. Her latest creation, *STAND BY*, was performed from March 8 to 12, 2022, at Théâtre de la Balsamine in Brussels.



Elise Ludinard, dancer

Elise Ludinard is a Franco-Belgian artist, dancer, and choreographer based in Brussels. In 2018, she graduated from the SEAD (Salzburg Experimental Academy of Dance) in Austria. Her freelance career began with the Bodhi Project company (2018–2019), where she worked with GN&MC, Francesco Scavetta, and Lisi Estaras. She later danced with the companies Himherandit, Milla Koistinen, Florentina Holzinger, Eva Borrmann, and Habib Ben Tanfous, among others.

She organizes and runs the dance festival TOP FLOOR, a pay-what-you-want festival in Brussels. Over the past four years, she has

focused on research in the field of instant composition with the collective HOEK.

Elise also develops her own projects. Funded by Nürnberg Freie Szene, she created COLD LIPS with Rudyard Schmidt, an installation-performance duo (2023). She co-created a solo titled BACKBONE with the company Planmee. She also created an installation work merging sound, visual art, and performance art—Sonic Coats with Anouk Albrecht. Most recently, she developed Souvenirs de Chair, a theatrical solo.



Ludovico Paladini, dancer

Ludovico Paladini began his dance training at Mi la Danse school, where he took classes in hip hop, contemporary dance and ballet. In 2017, he entered the Haute école des arts de la scène Manufacture, in Lausanne, Switzerland, where he trained not only as a dancer but also as a creator. During his studies, he presented his own works alone or as part of a collective. In 2020, he presented for the first time a work-in-progress version of his solo *Tales of FreeDoom* at Teatro delle Muse, which was then performed again in its evolution at INTEATRO festival in Poverigi 2021, and in Pesaro in December 2021. Paladini joined the Maria La Ribot Company in 2021. In March 2022, he performed in the Alcalà 31 exhibition space in Madrid, during an event dedicated to the choreographer's career. In 2021, he performed in Olivia Grandville's latest piece, *Debandade*. In September 2021, he performed in Geneva at the Antigél festival in *L'Amour de la fille et du garçon* by Prisca Harsch and Pascal Gravat.

Micha Morasse, Set Designer

Micha Morasse is a Québécois artist living in Brussels. Trained in visual and media arts at the Université du Québec à Montréal, she completed a study residency in installation-performance at the École de Recherche Graphique in Brussels. Her multidisciplinary artistic practice has been presented in diverse contexts, including festivals (OFFTA, RELIEF; Montreal), theatres (Prospero; Montreal), galleries (Gham&Dafe, La Centrale; Montreal), and alternative spaces.

She prioritizes collaboration and “making together,” which drives her involvement with transdisciplinary collectives bridging theatre and visual art. In these contexts, she designs spaces and costumes, and/or performs herself. Her interest in horizontal approaches and care motivates her active engagement in supporting the work of her peers, notably through her work as a cultural worker (Théâtre de la Vie; Brussels, RIPA; Montreal).

<https://michamorasse.com/>

Hanna El Fakir, Playwright

Hanna El Fakir is a dramaturg and artistic collaborator for theatre and dance, as well as a radio author and director. Since 2023, she has accompanied the creations of choreographers Mercedes Dassy, Marcos Arriola, Guilhem Chatir, Habib Ben Tanfous, and directors Salim Djaferi, Marie Devroux, and Adeline Rosenstein. As a dramaturg, she also carries out projects for production offices such as A.M.A. and Entropie, and for the training organization CIFAS. Since 2024, she has been the associate dramaturg at La Bellone.

Recently, she worked as an artistic assistant for the creations of choreographer Serge Aimé Coulibaly and, until 2020, served as producer for numerous institutions (Maison Ravage in Brussels, Dream City Festival in Tunis, Les Ballets C de la B in Ghent, KVS in Brussels, Bureau Cokot in Paris, Connexion Kin Festival in Kinshasa, etc.).

As a radio director, she was a regular collaborator with France Culture from 2011 to 2019 and has created several radio works produced by ACSR and Art2Work (Zoé de 1 à 7, Stories on Air, C'est ma voix) as well as radio performances with Adeline Rosenstein (Transmission, Transformation). Since 2022, she has also been a composer and performer in the offbeat punk duo BICH and works on writing and directing her own films.