T.R.A.N.S.I.T.S.C.A.P.E

* PIERRE LARAUZA & EMMANUELLE VINCENT

These Movements I Could Never Have Done

Ces mouvements que je n'aurais jamais pu faire

CHOREOGRAPHIC PIECE
AND DOCUMENTARY STORIES

PREMIERE 2027, 1 HOUR +

PERFORMANCE-EXHIBITION VERSION

HALLES.be · THÉÂTRE DE LIÈGE · de spil · THOR · CENTRAL · FÉDÉRATION WALLONIE-BRUXELLES

ARTISTIC AND DOCUMENTARY INTENTIONS

The project starts with a personal question that became political. Being the white father of mixed-race children taught Pierre Larauza to look at reality differently, and to see what a movement can cost, depending on the body that performs it. This awareness runs through the whole project and drives it. The project is a collective response: choreographic, documentary and poetic.

The piece looks at movement as a social fact. It focuses on three historic movements, chosen for their symbolic and political meaning. Ces mouvements que je n'aurais jamais pu faire travels through time and bodies. It asks what our societies celebrate, condemn or erase.

Three historic gestures show power relations, mechanisms of exclusion and forms of resistance carried by the body:

Tokyo, 1991. Mike Powell takes off and breaks a record that nobody has beaten, thirty-five years later.

Nagano, 1998. Surya Bonaly performs a forbidden backflip and offers the audience a gesture of resistance.

Cleveland, 2014. Tamir Rice, 12 years old, is shot dead in less than two seconds by a white police officer while playing with a plastic toy gun.

An invincible movement: the body in performance
A forbidden movement: the body in resistance
An unworthy movement: the condemned body

The three movements establish three different relationships between the body and action: with Mike Powell, the body produces a gesture of athletic performance; with Surya Bonaly, it produces a gesture of resistance against norms; with Tamir Rice, the relationship is reversed: the body is no longer the author of the movement, but the one subjected to it, caught in a mechanism of systemic violence that marks it as a threat before any action has even taken place.

Three different relationships to movement, but one shared mechanism that questions the norms. The athlete Mike Powell is made a hero in the stadium for his achievement, but outside it he becomes a potential threat again. Surya Bonaly's transgressive gesture is a deliberate refusal of the codes of one of the whitest sports, from which she was excluded. Tamir Rice's life was taken by a police officer who was supposed to protect him. From a celebrated achievement, to an act of resistance, to the killing of a child, the piece follows the same line. It is the line of systemic racism, which decides, by criteria that never change, what a Black body is allowed to do or to be.

This 2027 creation continues and transforms fifteen years of work by Pierre Larauza, a documentary visual artist, on racial discrimination and police violence, first through sculpture and then through writing.

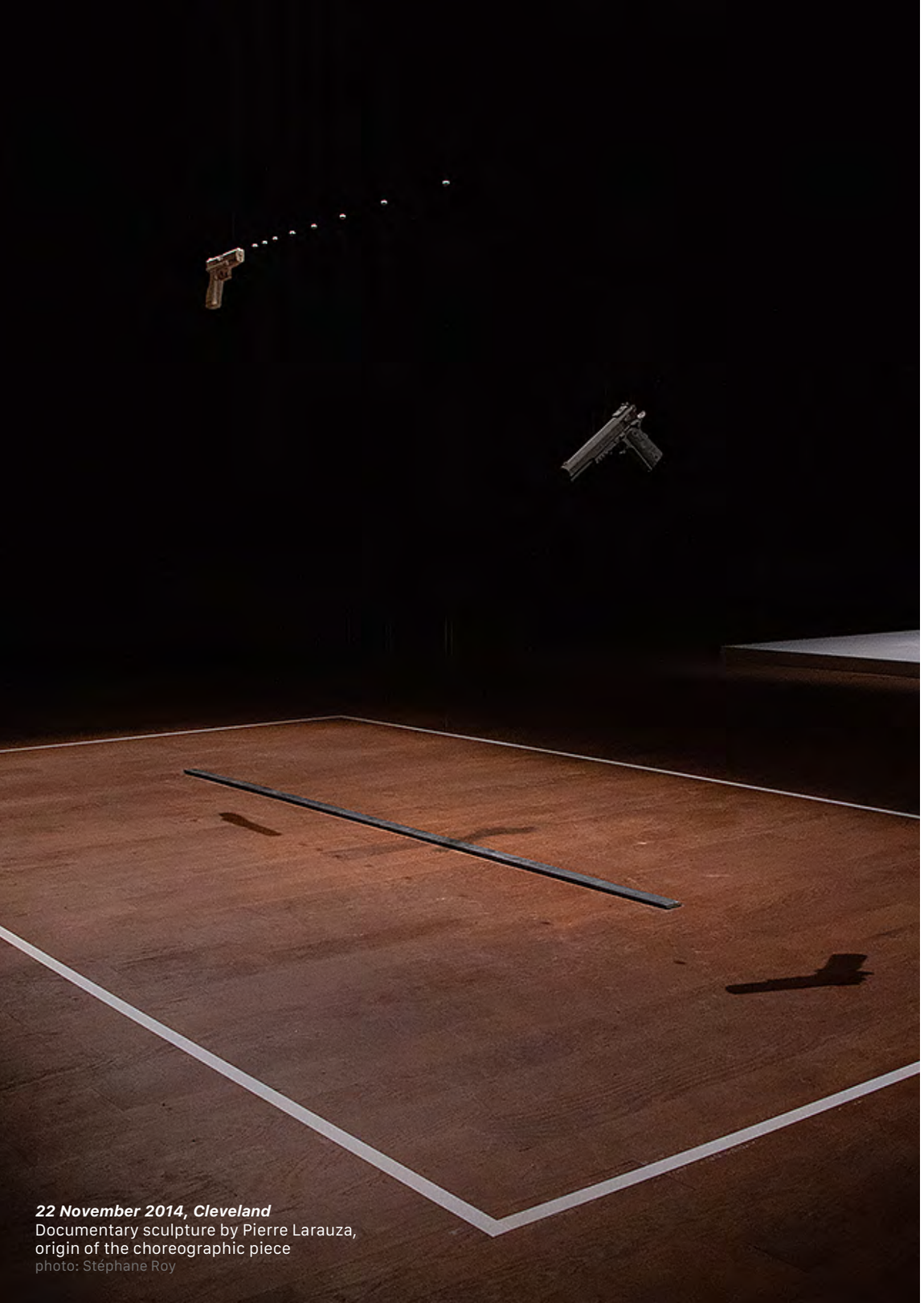
With this stage piece, the nature of authorship changes. The message, until now carried by one author, becomes collective. The solo work opens up to the choreographer Emmanuelle Vincent. Together they form the duo t.r.a.n.s.i.t.s.c.a.p.e, and the work uses several media: dance, poetry and music. The documentary sculptures, the books published by Naima and the stage performance form one inseparable whole. Together they offer a rich, transmedia artistic experience.

With this creation, the duo wants to move the usual frames of choreographic representation. They choose an open, porous way of writing, where dance talks with poetry and documentary storytelling. The stage becomes a place of "archaeology of the gesture". Movements that still have effects today are reactivated there. They are not reconstructed, but treated as living material between document and feeling.

These Movements I Could Never Have Done takes place at a political turning point, when bodies are more and more assigned, controlled and exposed to violence. The creation says that dance, poetry and sound archives must be thought of as a critical space. This space can make visible the power relations that are often hidden, and give a voice to what these power relations silence.



Photos: DR



22 November 2014, Cleveland
Documentary sculpture by Pierre Larauza,
origin of the choreographic piece
photo: Stéphane Roy

CREATION LINES

The team brings together the duo t.r.a.n.s.i.t.s.c.a.p.e (Pierre Larauza & Emmanuelle Vincent: concept, choreography and scenography). They work in collective dialogue with five artists from different artistic disciplines: the dancers Arno Ferrera and Charles Ngombengombe, the krump dancer Kenza Deba, the poet Lisette Lombé and the sound artist Rokia Bamba. On stage, dance, poetry and music are woven together with Pierre Larauza's documentary stories and two metaphorical appearances of a child.

The project has a documentary approach. It is built in close cooperation with the athlete Mike Powell, the figure skater Surya Bonaly, and Samaria Rice, the mother of Tamir Rice, the child killed by the police. She has become an important voice in the fight against injustice and police violence, in the United States and beyond.
The piece is built around the killing of Tamir Rice, whose shock wave runs through the whole project. The gestures of Mike Powell and Surya Bonaly are part of this thread. They are like echoes that show, from other bodies and other struggles, the structural racism that made this killing possible.

Childhood is evoked through the silent, physical presence of a child on stage, appearing twice as a metaphor for innocence.

The choreography is not a reconstruction. It treats each movement as a living archive, full of tension and memory, open to the present as much as to the history that produced it.

The creation is designed as a performance-exhibition in which three documentary sculptures by Pierre Larauza become the scenography itself, in close proximity to the audience. These works recreate, in full size, the path of the three movements performed, or suffered, by Mike Powell, Surya Bonaly and Tamir Rice.
If the venue allows it, the exhibition can open several hours before the performance. The audience can come in at any time they like and enter a museum-like atmosphere made of sculptures, wall labels and audio headphones. People are free to move around, look at the works from different angles, or listen to a sound archive. Then comes a strange, unsettling moment when the exhibition turns into a performance. The

audience then settles into a three- or four-sided layout, depending on the space.

This scenography brings the arts into dialogue: each discipline (sculpture, dance, music, poetry) questions its own language in contact with the others. At the start of the piece, the audience moves through the space and physically experiences this dialogue between the arts.

The sound, by Rokia Bamba, is designed as one of the central characters of the creation. It anchors the creation in reality. It combines music with archives (sports commentary, the 911 call to Cleveland police…) and a new testimony from Samaria Rice.

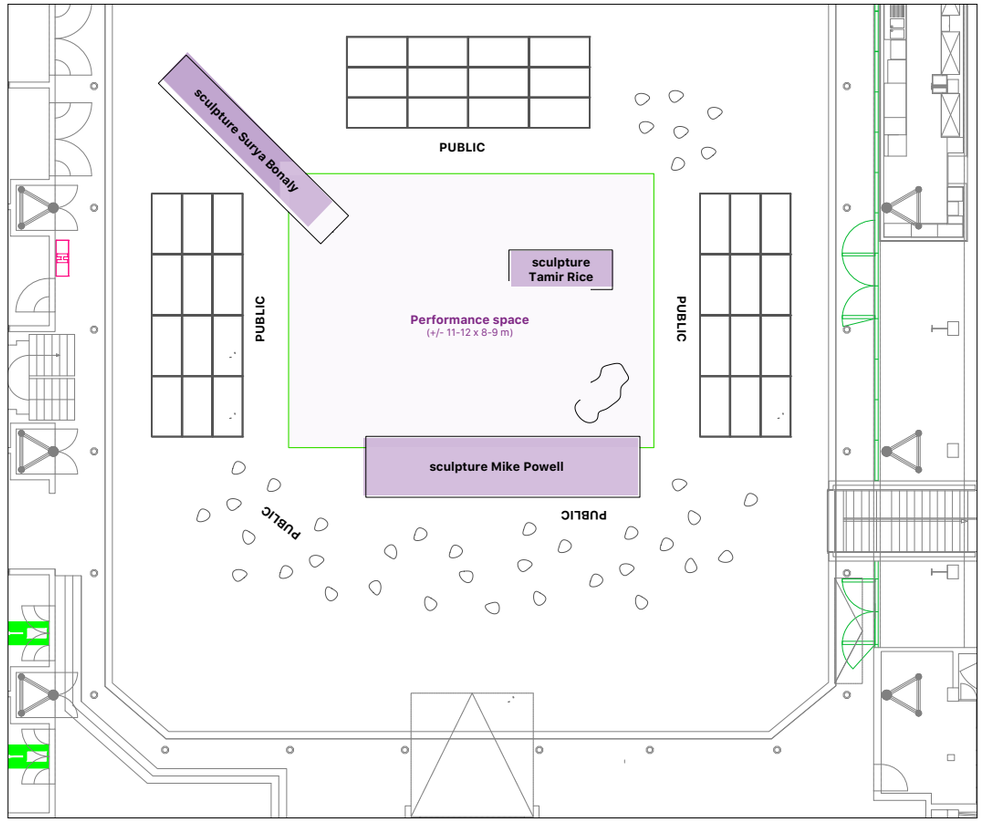
The lighting, designed by Ivan Cascon, supports the shift between the two modes (exhibition and performance). It gives the stage its double identity for the audience.

The performance-exhibition can be adapted to a wide range of spaces, from a theatre black box to a museum, sports hall or industrial space. The lighting design will always be developed organically in response to the architecture, atmosphere and available technical resources of each venue, including spaces with limited equipment.

The costumes will be made by the German antiracist and antifascist collective *Hools of fashion*. This continues the collaboration with Kampnagel (Hamburg), where the sculpture about Tamir Rice was shown in 2025.

The piece lasts 60 minutes. The exhibition time before it is variable.

The original spoken material is in French — including Lisette Lombé's poems — and in English, through several sound archives. Each presentation will include live bilingual surtitles in English and the local language.



Planned layout for Halles de Schaerbeek (March 2027)

TOURING & PRE-BUYS

The premiere is planned for 3 March 2027 at Halles de Schaerbeek (Brussels).

The project is produced by Halles de Schaerbeek (lead producer), with the support of Théâtre de Liège, De Spil, Studio Thor, Central and Bamp. It is co-produced by t.r.a.n.s.i.t.s.c.a.p.e asbl, La Coop asbl and Shelter Prod, with the support of taxshelter.be, ING and the tax shelter of the Belgian government. It is also supported by the Wallonia-Brussels Federation – Dance Department.

Ahead of the premiere, the project remains open to additional pre-buys that can also contribute to the production process.

AROUND THE SHOW

MEDIATION

These Movements I Could Never Have Done brings together several social questions. This opens the way for meetings and/or workshops with specific groups. As an example, here are four ideas developed by t.r.a.n.s.i.t.s.c.a.p.e and Halles de Schaerbeek before the performances in March 2027:

Axis 1: Workshops in dance, krump and slam with the women's association D + asbl, about empowering the body through words.

Axis 2: With Lire & Écrire (Ixelles), an association for adult learners of French as a foreign language and literacy. Pierre Larauza works with them between November 2026 and March 2027 on the general theme of the school year (movement). He starts from his work as a visual artist, and then moves to the collective creation Ces mouvements que je n'aurais jamais pu faire.

Axis 3: With APSV (Paris): workshops introducing documentary creation in visual art and live art, through voice, writing and the body, around the question "How do we make art from reality?"

Axis 4: With students of ERG, around the idea of documentary sculpture and the question: "What makes something documentary in visual art?"

GUIDED TOURS

The unusual scenography offers a hybrid experience for the audience. The sculptures can be seen from the afternoon of the performance. Guided tours allow people who do not necessarily come to see the show (schools, sports associations, etc.) to discover the work during the day. They also allow the evening audience to enter the space in a different way. At the announced time of the performance, the space slowly turns into an organic, unsettling place, where the audience is both a visitor to an exhibition and a spectator of a performance.

PUBLICATIONS

Two books by Pierre Larauza will be published by Éditions Naima (Paris/Berlin) in early 2027. The first is a critical essay based on his doctoral thesis, « Sculpture documentaire : Mouvement et investigation du réel » (*Documentary Sculpture: Movement and Investigation of the Real*) with a preface by Paul Ardenne. The second is a documentary narrative bearing the same title as the performance, Ces mouvements que je n'aurais jamais pu faire (*These Movements I Could Never Have Done*), written in collaboration with the poet Lisette Lombé. A preview sale is planned during the performances on 3, 4 and 5 March 2027 in Brussels.

MEETINGS

When possible and suitable for the host venue, it can be interesting to invite associations that fight against injustice and police violence. Following this idea, discussions between the audience and these associations can be organised after some performances.

BIOGRAPHY

t.r.a.n.s.i.t.s.c.a.p.e is a duo founded in Brussels in 2003 by the artists and choreographers Pierre Larauza and Emmanuelle Vincent. They founded the company to create a dialogue between dance, architecture and the visual arts. Their work is increasingly rooted in reality. It looks at movement as a social fact and at the memory of gestures, through hybrid forms in which the scenography and live music play a central role. Their creations have been shown in more than twenty-five countries on five continents. They work on stage, in public space and in museums. Their works range from the solo Mutante, created in Vietnam, to the exhibition-show 19xBXL, which brought together nineteen people in a documentary exploration of the Brussels area.

Based in Brussels, the Belgian-French duo receives a multi-year programme contract from the Wallonia-Brussels Federation (Dance Department). They were associated artists at Halles de Schaerbeek from 2021 to 2024.

Pierre Larauza trained as an architect. He is a documentary visual artist, choreographer and author. He has also developed a practice he calls "documentary sculpture": life-size reconstructions of physical movements, widely covered by the media, that marked collective history. His documentary sculpture 22 November 2014, Cleveland, about Tamir Rice, is the origin of this creation. He holds a doctorate in Art and Art Sciences (ULB / Académie royale des beaux-arts de Bruxelles, 2020). He regularly publishes on hybrid forms between dance, document and visual arts.

Emmanuelle Vincent is a choreographer, dancer and teacher. Her practice explores the link between the human body and the animal body. It is nourished by studies in ethology applied to human–animal communication. She teaches at the Faculty of Motor Sciences (UCLouvain) and directed the dance school La Confiserie for fifteen years.

DISTRIBUTION

Choreography, direction, dramaturgy and scenography **t.r.a.n.s.i.t.s.c.a.p.e**
Pierre Larauza + Emmanuelle Vincent

In collective dialogue with
Arno Ferrera, dancer
Kenza Deba, dancer
Charles Ngombengombe, dancer
Lisette Lombé, poet
Rokia Bamba, composer and sound artist

Child presence **Zoya-Emilia Larauza Ndaya**

Lighting design / technical direction **Ivan Cascon**

Costumes **Hools of Fashion**

A creation born out of a special relationship with **Samaria Rice**, alongside Surya Bonaly and Mike Powell

Dramaturgical advisor **Marianne Chargois**
Outside eye **Joëlle Sambi**

On stage (6+1 people)
Arno Ferrera, Kenza Deba, Charles Ngombengombe, Rokia Bamba, Pierre Larauza, Lisette Lombé, a child

Touring team (8 people)

Lead production: Halles de Schaerbeek, **with the support of** Théâtre de Liège, De Spil, Studio Thor, Central and Bamp.

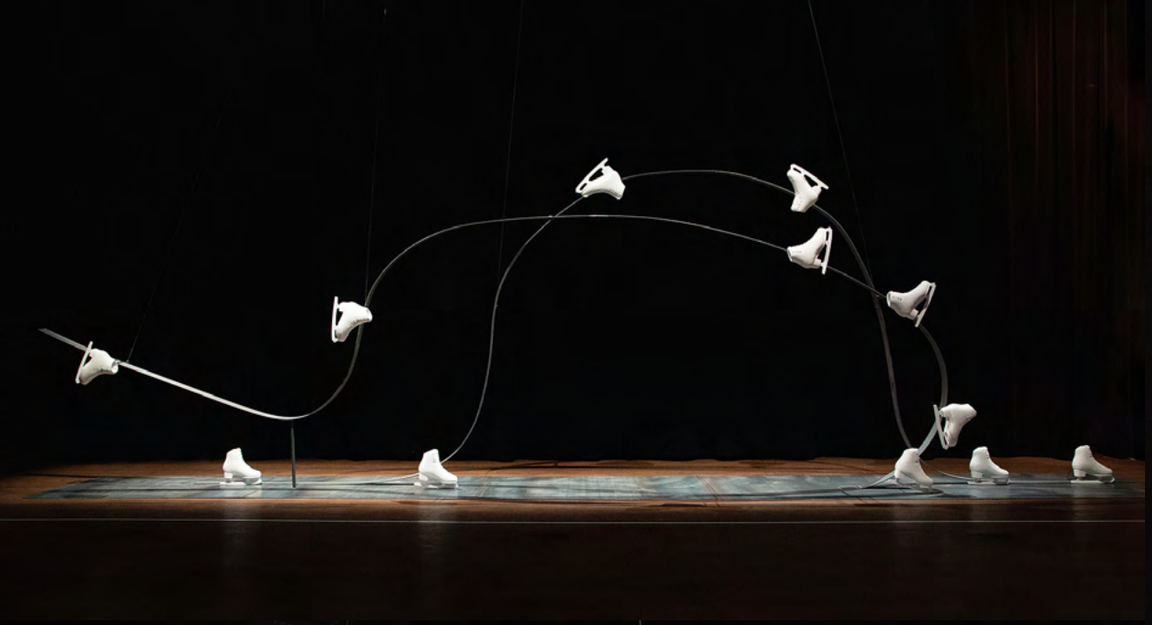
Co-production: t.r.a.n.s.i.t.s.c.a.p.e asbl, La Coop asbl, Shelter Prod, taxshelter.be, ING and the tax shelter of the Belgian federal government. **With the support of** the Wallonia-Brussels Federation – Dance Department, Wallonie-Bruxelles Théâtre/ Danse and the Municipality of Ixelles.

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PIERRE LARAUZA, CHARLES NGOMBENGOMBE, ARNO FERRERA, ROKIA BAMBA, LISETTE LOMBÉ, KENZA DEBA, EMMANUELLE VINCENT







20 February 1998, Nagano - Tribute to Surya Bonaly (2019–) (left page)
30 August 1991, Tokyo - Tribute to Mike Powell (2011–) (right page)
Two of the three documentary sculptures presented
in the performance-exhibition (by Pierre Larauza).

photos: Stéphane Roy