



Clédat & Petitpierre

TWENTYTWENTY

Yvan Clédat and Coco Petitpierre are sculptors, performers, directors, and choreographers. A couple in real life as well as in their artistic journey, they have been working inseparably since 1986.

Experimenting seamlessly in exhibition spaces as well as on stage, they create choreographic and visual performances that depict dreamlike and poetic worlds where the performers' bodies undergo metamorphoses. The interplay between dance and sculpture, along with the performers' sensitivity to the objects around them, is central to all their creations.

Their work has been showcased in more than 15 countries.

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Les Baigneurs

(The Bathers)

Performed by
Yvan Clédat et Coco Petitpierre

Production
TWENTYTWENTY, lebeau et associés
Coproduction
Musée du Léman, FAR° Nyon (S)



“The Bathers” is a silent performance that can be staged both indoors and outdoors. The audience follows the dolls as they wander and strike various poses. The performance evolves continuously, adapting to the unique characteristics of each space and the possibilities for movement.

Duration: 60min

From Picasso to Leger, the theme of the “Bathers” is a popular subject in modern painting. This performance offers a lively and whimsical adaptation featuring a pair of dolls in striped bathing suits, entirely crafted from pleated tulle, behaving as if they were spending a day at the beach. They sunbathe, lounge, play, and engage in other typical bather activities, moving leisurely near two large blue towels and a yellow tulle ball—evoking a playful, almost childlike, vision of the sea and the sun.

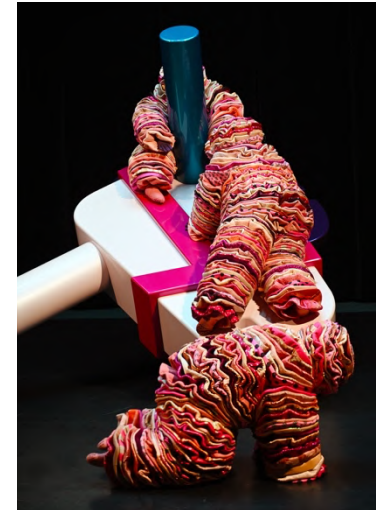


Funny Game

Conceptualization, choreography, sculpture, costumes Yvan Clédat et Coco Petitpierre
Performed by Areti Chourdaki et Max Ricat
Production TWENTYTWENTY, lebeau et associés,
Le Triangle – cité de la danse / Rennes

Aimed at both children as young as 3 and adults, this performance invites the audience to reconnect with their inner child. The only sounds come from the children’s reactions.

Duration: 20min, performed twice daily.



Funny Game is like an oversized toy, as if viewed through a zoomed-in lens in a child’s room. Three large dolls play and bicker around a monumental rocking horse head. They are floppy and disjointed, unable to stand on their own.

Two of the dolls are brought to life by dancers Max Ricat and Areti Chourdaki, while the third remains empty but identical in size, blurring the line between the animate and inanimate.

[Watch video here](#)

Upcoming performances – 2024/2025

February 11th and 12th: Théâtre Auditorium de Poitiers

March 13th to 19th: Festival Très Tôt Théâtre (Quimper)

March 27th to April 4th: Kidanse Festival, L’échangeur CDCN (on tour in Picardie)

May 14th to 17th: Comédie de Colmar



Panique !

Conceptualization, direction, sculptures Yvan Clédat et Coco Petitpierre

Interpretation, codirection
Olivier Martin-Salvan

Production TWENTYTWENTY, lebeau et associés

Residency Le Centquatre-Paris, Parc de La Villette



Panique! is a solo performance custom-made for Olivier Martin-Salvan as the god Pan, designed to be staged in natural or unconventional, poetic settings.

Duration: 30min

Melancholic and enraged, indifferent to the audience's presence, Pan seems lost in reflection on his wild, solitary life. His mood swings unpredictably, shifting between naps, outbursts of fury, and lustful impulses, leaving the spectators in a state of amused unease. Music (Pan's flute) and dance (Nijinsky's Faun) are evoked through the remarkable talent and extraordinary physicality of Olivier Martin-Salvan.

[Watch video here](#)



Abyse

Conceptualization, sculpture

Yvan Clédat et Coco Petitpierre

Interpretation, codirection

Sylvain Prunec

Production TWENTYTWENTY, lebeau et associés, Association du 48

With the financial support of Fondation d'entreprise Hermès within the New Settings program

With the support of DRAC Ile-de-France



Abyse is a large sculptural work that can stand alone, occasionally activated organically by dancer Sylvain Prunec. This piece can be displayed in settings such as a theater lobby or forecourt.

Duration: 45min (may be shortened or lengthened)

This oversized aquarium decoration features a creature from the nudibranch family. The hirsute and colorful marine gastropod moves silently within a glossy rock formation, exploring its habitat in a vibrant, organic, and silent choreography.

[Watch the teaser here](#)



Les songes d'Angèle

(Angèle's dreams)

Conceptualization, direction, scenography, costumes Yvan Clédat et Coco Petitpierre

Performed by Angèle Prunec

Lights and sound Lucien Prunec

Duration: 20min, performed twice daily.
From 3 years old.



A young person and a peculiar creature half rabbit, half bird — straight out of a Max Ernst painting — invite us to an intimate and tender recital.

Les songes d'Angèle conjure the world of childhood, where the surrender to imagination allows our deepest fears to mingle with wonder, resulting in unexpected and delightful encounters. With singing, music, and dance, this enchanting duo captivates the imaginations of both little ones and those much older.



Poufs aux Sentiments

Conceptualization, choreography, scenography, costumes Yvan Clédat et Coco Petitpierre

Staging Raphaëlle Delaunay, Sylvain Prunec, Max Ricat and Coco Petitpierre

Sound Stéphane Vecchione

Lights Yan Godat

Textiles assistants Anne Tesson et Céleste Clédat

Production TWENTYTWENTY

Executive production lebeau et associés

Coproduction L'Echangeur CDCN Hauts de France, Centre national de la danse CN-D, Chorège CDCN Falaise Normandie, Maillon Théâtre de Strasbourg - Scène européenne, Le Printemps des comédiens, Le Triangle - Cité de la danse, Rencontres chorégraphiques internationales de Seine-Saint-Denis, CNDC d'Angers, Théâtre Louis Aragon Tremblay-en-France dans le cadre de son programme de résidence



Poufs aux sentiments is a fable about love, resonating with echoes of a bygone era and showcasing a distinct flair for theatricality and artifice. Wigs, white lead makeup, French formal gardens, and Belle Danse blend into a seamless performance, where costumed figures present themselves within the artificial, geometric landscape of the gardens, designed as verdant theaters.

On stage, a pair of creatures—nearly engulfed by an immense, cloud-like, intricate white hairstyle—navigate through a garden of sculpted shrubs. This setting is a reimagined Eden through the lens of topiary art, or perhaps the whimsical Garden from *Alice in Wonderland*, where everything is in constant motion and alive. The bushes shift and reshape, and anthropomorphic shrubs spring to life, engaging in playful antics.

Duration: 60min

[Watch the teaser here](#)

Les Merveilles

Conceptualization, choreography, scenography, costumes Yvan Clédat et Coco Petitpierre

Staging Sylvain Prunenec, Erwan Ha Kyoon Larcher on rotation with Max Ricat, Sylvain Riéjou

Sound Stéphane Vecchione

Lights Yan Godat

Motion sensors development Yan Godat et Stéphane Vecchione

Textiles assistant Anne Tesson

Texts Empédocle, Ovide, Pliny the Elder, Jean de Mandeville...

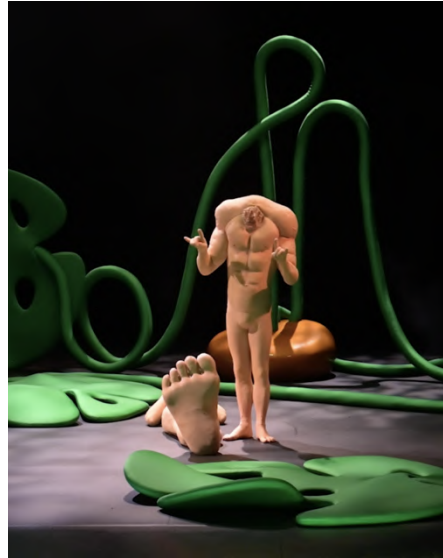
Production TWENTYTWENTY

Executive production lebeau et associés

With the financial support of Fondation d'entreprise Hermès within the New Settings program

Coproduction Parc de La Villette, Les Subsistances, La halle aux grains - Scène nationale de Blois

With the support of DRAC Ile-de-France



The Blemmyes, Sciapods, and Panotii are among the many phantasmagorical peoples that populate the medieval imagination. They are referenced in Pliny the Elder's *Natural History*, depicted on the tympanum of Vézelay, and described by Marco Polo in his *Book of Marvels*.

These monstrous creatures are omnipresent, even considered essential encounters in any narrative of distant travel, and their existence is something to be testified to.

The Panotii has enormous ears, the Sciapod possesses a single foot, and the Blemmye, being headless, has its face on its chest and sometimes even on its back. The stories attribute rather amusing purposes to these transformations: the Panotii is said to wrap itself in its ears to sleep, while the Sciapod (literally "shadow-foot") uses its oversized foot as a parasol to shield itself from the sun.

Duration: 60min

Les tutomouves

Mobile installation

Conceptualization, production Yvan Clédat et Coco Petitpierre

Tutorials production with the collaboration of Soa Ratsifandrihana and Max Ricat

Textiles assistant Anne Tesson

Executive production TWENTYTWENTY, Centre Pompidou – Paris, Cndc d'Angers



Les tutomouves is a lighter version of the monumental work *Les Plantamouves* (see on the right), created at the Pompidou Centre (Paris) in 2023.

A lightweight installation, designed to be mobile, *Les tutomouves* offers children and adults the chance to wear one or more of the 240 foam and Lycra extensions scattered on the floor and follow a dozen of dance tutorials. Designed merely as a space for play, rest, experimentation and dance where everything is soft and mellow, *Les tutomouves* adapts to various venues.

[Watch video here](#)



Les Plantamouves

Commissioned by the Centre Pompidou (Paris), for the children gallery
Septembre 26th to au Decembre 1st, 2024
at Keelung Museum of Arts (Taiwan)

Conceptualization, production Yvan Clédat et Coco Petitpierre
Tutorials production with the collaboration of Soa Ratsifandrihana and Max Ricat
Textiles assistant Anne Tesson
Production TWENTYTWENTY, lebeau et associés, Centre Pompidou – Paris



Plantamouves are wonderful plants, both soft and monumental, proliferative and geometric, and above all multicolored! They produce a kind of fruit, also geometric, that children can wear to play and dance. Clédat&Petitpierre imagined this extraordinary garden to be populated by a small dancing community, as an amused reference to Oskar Schlemmer's Triadic Ballet.

By displaying modules that can modify, fragment or expand the body, *Les Plantamouves* invite children to seek for new types of movement and choreographic languages. Its design is also a subtle reference to the Pompidou Centre's architecture, and its numerous tubes.



Commission / Milan National Museum of Science and Technology "Leonardo da Vinci"

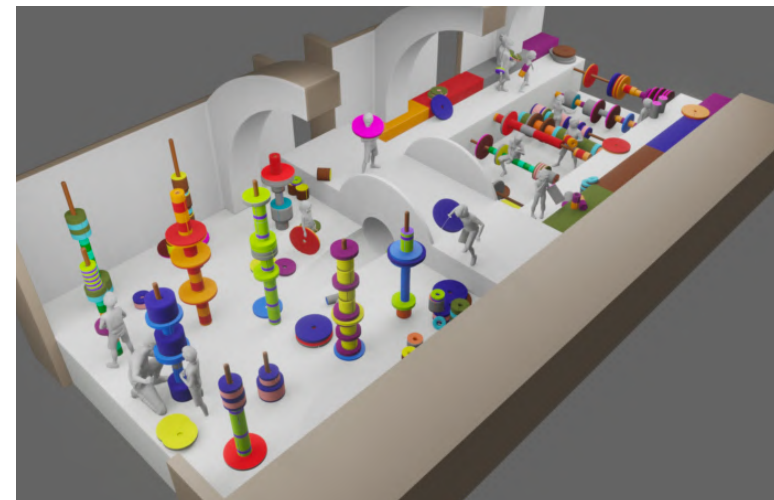
Part of The new gallery for young children program

Conceptualization and execution Yvan Clédat et Coco Petitpierre and Ales Bonaccorsi / National Museum of Science and Technology "Leonard da Vinci"
Textiles assistant Anne Tesson
Seamstresses Jeanne Laure Mulonnière and Clémentine Page

Numerous modules composed of Lycra fabric and foam, hollowed out in their center and split along their length, fit onto painted steel poles for visitors to compose their own sculptures and patterns. They can also be placed on the arms, legs and around the neck to become costumes.

The space is divided in two: in the first area, poles are vertical. Very lightweight, modules once fixed on the poles can be lifted as a whole to slide another one thus lifting the sculpture upwards. In the second space, directly accessible by a tunnel, poles are horizontal to evoke mechanical axes and gear. A thick carpet and modules' omnipresence makes the whole installation soft and comfortable... and shock-absorbing.

Opening on Novembre 27th, 2024



In production

L'Art de vivre

(The Art of living)

Conceptualization, scenography, costumes Yvan Clédat et Coco Petitpierre

Choreography Sylvain Prunenec, Yvan Clédat et Coco Petitpierre

Dramaturgy Baudouin Woehl

Staging Guillaume Drouadaine, Sylvain Prunenec, Yvan Clédat, Coco Petitpierre (alternately)

Sound Stéphane Vecchione

Lights Yan Godat

Production TWENTYTWENTY

Coproduction Centre National pour la Création Adaptée (CNCA) – Morlaix, Le Centre National de la Danse – Pantin, Les Subsistances, Le Théâtre, Scène nationale de Mâcon, Le Quartz – Scène nationale de Brest (ongoing)



René Magritte. *L'Homme au large* (1927)

L'Art de vivre is a choreographic dialogue between Sylvain Prunenec and Guillaume Drouadaine, an autistic actor and dancer from the Catalyse troupe. It will confront their physical and unique relationship with their surroundings while emphasizing their many similarities- whether through their profound quietness or the depth of their imagination. The stage transforms into a mental landscape where Guillaume and Sylvain explore ways to inhabit it, for the duration of a dream outside the real world and its vicissitudes.

The Art of living takes inspiration from Magritte's artwork and draws from surrealism to paint a sensitive and emotional dual portrait.

The bodies of the performers will bear cursive writings or motifs dear to Magritte, and will be modified by various extensions which will act as tools to create new choreographic languages.

Project timeline

Autumn 2024: scenography and costumes conceptualization and confection
scenography et costumes

Spring/summer 2025: follow-up on conceptualization et confection /
research for dramaturgy

Summer/Autumn 2025: choreographic research and repetition

Winter 2025/2026: technical residencies

March 2026: premiere at Le Quartz, Scène nationale de Brest

Spring/summer 2026: touring





Clédat & Petitpierre

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