

COLLECTION PARTICULIÈRE

ré-cr  ation du solo de 2005 de Maria-Donata D'Urso

Concept, choreography and performance: Maria Donata D'Urso

Lighting design: Maryse Gautier

Lighting design for the revival: Yannick Fouassier

Original music: Vincent Epplay

Set construction: J  r  me Dupraz

General stage management: Ludovic Riv  re

Production: Disorienta

Production manager: Marco Villari – contact.marcovillari@gmail.com

Duration: 45 minutes

Premiere planned for autumn 2026 – M  nagerie de Verre



  EveZheim

DisOrienta

<https://numeridanse.com/publication/collection-particuliere/>

Fragmented forms, vibratile volumes, suspended curves and elongated lines: in the work of Maria Donata D'Urso, the naked, universal body deconstructs the human figure and becomes living matter, imperceptibly transforming and radiating a singular energy. Limbs gain autonomy, unite, dissociate, and reassemble in new configurations, composing strange, abstract, and shifting tableaux. For the Sicilian dancer and choreographer, the body constitutes a field of investigation approached in and of itself, without being situated within a narrative, historical, or social context. She probes it by delving into her most intimate inner landscape, in order to grasp the subtlest tremors of the flesh.

Gw  nola David - Danser - mai 2005

Statement of Intent

Revisiting the choreographic writing of my solo *Collection particulière*, twenty years after its creation in 2005, represents for me a complex act, rich in questions on multiple levels.

1. Reconnecting with the essence of a radical choreographic language

At its inception, this solo was a subtle yet radical exploration of the skin as the origin of movement. The skin—both interface and boundary—was conceived as the primary source of bodily states and internal dynamics. Returning to these initial motivations, and questioning their relevance and scope today, constitutes a challenge that is both artistic and personal.

2. Evaluating its impact on my artistic trajectory

This solo marked a turning point in my approach to choreographic writing and scenography, initiating a line of research into the creation of scenic space starting from the skin and its sensory potentialities. Its coincidence with the exhibition *Non-Standard Architecture* at the Centre Pompidou, as well as a choreographic research workshop led by Trisha Bauman in connection with that exhibition, further reinforced my engagement with the sensory relationship between architecture, materials, and unprecedented textures.

The dialogue between sensory narration and the horizontal medium of architectural space informed the writing of this solo.

Revisiting *Collection particulière* also allows me to deepen my understanding of how this work has shaped my perception of movement, and to examine how it continues to resonate within my current creative process.

3. Updating and transforming the interpretation

After two decades of artistic experience, how do these learnings and transformations enrich or alter the interpretation of this work? Reperforming the original movements entails retracing the narrative thread of sensations with the maturity of today. This renewed reading may take the form of a rewriting, in which the dialogue between past and present opens up new interpretative perspectives.

4. Research in constant motion

This project is not merely a revival, but an opportunity to further develop my reflection on the skin as a space of memory, transformation, and creation. The experiences developed up to *Zone de timidité*—my most recent work—feed into and enrich this process, notably through my research on “living skins” made from kombucha, which inform the interpretation and stimulate the imagination.

Revisiting *Collection particulière* means engaging in a dialogue between past and present, re-examining the work, reactivating its questions, and reinventing its choreographic writing with the perspective afforded by the passing of time.



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Press

With *Collection particulière*, Maria Donata d'Urso has asserted, on her erotic dissection table, that the body remains a scarcely identifiable form. Highly physical, this solo by the Italian artist is as much a visual statement as it is a choreographic one. Naked, on a Plexiglas platform cut by an interstice, she reveals metamorphoses and new anatomies (...).

Marie-Christine Vernay – *Libération*, 6 June 2005

Before its appearance at the Venice Biennale, the Italian choreographer Maria Donata d'Urso presents *Collection particulière*, a solo obsessed with the materiality of the body, carving gesture directly into the mass of flesh. The opening image is striking. From a glass table split down the middle emerges the naked body of a woman, caught in a vice. Above the table, legs and head; below, buttocks and a twisted back. From this uncomfortable position, she slowly drifts into sculptural contortions that fragment the body. Assisted by lighting that plunges certain areas into shadow, Maria Donata d'Urso stretches into figures far removed from any recognizable human anatomy. Headless, mollusc-like creatures appear, endowed solely with limbs. *Collection particulière* fascinates through the absolute stillness of its forty minutes (...).

Rosita Boisseau – *Le Monde*, 5 June 2005

The muted detonation of this “eclectic” Saturday was *Collection particulière*, cut 1, a work-in-progress stage of Maria Donata d'Urso's forthcoming project. Recently seen performing with Christian Rizzo, this Italian artist treats her naked body as living matter, but also as a shifting landscape that, as an architect from within, she continually explores. Two glass tables, bordering on phosphorescence, frame Maria Donata d'Urso's movement: a shell-body that closes in on itself to develop other, infinite possibilities. Is it still a leg, an arm, a torso, a woman? This play of multiple reproducible forms and intimate deformations profoundly unsettles us, as if a model from a Francis Bacon study had come to life before our eyes. It had been a long time since we had encountered something so indefinable and yet so distinctive—a movement in the process of (un)making itself (...).

Philippe Noisette – *Les Inrockuptibles*, 2–8 February 2005

DISORIENTA

www.disorienta.org

The DisOrienta company was founded in 2004 for the development of choreographic projects, including the creation and touring of performances, site-specific works, educational projects, transmission, and choreographic installations. Its name reflects a state of mind and a desire to propose new orientations for the dancing body. From its very first creation, *Pezzo 0 (due)*—the result of a collaboration with visual artist Laurent Goldring—DisOrienta's works have sought to reinvent the performance space. Each production is also conceived as a visual installation, inseparable from the choreographic writing.

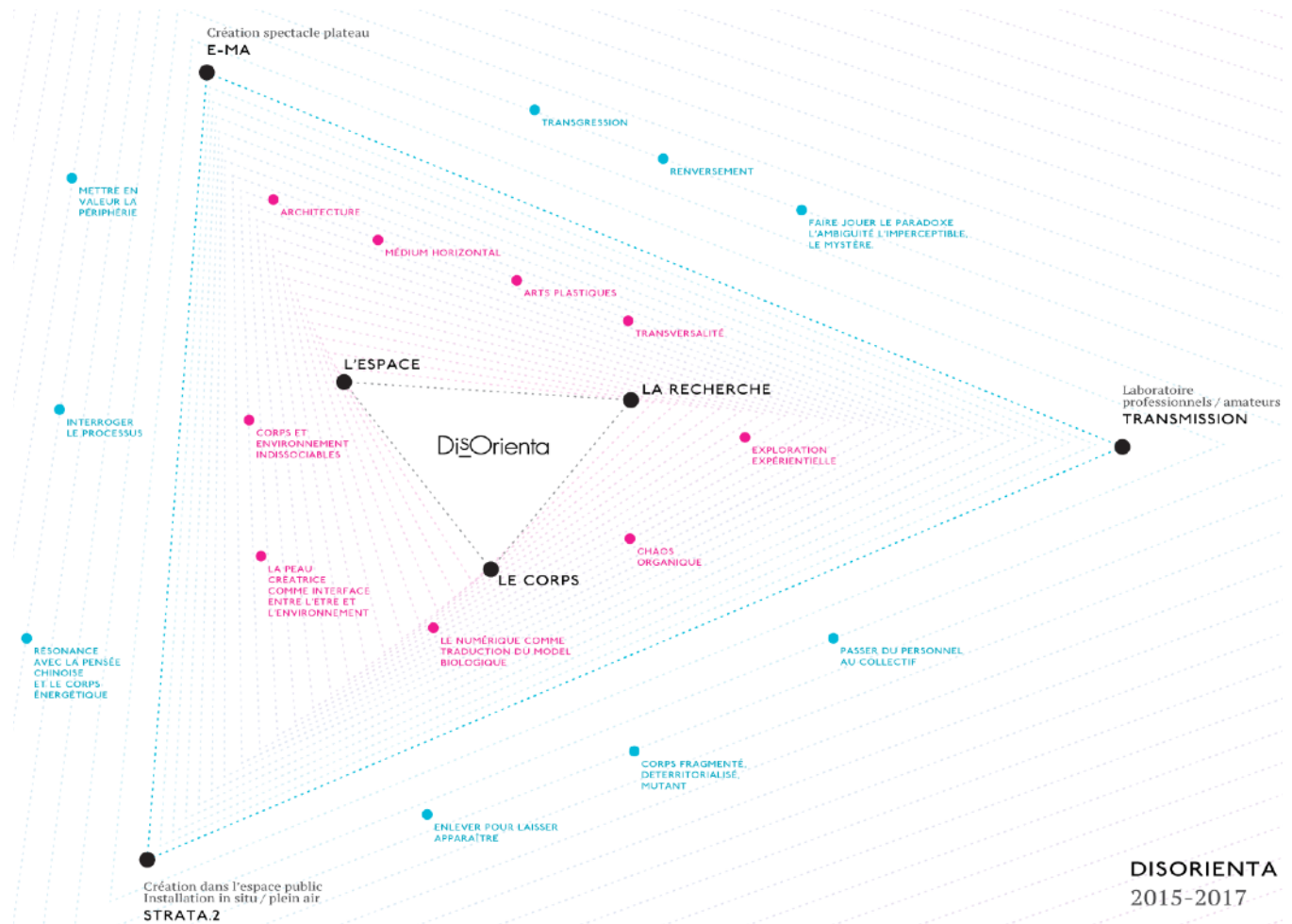
“In Maria Donata D’Urso’s work, the naked, universal body deconstructs the human figure and becomes a singular living matter. Limbs gain autonomy and are then reassembled in new ways, composing strange, abstract, and shifting tableaux. In her solos, the Sicilian dancer and choreographer turns the body into an unknown subject whose multiple layers of perception continue to fascinate.”

Gwénola David – La Terrasse, May 2007

“The name of the structure supporting Maria Donata D’Urso’s projects, DisOrienta, already suggests its intent. These works focus on unsettling phenomena that disorient us. Instability, the living, and the organic lie at the heart of her research. Making the body alone the space of all possibilities—the territory of the unheard-of—is an approach the Sicilian artist initiated with *Pezzo 0 (due)*.”

Irene Filiberti – September 2010

The company was supported by L’échangeur – CDCN Hauts-de-France from 2009 to 2012.



DISORIENTA CREATIONS

Zone de timidité created and presented in Montpellier at MO.CO. for the Sète Palermo Festival – Biennial of Contemporary Art, September–October 2022.

Résidence en zone de timidité created and presented at the Plastique Danse Flore Festival, Potager du Roi, Versailles, 5 September 2020.

e/ma created with Wolf KA and presented in Enghien-les-Bains, March 2017

Exibition? created with Wolf Ka and presented at galerie 3F, Kyoto-Japon, as part of an artist residency at Villa Kujoyama in 2012.

Strata.2 created and presented in Château Thierry on 3 juin 2011. This solo received the prize of the international competition Bains Numériques #7 in 2012.

Klein Glow a tribute to Yves Klein, created and presented at Galerie Slott, Paris, October 2010.

Strata created and presented at the Biennale de la Danse de Lyon, September 2010.

Mem_brain strata1 created and presented in Paris at the Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, May 2009.

Triptych of the Skin

Pezzo 0 (due) created and presented in Lisbon, 2002.

Collection particulière created and presented at the Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, June 2005. This solo received the Prix du Syndicat Professionnel de la Critique as Revelation of the Year.

Lapsus created and presented at the Météores Festival, Le Havre, May 2007.

video links

Zone de timidité

<https://vimeo.com/781183089>

Strata.2

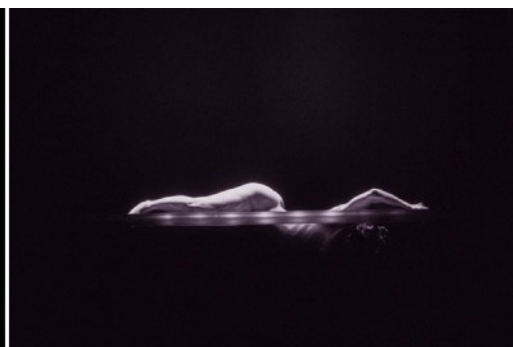
Prix « Bains Numériques#7 » Enghien les Bains, 2012

<https://vimeo.com/52003310>

e/ma

Trailer

<https://vimeo.com/256392301>



BIOGRAPHIE

Maria Donata D'Urso

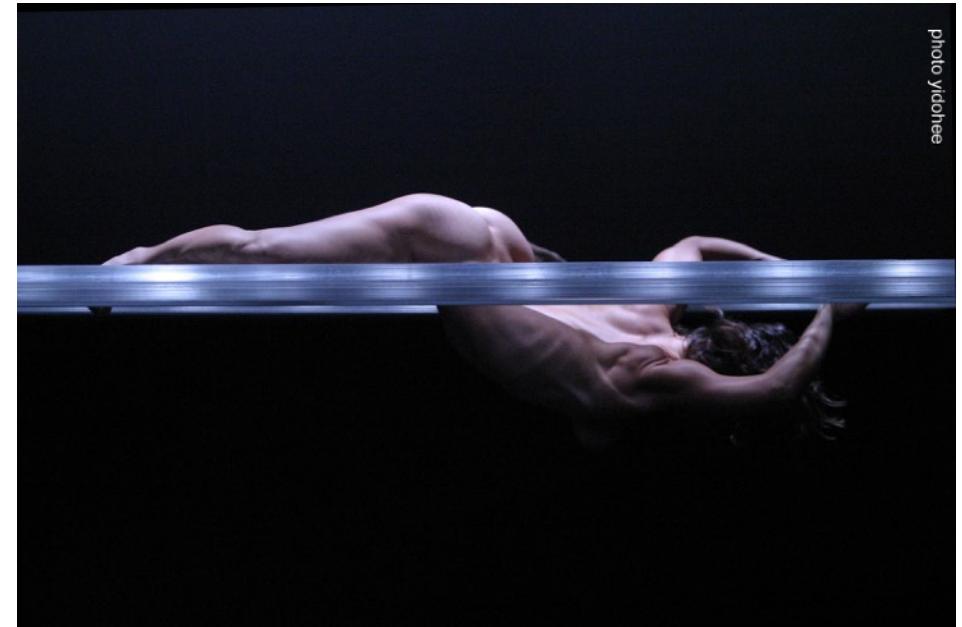
Maria Donata D'Urso, artistic director, choreographer, dancer, performer. Born in Catania, she studied architecture and contemporary dance in Rome. In 1985, she participated in Richard Haisma's choreography in New York and studied at the Merce Cunningham Studio and the Nikolais-Murray Louis Dance Company. Since 1988, she has lived in Paris, where she trained in Chinese energy and worked with Marco Berrettini, Christian Rizzo, Hubert Colas, Paco Decina, Jean Gaudin, Francesca Lattuada, Arnold Pasquier, Wolf Ka, and others. In 1999, she created Pezzo o, an outdoor installation inspired by her encounter with Laurent Goldring.

In 2004, she set up DisOrienta to develop her personal projects: refined, minimalist solos that question and reinvent the usual spatial components. Her focus is on borderline spaces, absence/presence, inside/outside, and ambiguous surfaces, such as the skin and those touched by the gaze.

She then embarked on a poetic and composite project, which she called the Triptych of the Skin. Pezzo o (due) was followed by Collection particulière and its translucent table, Lapsus and its circular scenography. In Mem_brain, Strata, Strata.2, she explored the internal architecture of the body in dialogue with non-hierarchical and mobile constructions. e|Ma continues this enigmatic journey into the world of the body, shared for the first time with three performers from very different cultures and age groups. The latest work, Résidence en zone de timidité, is an exploration of living cultures of fungi and bacteria.

“Maria Donata D'Urso brings to life a body of mystery in appearance, but equally dense in philosophy, which turns the perspectives of dance upside down.” (G. Mayen)

Maria Donata D'Urso was a laureate at Villa Kujoyama, Kyoto, Japan, in 2012.



BIOGRAPHIES

Maryse Gautier

In 1990, after working for several years with a collective producing and directing 16mm short and medium-length films and photographic reports, she met Félix Lefebvre, Gilles Seclin, and Jean-Luc Chanonat at the Théâtre des Amandiers, who were working with Patrice Chéreau on lighting following his collaboration with Daniel Delannoy. This formative adventure led her to become assistant stage manager at the theater, working with lighting designers such as Franck Thévenon, Dominique Bruguière, Patrice Trottier, Joël Hourbeigt, and Daniel Lévy. She became Patrice Trottier's assistant and at the same time became involved in lighting design for theater and contemporary dance. Her research focuses on bringing light to life as a material and exploring the relationship between this active material, spaces, bodies, and words. This sensitive work acts on levels of perception and, by inhabiting space, can modify states of presence. She met Claude Régy, whom she accompanied with two lighting designs (Paroles du sage, Holocauste) and various research workshops; choreographer Régine Chopinot (W.H.A, Chair-Obscur, Non, Végétal); Marcial Di Fonzo Bo (La Tour de la Défense, La Grotta Di Trofonio, Eva Peron, L'Excès-L'usine, Copi un Portrait, Et ce Fût); Elise Vigier (l'inondation); Pierre Maillet (Les Ordures, la ville et la mort); Ornella D'Agostino (La Ballata D'Ell Errore, Capitombolo, Sospiro d'Inverno, Ninananna); Jean-Marc Bourg (Les Baigneuses); Fabrice Ramalingom and Hélène Cathala (Touché, Far, Implication, Cinq de coupe, Oui, Précipité, Si j'étais toi); Loïc Touzé (If We Walk Calmly, Often in the Forest, in the Alleys, the Alleys...); Gilles Dao (A Waste, It Was Better Before); Elu and Steven Cohen (I Wouldn't Be Seen Dead in That); Robert Lepage (Macbeth, Coriolanus, The Tempest, The Damnation of Faust)

Vincent Epplay

Visual artist/musician, has been developing experimental work since the early 1990s based on a practice that combines visual arts and music. His work offers situations for listening to amplified sound and visual immersion through the creation of immersive spaces or journeys. The notion of use and involvement of the viewer/listener are concerns that can be found in several of his projects: "À usages uniques" (Public>), "Jukebox pour musique sans titre" (Palais de Tokyo), "Cabine d'écoute" (Centre Georges Pompidou), "Station des ondes" (Le 104), "No descriptive méthode" (le Dojo, Nice), "Unholy Copy" (Haus, Nantes), etc. For the past ten years, he has been performing regularly in concert, solo or in collaboration, at various festivals in Europe; with Jac Berrocal, the group Bader Motor, and with Samon Takahashi in a cine-mix on Pierre Clémenti's unreleased films. He explores the relationship between sound and image in projects such as Mnémotechnie, Xénoglossie Radio, and Étude au microsillon, as well as in film/concerts based on Pierre Clémenti's unreleased films, Mody Bleach (a remake of John Huston's film "Moby Dick") with the experimental film group MTK, for Nanouk l'Esquimau by R. Flaherty in collaboration with Sébastien Roux, and for the Hors Pistes festival at Beaubourg on the films of Jean Painlevé. He has edited a dozen albums for various labels: Blackest Ever Black, AKA, Brocolis, LDDR, Planam; and continues to archive records without music, 8-minute films on methods and teaching, and recordings or paper documents without proven authorship.

He is regularly invited to produce soundtracks for dance with choreographers Donata Durso, Laure Bonicel, and Mauro Paccagnella, as well as film scores for Danielle Arbid (Arte production "Tanger, le rêve des brûleurs," docu-fiction by Leila Kilani); "Fiasco" by Stéphane Broc; "Cinéaste de notre temps" on Benoît Jacquot, directed by Philippe Emmanuel Sorlin; and for artists such as Boris Achour and Nicolas Moulin.