

NINA LAISNÉ | FRANÇOIS CHAIGNAUD | NADIA LARCHER

ÚLTIMO HELECHO

A subterranean celebration at the crossroads of
Baroque and South-American mythologies



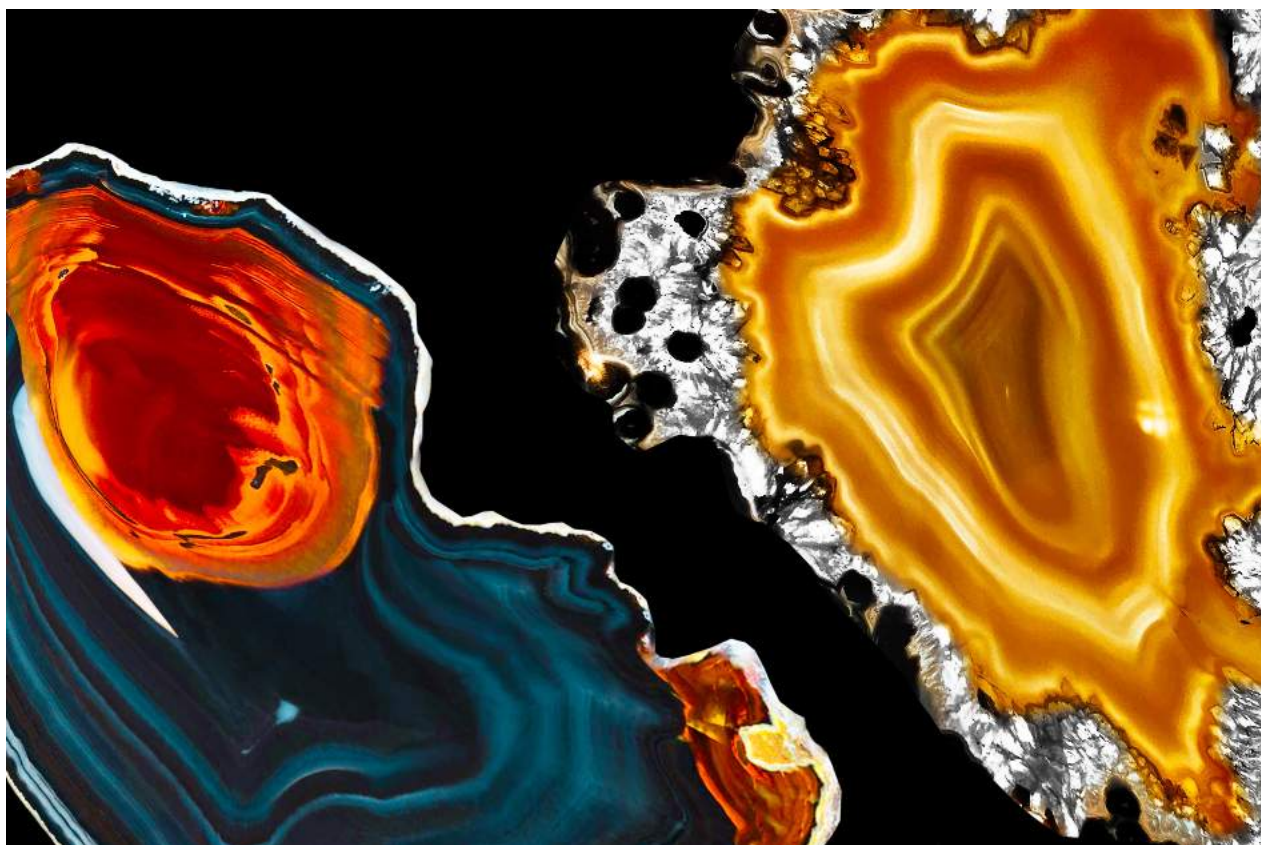
CREATION 2025 - AVAILABLE ON TOUR 2026 - 2027

Último helecho — a telluric world revealed through music and dance

At the crossroads of South American mythologies and beliefs connected to underground worlds, *Último helecho* is a new collaboration between director Nina Laisné and dancer-choreographer François Chaignaud, following their 2017 production *Romances inciertos, un autre Orlando*. This time, they are joined by Argentine singer Nadia Larcher and six performers from the worlds of folk and early music.

Amid a mineral-like set, bodies, imbued with the spirit of the *Sibyls*, awaken to the sound of the sackbuts and undergo metamorphosis, guided by the breath of the bandoneon. Together, they bring to life a sensual phantasmagoria, oscillating between mysterious depth and blazing vitality. The richness of South American dances and music interweaves with the remnants of a vanished baroque world. A total expression, this utopian performance gives voice to little-known repertoires in Europe and reveals the full poetic and resistant power of these folk traditions.

A living speleology, where bodies unearth buried voices, dances, and memories.



TEAM

original idea, musical and stage direction and scenography	Nina Laisné
choreography, artistic collaboration and performance	François Chaignaud
music consulting, artistic collaboration and performance	Nadia Larcher
tenor sackbut, serpent, flute	Rémi Lécorché
tenor sackbut and percussion	Nicolas Vazquez
bass sackbut and wacrapuco	Cyril Bernhard / Joan Marín (en alternance)
bandoneon	Jean-Baptiste Henry
theorb and sachaguitarra	Daniel Zapico
traditional percussions	Vanesa García
associate choreographer	Néstor 'Pola' Pastorive
lighting	Abigail Fowler
general manager	Sara Ruiz Marmolejo / Anthony Merlaud (alternating)
stage manager	Sara Ruiz Marmolejo / Hervé Bailly (alternating)
lighting technician	Anthony Merlaud / Abigail Fowler (alternating)
sound technicians	Alice Le Moigne / Camille Frachet / Arthur Frick / Guilhem Angot (2 alternating)
dresser on tour	Cara Ben Assayag / Sarah Duvert (alternating)
scenography assistant	Julie Reilles
structure engineer	Arteoh - Benoît Brobst and Augustin Brobst
scenography construction	Théâtre de Liège (technical director : Emmanuel Deck ; workshop manager : Cédric Debatty ; carpenters : David Halleux, Ferdinand Durmisovski, Aurélien Defize, Ioannis Katikakis, Philippe Gustin ; metalworker : Gary Gouders ; set designer : Sandra Belloi ; trainee : Felix Pêcheur), Les 2 Scènes, Scène nationale de Besançon (technical director : Emmanuel Cèbe ; builder : David Chazelet) - builder: Gaby Sittler – props : France Chevassut, Nina Laisné - painters: France Chevassut , Sylvie Mitault, Alan Da Silva, Nina Laisné
costumes design and making	Sarah Duvert, Florence Bruchon
costumes making	Théâtre de Liège (cutters : Christine Picqueray and Anicia Echevarria, seamstresses : Agnès Brouhon and Christelle Vanbergen, coordinator : Pierre Matteucci, trainees : Nathan Ludwig and Zoé Jacobs), Opéra de Limoges (costume designer : Nelli Vermel, assistant costume designer : Raymonde Maranay, trainee : Pauline Saintonge) - dyer: Amandine Brun-Sauvant – cabinetmaker : Mathieu Paesmans - false skulls : Rebecca Flores Martinez and Sarah Duvert - wigmakers: Coline Bourdere and Caroline Porte
makeup cration	Lou Thonet
trainees	Orane Bernard, Pauline Couturon, Plume Ducret and Léa Warin- d'Houdetot
dance transmission	Rodrigo Jesus Colomba, Maximiliano Colussi, Gustavo Gomez, Carlos González, Ivana Herrera, Pablo Lugones, Petete, Nelson Vega et Yanina Olmos, Jorge Vázquez et Alexis Mirenda
administration - production	Zorongo – Martine Girol , Coralie Basset , Valentina Salazar Henao Mandorle productions – Chloé Perol, Jeanne Lefèvre, Emma Forster
production - tour	Bureau Platô – Séverine Péan



EXECUTIVE PRODUCTION

Zorongo in association with Mandorle productions

Zorongo is supported by the Ministère de la Culture – DRAC Bourgogne-Franche-Comté, the Région Bourgogne-Franche-Comté and the city of Besançon. Nina Laisné is an associate artist at the Quartz, Scène nationale de Brest and at the Grand R, Scène nationale de La Roche-sur-Yon.

Mandorle productions is supported by the Ministère de la Culture – DRAC Auvergne-Rhône-Alpes, and the Région Auvergne-Rhône-Alpes. François Chaignaud is an associate artist at Chaillot – Théâtre national de la Danse, as well as the Maison de la danse and the Biennale de la danse de Lyon.

COPRODUCTIONS

Théâtre de Liège (BE) ; Les 2 Scènes, Scène nationale de Besançon (FR) ;
Le Quartz – Scène nationale de Brest (FR) ; Maison de la danse/Pôle européen de création,
en soutien à la Biennale de Lyon (FR) ; PACT Zollverein (DE) ;
Festival d'Automne à Paris (FR) ; Chaillot – Théâtre national de la Danse (FR) ;
Théâtre de la Ville – Paris (FR) ; Berliner Festspiele (DE) ; Théâtre Auditorium Poitiers (FR) ;
Dans in December Brugge (BE) ; Le Grand R - Scène Nationale La Roche-sur-Yon (FR) ;
Charleroi Danse – Centre chorégraphique de Wallonie – Bruxelles (BE) ;
Opéra de Limoges (FR) ; Julidans Amsterdam (NL) ; Le Manège, scène nationale - Reims (FR) ;
La Comédie de Clermont – Clermont Ferrand (FR) ; Malraux, Scène nationale Chambéry - Savoie (FR)
; MC2 : Maison de la Culture de Grenoble - Scène Nationale (FR) ;
Bonlieu Scène nationale Annecy (FR) ; Château Rouge, Scène conventionnée Annemasse (FR) ;
Theater Freiburg (DE) ; Oriente occidente (IT) ; Théâtre Vidy-Lausanne (CH) ;
Festival Musica, Strasbourg (FR) ; Maillon, Théâtre de Strasbourg - Scène européenne (FR) ;
POLE-SUD, CDCN Strasbourg (FR) ; Filature - Scène nationale, Mulhouse (FR) ;
Théâtre Garonne, scène européenne – Toulouse (FR)

The show is supported by the Tax Shelter of the Belgian Federal Government and the Inver Tax Shelter

The show is supported by the Interreg franco-suisse Project n°20919 - LACS – Annecy-Chambéry-
Besançon-Genève-Lausanne

With the support of Dance Reflections by Van Cleef & Arpels

Residencies : La Ménagerie de Verre, CN D, Pantin

creation in 2025 | 70 minutes | suitable for all audiences



ÚLTIMO HELECHO

FOLKLORES

We have been conducting research into various folkloric repertoires – in both music and dance – for years. Studying and practising them responds to our desire to invent an art of today which consoles our collective history and creates forms from sounds as well as words and gestures charged with memory. Argentine folklore distinguishes itself by its impressive vitality. Much more than the frozen showcase of a bygone and fantasised past, it remains a living ground, crossed by contradictory forces that reflect the memory of many cultures. It carries with it the stories of the indigenous communities and traces of European cultures and neighbouring civilisations. This richness makes Argentine folklore a fascinating field of study and experimentation, both for the virtuoso musical and choreographic forms it takes today, and for the outlets it offers to identity issues on both sides of the Atlantic. Argentine folklore not only conveys traces of a relationship to dance and song that once existed in Europe – which imperialist modernity contributed to extinguishing – but also the wounded memory of the indigenous communities that were decimated or forced into syncretism. It seems to have become a living canvas, reflecting and reconfiguring these identities in the making.

COLLABORATIONS

Último helecho reaches a milestone in our collaboration after *Romances inciertos - un autre orlando* (2017). We continue our quest for a performance in which vocal and choreographic expression intertwine without one dominating the other, imagining here a complete show around a duo of performers.

Our twosome is opening up to a collaboration with Nadia Larcher, an Argentinean singer, composer, and author from the province of Catamarca, who occupies a prominent place in Buenos Aires' folk and experimental music scene. For this project, Nadia takes a step towards dance, discovering the physicality of the folklore whose melodies and poems she knows so well. While *Romances inciertos* featured a soloist figure, singing and dancing with a quartet of musicians, *Último helecho* develops around the duo between Nadia Larcher and François Chaignaud, surrounded by eight mobile musicians from the folk and Baroque repertoires. The infinite nuances of dances for two – from the *chamamé*'s loving embrace to the warlike challenges of the *malambo contrapunto* – inspire vocal arrangements in which their androgynous vocal timbres blend and clash.

REPERTOIRES AND REFERENCES

Zambas, *chacareras*, *cuecas* and *huaynos* form the ground from which we invent our work and collaboration. These deeply moving genres are as much music as they are dances for two – the fruit of a complex history between our continents. Unlike in Europe, the instruments found in today's Latin American folklore have retained all the essence of the Baroque period. Where European guitars or harps have been academicised to fit orchestras, *charangos*, *cuatros*, *vihuelas*, and *arpas llaneras* still preserve the richness and singularity of old timbres.



Likewise, poems – traditional Argentine *coplas* – which accompany some *gatos*, *chacareras* and *zambas* that are extremely popular in their country, can be found in 17th-century Spanish cancioneros as an expression of deep melancholy passing from one continent to another. «*Un corazón de madera tengo que mandarme hacer / Que no padezca, ni sienta, ni sepa lo que es querer.*» («A heart of wood I had to make for myself / That will not suffer, will not feel, will not know what it is to love.»)

Researching the first melodies written on the Latin American continent led us to the Trujillo *Codex* (1782-1788), one of the oldest Peruvian manuscripts. In it, some twenty scores are transcribed, reflecting the intersection between local melodies and the Jesuit Hispanic heritage of *Codex*'s author. The document as a whole is a rare source of inspiration, since these pages of music appear at the heart of eight volumes of watercolours drawing up an extraordinary inventory of the local fauna and flora, traditional festivals' costumes, and funeral rites. We can find, in one of these collections, the first illustrations of the *danza de las tijeras* (dance of the scissors), a Peruvian percussive *zapateo* said to have been the subject of a pact between performers and the mountain spirits (sometimes identified as one of the many forms of the devil). An acrobatic dance with a surprisingly urban energy, the *danza de las tijeras* results from the fusion between Hispanic and Andean culture and is still alive in the Huancavelica region.

The motif of the devil, very present on the South American continent, seems to lurk in the background of these references. *Último helecho* can be seen as a speleological journey through the devil's anatomy, an underground exploration of his cavities. «*Garganta del Diablo*», «*Boca del Diablo*», «*Panza del Diablo*»... are just a few images borrowed from the extreme landscapes you encounter while exploring South America

VISIONS : BETWEEN OPERA AND PARTY

On returning from our last work session in Argentina in January 2023, and even before meeting again in the studio in the summer, we were considering creating a show that would unfold in two parts, like two eras. The first part is anchored in a suspended time, like the memory of a sunken maritime world. We witness the awakening of two hybrid creatures with a mineral, quasi-fossil essence. The space is not fully revealed. It seems small, but contains immensity. It can be a cave, a crevice, a gorge, a hiding place, a den. Almost calcified bodies seem to escape from tree bark, exposing themselves in floating twists – as if we were witnessing the birth of a new language. Dance emerges here and now, unstructured and slowed down to the extreme. Voices seem to emerge from the depths. Without clearly identifying their presence, we can distinguish other mysterious silhouettes, lurking in the darkness and accompanying the two protagonists. Among them, one recognises the demultiplied breath of an ancient brass ensemble, as well as the crystalline timbre of plucked strings (charango, harp...).

The second part shifts suddenly into a flamboyant vivacity, a collective vertigo. Bodies with a very earthly anchorage, the ground resounding with their powerful *zapateos*. A succession of dances with volcanic energy. Little by little, the entire instrumentarium becomes mobile and the musicians more physically present. Their chimerical-looking silhouettes are gradually contaminated by the two performers' highly energetic dance, reminiscent as much of ritualised processions as of Dantean festivals. Bodies move through the space, which is surprisingly vast and resonant. It becomes a landscape, a pampa, a wonder, and a curiosity. In this environment that is both attractive and hostile, courtship dances and intense confrontations alternate.

From the last fern to the first stone, *Último helecho* attempts to explore new affinities with the elements, aspiring to a renewed cosmogony. It also stands for the wish to find, in melancholy and fable, the possibility of another life or solace.

N. Laisné, F. Chaignaud, N. Larcher
March 2023



TOUR DATES

July 19th and 21st, 2025	ImPulsTanz, Vienna, Austria
August 23rd, 24th and 26th, 2025	Ruhrtriennale at PACT Zollverein, Essen, Germany
September 9th, 2025	Château Rouge, Annemasse
September 12th, 2025	Oriente Occidente, Rovereto, Italy
September 17th and et 18th, 2025	Biennale de la danse de Lyon at the Opéra de Lyon
October 1st to 3rd, 2025	Festival Musica at the Maillon with POLE-SUD CDCN, Strasbourg
October 5th, 2025	Festival Musica at the Filature, Mulhouse
October 14th and 15th, 2025	Les 2 scènes, Besançon
November 28th to 30th, 2025	Festival d'Automne à Paris at the Théâtre de la Ville with Chaillot
December 6th, 2025	Théâtre de Bruges, Belgium
January 14th, 2026	Le Quai, Angers
January 24th and 25th, 2026	Berliner Festspiele, Berlin, Germany
January 29th, 2026	Théâtre de Liège, Belgium
February 6th and 7th, 2026	Le Manège, Reims
February 13th and 14th, 2026	Teatro Central Seville, Spain
March 12th and 13th, 2026	Opéra de Rennes with the Théâtre National de Bretagne
March 16th and 17th, 2026	La Comédie, Clermont-Ferrand
March 19th, 2026	Opéra de Limoges
March 24th, 2026	Le Grand R, La Roche-sur-Yon
March 28th, 2026	Théâtre Auditorium Poitiers
April 3rd and 4th, 2026	Charleroi Danse at the La Raffinerie, Belgium
April 9th, 2026	Théâtre de Douai
May, 20th and 21st, 2026	Le Quartz, Brest



NINA LAISNÉ

A 2009 graduate of the Bordeaux Academy of Fine Arts where she majored in photography and video, Nina Laisné also learned to play traditional Argentinian music from guitarist Miguel Garau. At that point, her desire to blend film, music, and contemporary art emerged. Laisné takes a special interest in marginals advancing on the borders of official history, as well as in oral traditions in the aftermath of an uprooting. As early as 2010, with *Os convidados*, Laisné's images took on sound, suggesting traditional music. In 2013, her film *En présence (Piedad Silenciosa)* struck a balance between visual and musical writing, around religious reminiscences in Venezuelan folklore. The production also marked the start of a rewarding collaboration with the musician Daniel Zapico, to whom Laisné would return with music written centuries ago. With *Folk Songs* (2014) et *Esas lágrimas son pocas* (2015) Laisné adopted forms related to the documentary to trace musical traditions in migratory phenomena.

Her projects have led to exhibitions in several countries, such as Portugal, Germany, Switzerland, Egypt, China, and Argentina. She is regularly invited to produce new pieces during creative residencies (Casa de Velázquez – Académie de France in Madrid; FRAC Franche-Comté; Park in Progress in Cyprus and Spain; Pollen in Monflanquin, etc). Her video productions screen in movie theaters and at festivals, including the FID in Marseille, the FIAC Paris, Papay Gyro Nights Festival in Hong Kong (China), Festival Internacional de Cinema in Toluca (Mexico) or Digo Festival de Goiás (Brasil). Nina Laisné also collaborates with many stage artists, including the flamenco choreographer and dancer Israel Galván (*El Amor Brujo*), the puppet master Renaud Herbin (*Open the Owl*), or the spanish choreografer Luz Arcas (*Toná*).

In 2017 in La Bâtie-Festival de Genève (Switzerland), she created the show *Romances inciertos, un autre Orlando*, produced by his encounter with François Chaignaud and presented at the 72nd Avignon Festival. With one hundred performances since its debut, after Australia and Japan, the show continue to tour in France and internationally. In 2018, Laisné and Chaignaud shot the short film *Mourn, O Nature!*, inspired by the Massenet opera Werther, for an exhibition at the Grand Palais. In October 2019, for her new solo exhibition at the FRAC Franche-Comté, Nina Laisné presented *L'air des infortunés*, a film revisiting a historical imposture, with Cédric Eeckhout and Marc Mauillon. In 2020, Nina Laisné and Daniel Zapico founded a new record label, Alborada. Their first publication, *Au monde*, is based on Vaudry de Saizenay's precious manuscript (1699), which the two artists propose to continue writing. This album has received numerous awards including the prestigious Diapason d'or, 4 Clés Télérama and 5 Etoiles Pizzicato. In December 2021 at Bonlieu Scène nationale Annecy, the Laisné-Zapico duo created *Arca ostinata*, a miniature opera that reinvents the approach to the theorbo through the rich history of plucked strings, within a metamorphosing scenography. In the spring of 2022, the second publication of the Alborada label is released: the disc of the show *Romances inciertos, un autre Orlando*, recorded in studio conditions at the Arsenal de Metz, also acclaimed by the critics (5 Étoiles Pizzicato and Ritmo). In April 2024, Nina Laisné will be creating *Como una baguala oscura*, a new piece in collaboration with Argentinian dancer and choreographer Nestor 'Pola' Pastorive, based on the work of composer and pianist Hilda Herrera.

Nina Laisné is an associate artist of the 2 Scènes, Scène nationale de Besançon and Le Quartz, Scène nationale de Brest

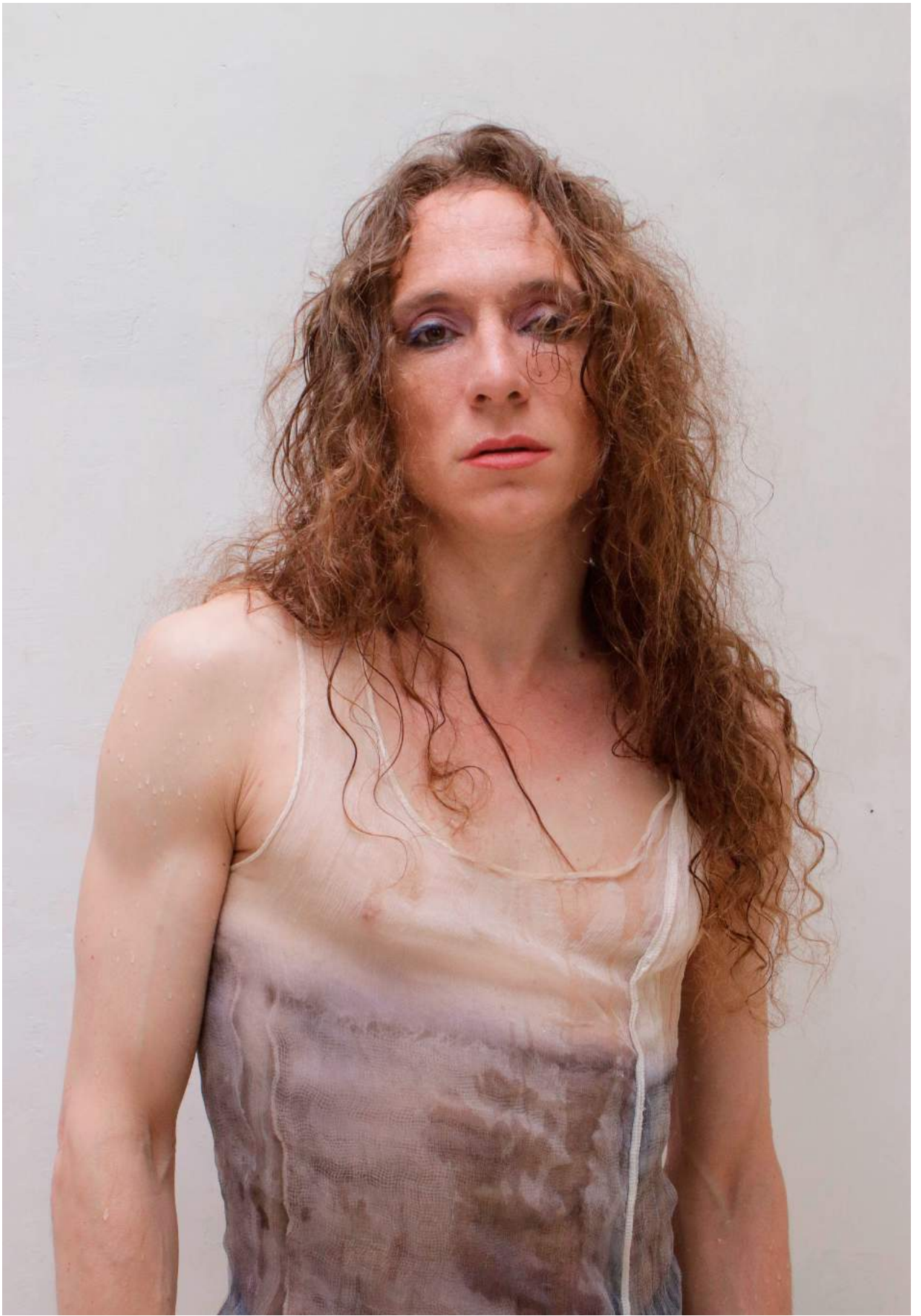


FRANÇOIS CHAIGNAUD

After graduating in 2003 from the National Superior Conservatory of Paris for Music and Dance of Paris, François Chaignaud has collaborated with numerous choreographers (Alain Buffard, Boris Charmatz, Emmanuelle Huynh, Gilles Jobin). Since the creation of his first piece in 2004, he has taken up a multiplicity of roles as dancer, choreographer, singer, actor, historian, and cabaret artist. His work—which weaves the aspiration for dance of a comprehensive expression delving into the porosity and potential of bodies—is early on characterized by the singing and dance articulation (*Дыму мої*, 2013). Degreed in history, he nourishes his art with in-depth research. The historical depth reflects in his own pieces as well as in the numerous collaborations he has done, and continues to do, including with cabaret artist Jérôme Marin (*Sous l'ombrelle*, 2011), Marie Caroline Hominal (*Duchesses*, 2009), and visual artist Théo Mercier (*Radio Vinci Park*, 2016).

Between 2005 and 2016, Chaignaud creates with Cecilia Bangolea a series of noteworthy shows that are showed worldwide, including *Pâquerettes* (2008), *Sylphides* (2009), (*M*)*IMOSA* (co-written with and performed with Trajal Harrell and Marlene Monteiro Freitas, 2011), *Dub Love* (2013), and *DFS* (2016). In 2021, he founds the organization mandorle productions, which supports his desire to follow a line of artistic creation marked by numerous collaborations. With Nina Laisné, he creates *Romances inciertos, un autre Orlando* (2017). The piece is presented at the 72nd edition of the Festival d'Avignon and brings together singing and dance around androgynous figures drawn from Spanish Baroque folklore. In his ongoing relationship to music, Chaignaud presented *Symphonia Harmoniæ Cælesitum Revelationum* (2019) with Marie-Pierre Brébant, a piece in which he signs the complete repertoire of Hildegard of Bingen. In 2020, he co-created with the butoh pioneer Akaji Maro the duet *GOLD SHOWER*, presented at the Festival d'Automne in Paris. In the same year he performed *Un Bolero*, a choreography developed in dialogue with Dominique Brun, based on Bronislava Nijinska's oeuvre. In recent years, Chaignaud has developed a choreographic practice outside of his own work on stage. In 2018, he made *Soufflette* for fourteen dancers of the Norwegian ballet company Carte Blanche, in 2022, he created *t u m u l u s*, a work for thirteen performers, with Geoffroy Jourdain (Les Cris de Paris) and the short piece *Blasons* for the Maderian company Dançando com a Diferença. In 2023 he created *Cortèges* at the Paris Philharmonic with composer Sasha J. Blondeau, and *Mirlitons* with beatboxer Aymeric Hainaux. In 2024, François Chaignaud and Geoffroy Jourdain pursued their collaboration with the show *In Absentia*. The same year, the Musée du Louvre and the Festival d'Automne à Paris commissioned a work from François Chaignaud and he created *Petites joueuses*—a collective work in the form of an itinerary for the moat of the Louvre Médiéval. In 2025 Nina Laisné and François Chaignaud reunite, this time joined by Argentinian singer Nadia Larcher for the creation of the show *Último helecho*. A portrait featuring ten pieces of his repertoire is dedicated to him for the Festival d'Automne à Paris 2025. In 2026 François Chaignaud is appointed director of the Centre chorégraphique national de Caen en Normandie.

François Chaignaud was awarded “Personnalité chorégraphique” from the French Syndicate of Critique in 2021. A Knight of the Ordre des Arts et des Lettres, he is an associate Artist at Chaillot - Théâtre national de la Danse in Paris as well as the Maison de la danse and the Biennale de la danse de Lyon.



NADIA LARCHER

Nadia Larcher is a singer and composer of Argentine popular music. Her musical training was entirely self-taught. Having learned to sing from her grandparents, she was involved in the folklore of her region from an early age and, at the age of ten, began intense musical activity in northwest Argentina.

In 2011, she graduated as a language and literature teacher. That same year, together with Ignacio Lovell and Carolina Cabrera, she directed *El país de la Vidala* (2011), a documentary in which she studies and travels the territory of northwest Argentina to learn about one of the oldest musical forms: *the vidala*.

In 2013, Larcher moved to Buenos Aires and created Proyecto Pato, a group dedicated to the study and interpretation of the work of Luis Víctor Gentilini, a composer from Catamarca. With this group, she recorded two albums – *Sobre canciones de Luis Víctor Gentilini* (2016) and *Piedra Sola* (2019) – the latter being a recording of unpublished songs inspired by Atahualpa Yupanqui's first book of the same name.

During her early years in Buenos Aires, Larcher also collaborated with composer Ignacio Vidal, forming the duo Seraarbol and recording a unique piece entitled *Halo Bestia* (2017).

In late 2016, Larcher was invited by musician and composer Andrés Pilar to join the musical octeto Don Olimpio. In 2017, they recorded their first album, *Dueño no tengo*. In 2020, their second recording, *Mi fortuna* (2019), won the prestigious 'Best Folk Group Album' award from the Premios Gardel. Their third recording, *Vengo* (2022), has just been released.

In December 2017, Larcher collaborated with Tango Sin Fin to present *Estaciones Sinfónicas: Verano*, which premiered at the Auditorio Nacional Nestor Kirchner. Presenting the new panorama of Argentine music composed by contemporary women, *Estaciones Sinfónicas: Verano* was hailed 'Concert of the Year' by Argentine music critics.

In 2018, Larcher received a creative grant from the Fondo Nacional de las Artes to start a project based on the work of Catamarca poet Luis Franco.

In 2020, Larcher presented her latest creation: *Triángula*. Along with composers Noelia Recalde and Micaela Vita, they put together a repertoire of their own songs and recorded their first video album of the same name. At the beginning of 2022, Larcher directed and arranged one section of the Kirchner Cultural Centre's Essential Discs project to pay tribute, with the Argentine musician Andrés Beeuwsaert, to the work of Luis Alberto Spinetta.

Larcher has collaborated with some of the most important figures in current Argentine music, including Juan Falú, Juan Quintero, Teresa Parodi, Liliana Herrero, Lito Vitale, and Diego Schissi. She is currently touring with her performance Trece, based on her own compositions, all the while being involved in collaborations with artists from the United States and Europe.



CONTACTS

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Apropic agency accompanies the international development of François Chaignaud and mandorle productions' projects. (apropic.com).

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