



AragoRn Boulanger

*From Dance
to Calligraphy*

ARTISTIC FOLDER



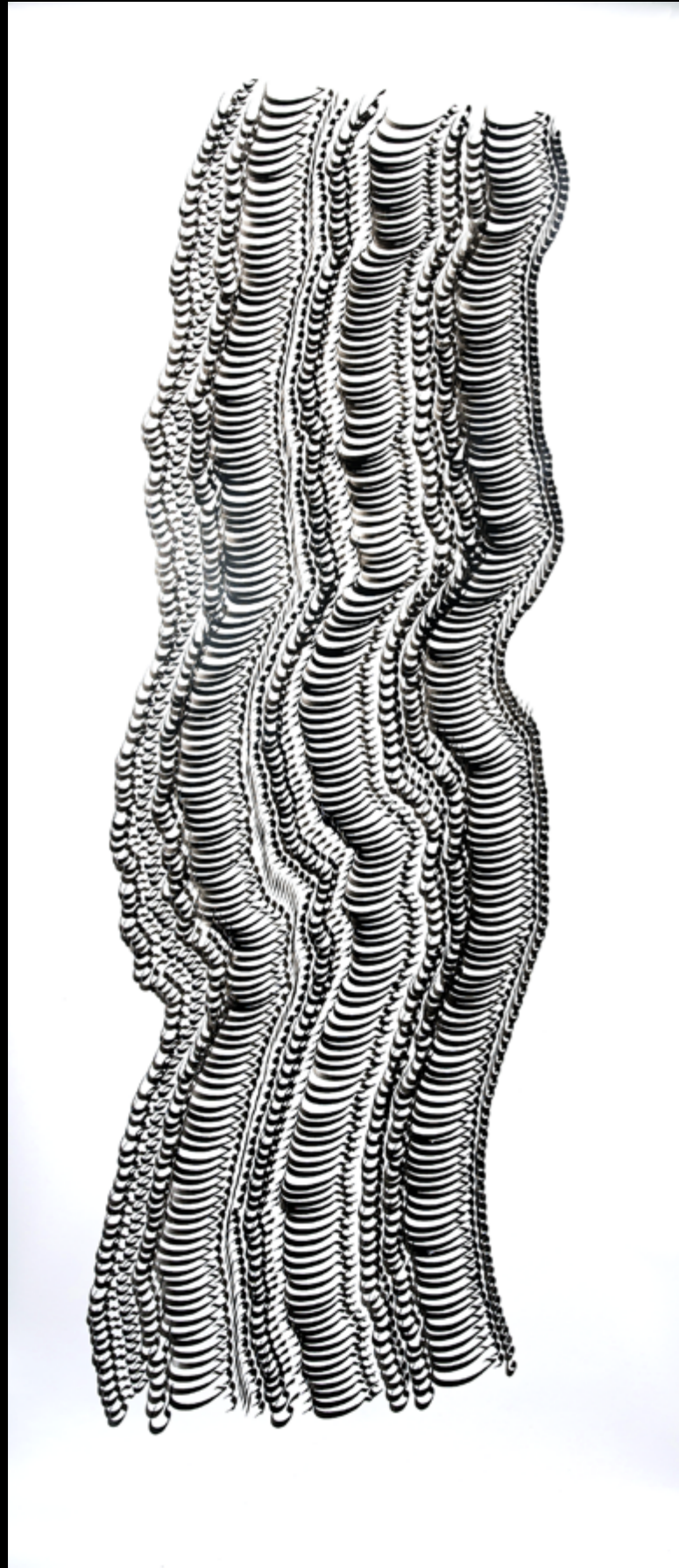
« Méandres N°5 »
61x111,5 cm
Brass gilding on paper, 2023

« I practice Persian calligraphy in the traditional way,
working on its classical forms;
the «syia mashq» (black exercises),
horizontal phrases, word compositions,
and «châlipa» (composition of 4 diagonal lines).
My tools are the reed-pen, paper and ink.

In another time, I derive these usual forms, applying them a
sensitivity to movement inherited from dance.
The never-ending repetition of the
calligraphic movement organizes a new space.

The lines are compressed, connected,
to build a new «weaving of the tradition».
The primary meaning of the letters
is withdrawn behind the undulations of the whole.

Sometime the strokes free themselves
from the lettering symbolism, to leave on the sheet of paper
only impulses and momentum,
volutes with dynamic weights and sizes.
The hand is guided into new sinuosities, seeking for
themselves a natural and universal symbolism ; a trace that
contains all movements, all letters. »



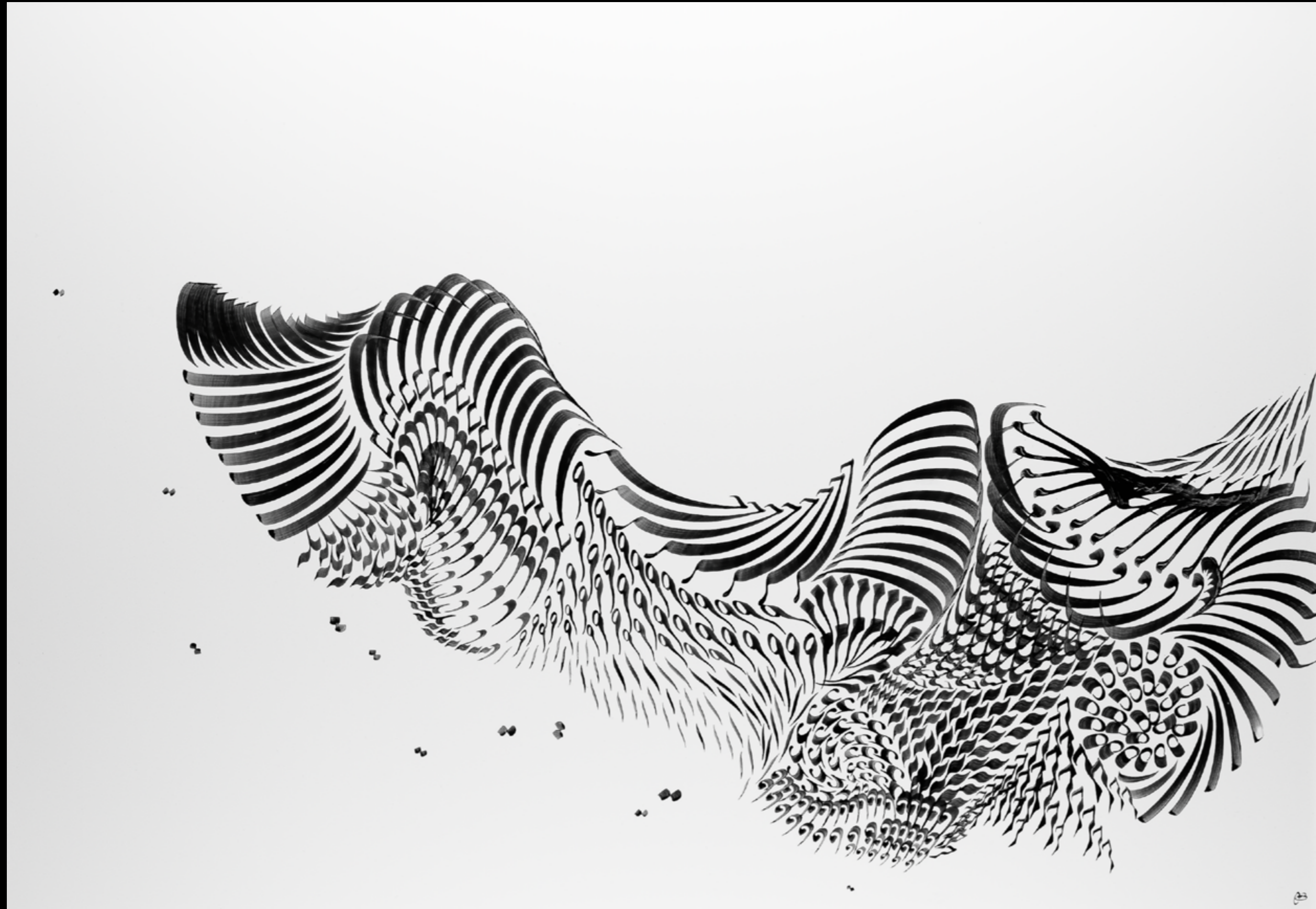
« Mers N°1 »
111x262 cm
Ink on paper, 2021
Le Noble Coran,
Sourate Al Fajr (L'Aube)-(89),
versets 29-30 :
*Entre donc parmi Mes serviteurs,
Et entre dans Mon Paradis.*



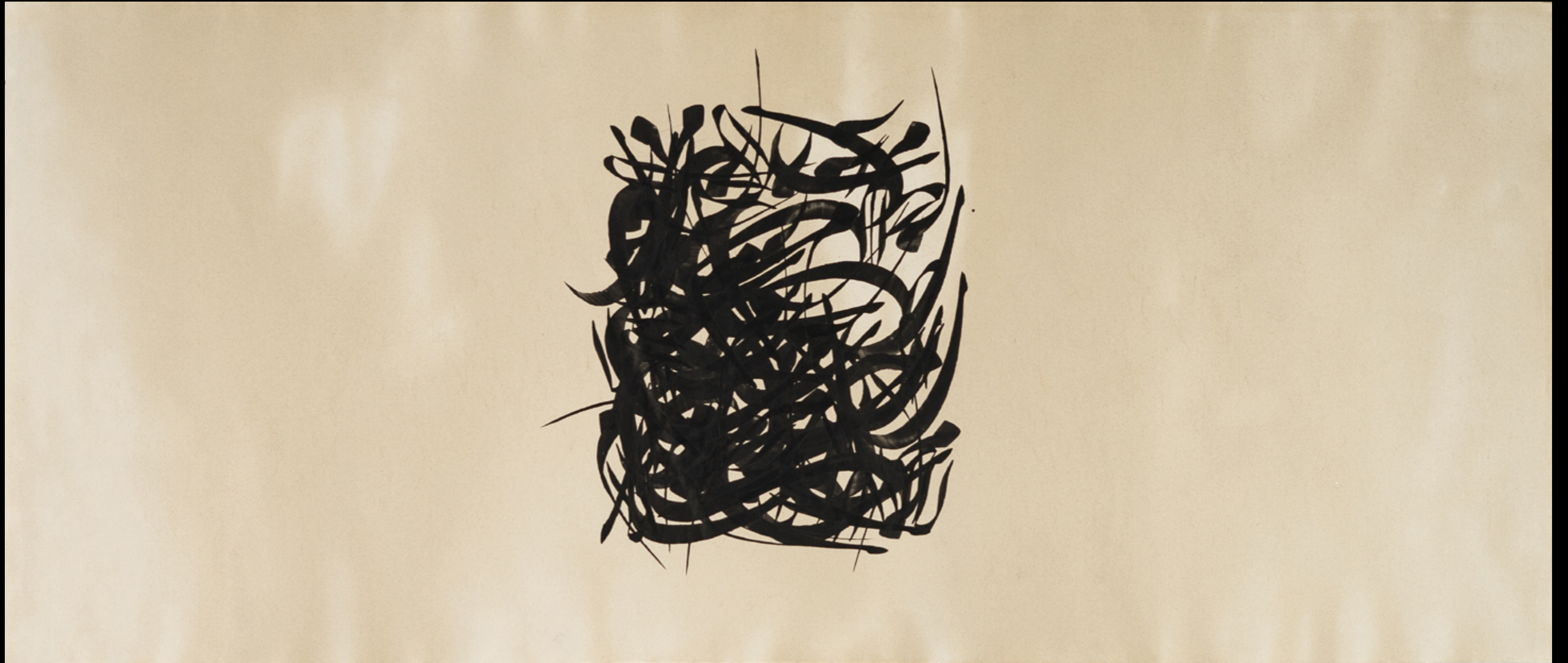
« Mers N°2 »
111x178 cm
Ink on paper, 2021
Le Noble Coran, Sourate
Ash-Shams (Le Soleil)-(91),
versets 9-10 :
*A réussi, certes,
celui qui la (l'âme) purifie.
Et est perdu, certes,
celui qui la corrompt.*



« Fleuve N°1 »
219,5x61 cm
Ink and brass gilding on paper, 2021



« Mers N°4 »
131x92 cm
Ink on paper, 2023
Femmes, Vies, Libertés, Fatales



« 50 x Salam »
69x29 cm
Ink on paper, 2020
Peace



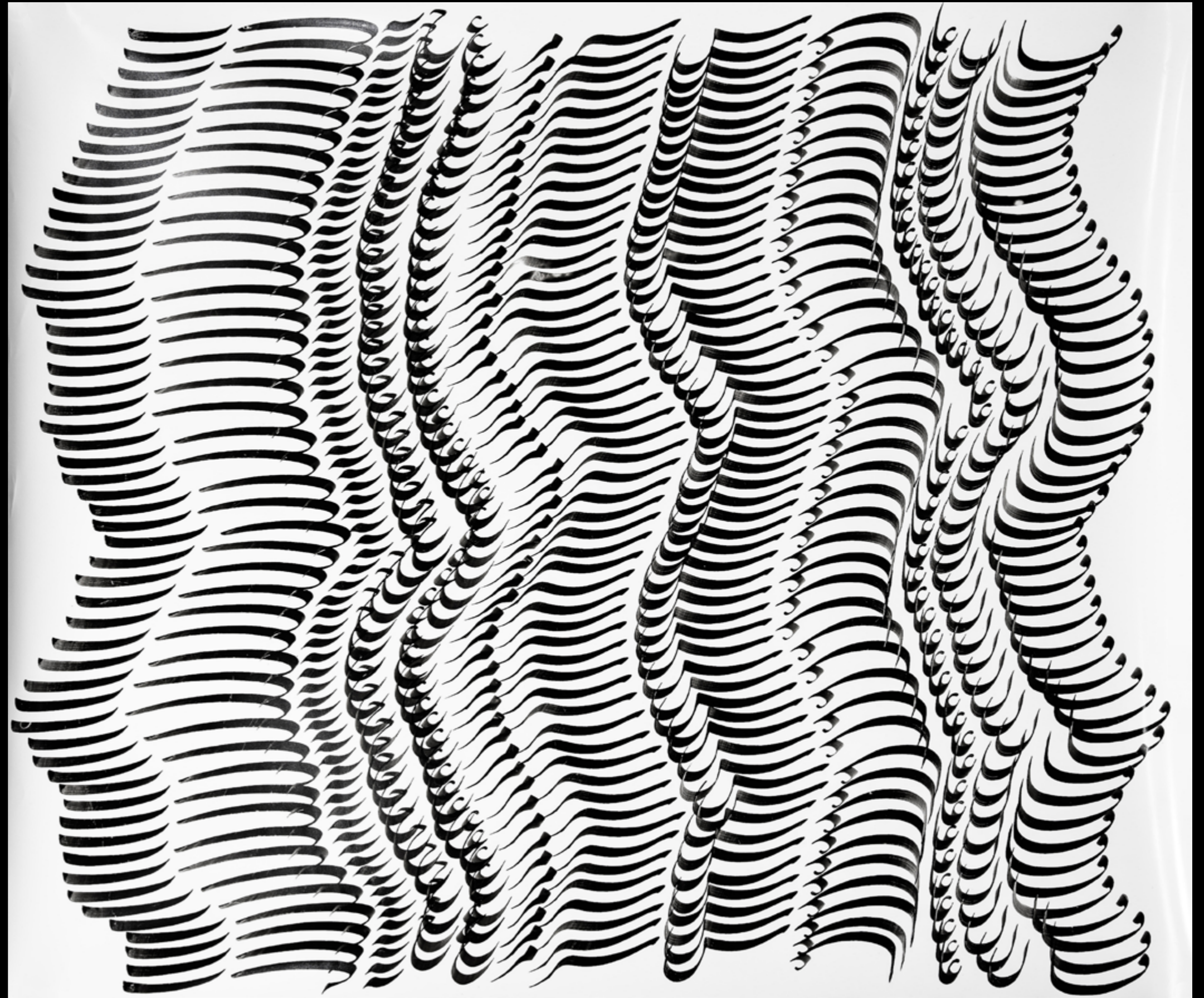
« Chimère N°28 »
33x70 cm
Ink and brass gilding on paper, 2025

« Chimère N°31 »
33x70 cm
Ink and brass gilding on paper, 2025





« Fleuve N°2 »
112x49,7 cm
Ink and brass gilding on paper, 2023



« Mers N°3 »
111x93 cm
Ink on paper, 2021



« Chimère N°10 »
33x70 cm
Ink and brass gilding on paper, 2022

« Chimère N°20 »
33x70 cm
Ink and brass gilding on paper, 2024





« Chimère N°26 »
33x70 cm
Ink and brass gilding on paper, 2024

« Chimère N°24 »
33x70 cm
Ink and brass gilding on paper, 2024



« Chimère N°21 »
33x70 cm
Ink and brass gilding on paper, 2024

« Chimère N°27 »
33x70 cm
Ink and brass gilding on paper, 2024



Physical Calligraphy (videos)



[« Calligraphie Physique N°1 »](#)

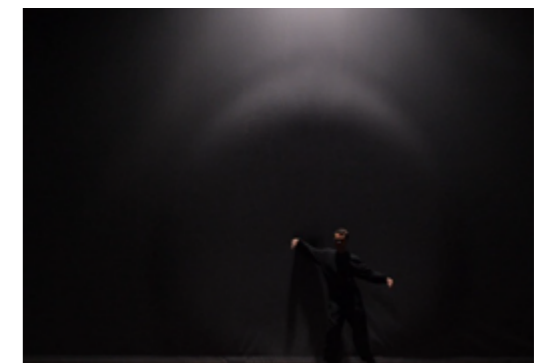
This dance in which the body dives is both simple and complex. Simple to understand or feel, but too complex to be totally under control. Just like those of calligraphy, the building constraints of this movement are precise and rigorous, in order to reach or to evoke a fundamental harmony. In both disciplines, the repetition and the duration of the exercise imply an exhaustion of the gesture, an exhaustion of the performer so that he does not hinder too much what is to be written in movement. In both disciplines, there is a dialogue between the empty and the full, between the matter and the invisible. Just as the line reveals an empty space on the surface, so the movement takes birth in the void that surrounds the body. Over time, these mechanical constraints have become a technique of its own, whose exercise reveals fundamental components of balance and rhythm, present in calligraphy as in dance: the coexistence of one thing and its opposite, the elusive nature of time... How omnipresent movement is, renewing itself ad infinitum, or how the same form can reflect different depths without ever being exhausted. So many things that point to a common mystery, hidden behind curves and volutes, behind rounded movements and interlacing.



[Teaser « Ondes et Fréquences »](#)



[Série « Obscurités »](#)



[« Encre noire »](#)



[Extrait « La vallée de l'étrange »](#)

AragoRn Boulanger

Visual Art

- 2025 Creation for the scenography of the exhibition «Ecrire ou calligraphier - l'alphabet arabe sublimé» at the Institut du Monde Arabe from 06/02 to 21/09.
« Sacrée et Profane » - Exhibition in the display window of the Paris-Ateliers site at the Viaduc des Arts, from June 17 to July 11, 2025
- 2024 Interactive installation «Corps Fantômes» created with Clément Debailleul et Elsa Revol for the Maif Social Club in Paris from 24/10 till 02/11.
«CalligraVie Orsay» / Collective exhibition of traditional Persian calligraphy from May 6 to 12 at the Château de la Bouvèche, Orsay.
- 2023 «Etreintes» / exhibition of the collective La Gare Expérimentale for the international Solidarities festival 2023 at the MACVAC, Mairie du 19ème arrondissement, from November 21 to December 1st.
- 2022 «Anonymous Drawings» // Part of the collective exhibition at Im Körnepark gallery in Berlin.
«CalligraVie» / collective exhibition with Bahman Panahi ' students in traditional Persian Calligraphy from 12 to 24/09 at The Centre Culturel Jules Valès in Paris.
- 2021 «Abstractions Signifiantes» / First personal exhibition at la Gare Expérimentale in Paris.

Performing Art

- 2021 «AEON» / Performance with company 14 :20, written by AragoRn Boulanger, Clément Debailleul and Elsa Revol. An art-science project in collaboration with Christophe Galfard (Doctor in Astrophysics) and Virginie VanWassenhove (Director of Research in Cognitive Sciences).
- 2019 «Der Freischutz» / Choreographer of the German romantic opera orchestrated by Laurence Equilbey and directed by company 14:20.
- 2018 «Ondes et Fréquences» / Performance work, living installation, around the undulatory and infinite movement, presented at 104 Paris on April 10th and 11th.
- 2016 «Wade in the Water» / Choreographer and main character of this show about self mourning, produced by the théâtre national de Chaillot and le 104 Paris.
«Primitifs» / Comedian and dancer in the show by Michel Schweizer for 6 performers.
- 2014 «Mo» / Author and performer, with Elsa Robinne from the Grand Théâtre company, of this dance/theater performance based on the eponym piece by Louis Calaferte.
- 2013 «Bruits de couloir» / Choreographer for the solo created by Clément Dazin.
«Autarcie» / Assistant choreographer for the work of Anne N' Guyen Par Terre company.
«Swan lack» / Contemporary dance creation for 8 dancers on the original music of « Swan Lake » by Piotr Illitch Tchaïkovski. A commission from the MPAA in Paris.
- 2012 «Ellipses» / Solo creation for AragoRn Boulanger by company 14 :20, at the Biennale de la danse of Lyon in September.
«Shame» / Short form for 9 dancers on the music of The Weeknd for the MPAA in Paris.
«L'Un de Nous deux» / Choreographic duet for two hip hop dancers on the music of Oxmo Puccino.
- 2010 «Notte» / A « new magic » creation by company 14 : 20 Raphaël Navarro and Clément Debailleul.
«Les Sentinelles» / performer in the creation process of Nacéra Belaza.
- 2009 «La folie d'Igitur» / An original piece conceived and set by Andy Degroat around the work of Stéphane Mallarmé.
- 2008 «Entre 0 et 1...» / Solo choreographic piece by AragoRn Boulanger dealing with the limit between perceived reality and produced illusion.
«Marco Polo, Le voyage Imaginaire» / Spectacle dirigé par Marie-Claude Pietragalla et produit par Pierre Cardin.
- 2007 «Homage» and «Swan Lac» / Solo tribute to Andy Warhol and an interlude in the Lac des Cygnes of Andy DeGroat rebuilt for the Ballet de l'Opéra d'Avignon.
- 2006 «Mésométrie» / AragoRn Boulanger's first choreographic creation within the Genôm company, a male duet that focuses on the search for the inner states of the individual in a relationship with the similar.
- 2005 «I.D's please» / Dance/theater creation with the Belgian company HUSH HUSH HUSH directed by Abdel Aziz Sarrokh.
- 2004 «La flûte enchantée» / Opera of W.A.MOZART, directed by Bob Wilson at the Opéra Nationale de Paris Bastille.
- 2003 «Renaissance» / AragoRn Boulanger's first solo creation.
«...Titre...» / Short form for ten dancers including those of the company WAH LOO TIN TIN, presented in the program of Andy DeGroat at ODYSSEUS Blagnac in January.
«Alessandro d'amore» / Two cantatas and a serenade by Alessandro SCARLATI choreographed and directed by Andy DeGroat. Music performed by the orchestre baroque de Montauban directed by Jean-Marc Andrieu.
- 2002 «Hair» and «West Side Story» / Dancer, actor, singer of the musical under the direction of Gilles Ramades for the company LES NOUVEAUTES LYRIQUES.

Researches and Transmission

- Guest lecturer at the Institut du Monde Arabe on discovering Arabic writing and calligraphy..
- Teacher in charge of the Arabic and Persian calligraphy workshop for Paris Ateliers since 2022.
- Workshop of experimentation and sharing on «the states of modified consciousness in the practices of artists». Psychiatrist and hypnotherapist, Dina Roberts gathered during three sessions of three days a dozen practitioners from various artistic fields to confront their practices and the effects of these on states of consciousness.
- A three day research and experimentation laboratory on the theme «poetics of illusion» An exploration and a questioning on the crossing of the disciplines of the puppet and the magic in their creative operation, which gives place to the edition of a book published by Alternatives Théâtrales.
- Choreographic laboratory and performances in 2013 AragoRn works for a year with a group of a dozen dancers on the exploration of Slowness in all its aspects. It emerges performances in public space that are derived in several choreographic forms.
- Speaker specialized on the physical techniques, in the professional training in new magic of the CNAC since 2015.
- Professional training course on body expression and danced movement, for first and second year students of the circus arts training center of LIDO in Toulouse
- Dance workshops and Windstyle technique developed by AragoRn Boulanger a technical improvement proposed to professionals and pre professionals coming from the circus or various dance practices, for the festival of the HIVERNALES 2007 at the KATAKOMBEN center in Berlin in 2009 at the Clonakilty motion festival in Ireland since 2008 for the community of hip hop dancers in Moscow in 2009 for students in training with the IDDAC Gironde in 2009 at the Dance Ireland academy in Dublin in 2010 or at the Vulcan Center in Oakland (U S)
- Temporary teacher of the U F R STAPS of the University Paul Sabatier in Toulouse intervening in dance on the phenomenon of evolution of a dance in connection with the evolution of its contexts of practice and expression
- Danced conference hip hop primer a history of hip hop dance in relation with music, accompanied by video archive documents
- Danced conference at the Paul Sabatier University in Toulouse, on the links in writing and the coexistence of hip hop and contemporary techniques, with Eliza Martin Pradal and Stéphane Lebbé.



- 1999 Bachelor's degree in economic and social sciences
- 2002 DEUG Linguistics at university of Mirail / Toulouse
- 2022 Persian Calligraphy Certification by Master Bahman Panahi, Advanced level

English spoken and written
Literary Arabic written and read
Italian (LV2 / notions)

Publications

Noir. Lumière et théâtralité
Véronique Perruchon,
Éditeur : Presses Universitaires du Septentrion, ed.
Première Edition, Juin 2016

Poétiques de l'illusion
Rédaction en chef : Sylvie Martin-Lahmani,
Editeur : Alternatives théâtrales, Juin 2008

Award

Artistic Merit Certificate by Luxembourg Art Prize 2022

<https://www.aragornboulanger.com/>

« As a self-taught artist, I searched for the dance that was already within me, a movement towards which I naturally gravitated. Unfolding in a fluid and uninterrupted flow, this “dance” gradually took shape as a unique undulating movement, with no beginning nor ending. The signifying aspect of movement and the semantics of forms have always been present in my personal work and collaborations, in search of what is both perpetual, and unchanging. This led me to Arabic calligraphy, a discipline with established rules that seeks to transcend a message, often profound and noble. While remaining sensitive to the impermanence of movement, I work with the techniques specific to Persian calligraphy, the composition and poetic arrangement of words and lines, using the tools of a thousand-year-old tradition. In the autotelic exercise of calligraphy, I find a way to evoke and summon peace and elevation. »



Aragorn brings together living and visual arts disciplines. A professional dancer and choreographer since 2001, he has developed a body movement technique of waving, expressive curves, voids and solids in a dynamic relationship. He has worked with major artists on the contemporary scene, including Andy Degroat, Michel Schweizer and Bob Wilson, and with the 14:20 company in its research into ‘New Magic’. These very different experiences led him to focus on the anagogical role of art, its ability to connect us to a higher dimension. As a natural extension of dance and curves in motion, he took up Arabic and Persian calligraphy, which he learned the traditional way for 5 years from the Iranian master Bahman Panahi and the Tunisian calligrapher Hamda Yacoub. In 2021 he settles at La Gare Expérimentale, a group of independent Parisian artists. He has since taken part in a number of exhibitions and individual and group projects, and he works regularly with the Instiut du Monde Arabe and the Museum of Sufi Arts and Culture.



With Bahman Panahi, September 2022

Press



Asha Thomas, do have some true hypnotic presence and thunder, regrettably stolen by the attention-hogging director. Previously, dancer and choreographer Shlomi Tuizer and co-choreographer Edmond Russo got lost in their exploration of *Howl* by Allen Ginsberg for their piece called *Holy*. Tuizer, the sole performer, is an impressive, floor-thumping dancer with moves all his own who shows convictions. Which does exclude confusion. The sound track for *Holy* is a plethoric and ultimately disconcerting collage of musical and literary quotes.

The following day, another dancer and choreographer, Amos Ben-Tal, performed his piece entitled *60 for 5* dancers including himself. The piece meanders through obsessional countdowns and over-enunciated aphorisms while the dancers in fetching green unisex playsuits drift separately, hanging on to invisible branches and shifting directions with quirky grace. The perfect apex comes in the middle when all suddenly come together and interact in an illuminating, uplifting moment of dance and sophisticated geometry of Balanchinian calibre. You've no sooner processed the beauty of it all than it's gone. A lasting memory still. And what supreme dancers. Amos Ben-Tal is surely a name to remember.

The busy weekend, complete with the Sunday morning gigabarre on the seafont, ended with a mighty bang at the largest venue in Biarritz, La Gare du Midi, a disused train station, courtesy of *Andrino* by Compañía David Coria and his modern-day flamenco that had the thick crowd rise in ecstasy. Mostly traditional in form, be it for the music, singing and loud zapateo, what David Coria brings is a touch of sensuality to the usual display of raw masculinity with soft head rolls over the shoulder, fluid arm muscles and some Giselle-like tutus thrown in for good ironic measure. He and Rafael Ramirez are simply fascinating dancers, as is Ana Morales. Anyone's dislike of flamenco would melt at the sight of such warm and bright virtuosity.

One more week to go, full of varied promises for the lucky Biarritz residents or holidaymakers. One year away from its 30th anniversary, the festival remains the absolute place to be in September if you can.

François Fargue

change from victorious to vanquished, a mouth like that of a prophetic gargoyle. Boulanger's dance style, in quasi slow motion and constantly on the razor's edge, is highly impressive as it is, but also amazingly relevant to the unnerving text by Louis Calaferte, which he delivers in perfect pitch with his slow, sinuous moves. An astonishing piece of dance and theatre from ironic start to petrifying finish.

François Fargue

LE TEMPS D'AIMER BIARRITZ

At the two-week festival in Biarritz, variety remains the essential name of the game. For better or worse. Let's get the latter over with first. *Fix Me* by Alban Richard. Who is Alban Richard? By the look of *Fix Me*, hardly a choreographer and least of all a dancer. The way he runs amok on stage is beyond belief, as is the canyon between the intentions printed on the programme and the crass vacuity of the performance. More unbelievable still, he is at the head of the CCN (National Choreographic Centre) in Caen, Normandy. Reassuringly, he was booed. Arnaud Rebotini, arch dandy and the true attraction, was copiously acclaimed. He delivers a fabulous deadpan *glg*. Who cares about the restless dancers busy posing or moving things about on stage? Well, the two girls, Aina Alegre and

Dance Europe - October 2019



Contact

AragoRn Boulanger
81 rue du faubourg Saint-Denis, 75010
PARIS (France)

inkorupteam@gmail.com

+33 6 72 70 21 56

<https://aragornboulanger.com/>