

BAZM (REPERTOIRE) by Armin Hokmi – Montpellier Danse Festival, 46th Edition

Armin Hokmi, an associated artist with Montpellier Danse, presents BAZM (REPERTOIRE) for this 46th edition of the festival. We first discovered his research-driven practice with *Of the Heart* – an etude in the Agora courtyard. Today, we encounter his work for nine performers at the Opéra Comédie.



Writing in the breach – The Birth of the Work

What is choreographic writing? That of bodies, movements, the ensemble and space? What drives this writing? Armin Hokmi responds as an artist, framing his thinking within the hiatuses, interstices, gaps and fissures of language. He takes care to avoid thematic points of departure, thereby also avoiding points of arrival that would merely serve to illustrate them.

Not a question of lexicology, then, but the expression of a train of thought – that of the point of friction between the Persian word « BAZM » and the concept of « repertoire ». « BAZM » is polysemic; it could be translated – with some difficulty – as « celebration » or « event ». But it is not what the word denotes that interests Armin Hokmi, but rather what it enables: « What interests me most of all is its potential. The word opens up the possibility of thinking an event whose meaning is not entirely fixed: something that can evolve, transform or even move away from its original intention, » he explains in an interview with Maïwenn Rebours.

Armin Hokmi contrasts the unpredictability of the BAZM with the solidity of the repertoire as a space where gestures that have already taken shape are preserved. « That was precisely one of the starting points of the project: to explore how something that refers to an existing form of expression, such as the repertoire, can encounter an event of a different nature, » he continues.



Knowing How to Begin – The Art of Embodiment

Two performers, in the clarity of the stage light, work on the precision of the smallest gesture. Working around the leg, the body seems to seek the correct orientation of its horizontal axis: the orientation of the pelvis, the torso, the entire body.

Alternating between entries and exits, 'difference and repetition', the motif unfolds slowly, discreetly and precisely.



Within the stage's visual frame, Armin Hokmi introduces increasing complexity into the formations, rhythms, temporal modulations and the logic of mathematical recurrence. From the horizontal axis, the shoulder gradually opens into the vertical and sagittal axes. Patiently, without the linear progression that would have suggested the dramaturgy of a clepsydra, the movement reaches the arm, the hand, the ankle and the head. Always with delicacy, subtlety and precision.

No expectations, no resolution, no conclusion, no predictable path. Armin Hokmi meticulously focuses on the origin of the movement, the momentum, the precise moment of the impulse, without any marked attack and without allowing the gesture to dissolve into evanescence.

With rare finesse and intelligence, Armin Hokmi has succeeded in carrying a beginning to its furthest possible point: 'Bazm' becomes the very definition of the unpredictable.



The music is composed by Helen Island: hypnotic, slightly ethereal, somewhat dreamlike, filled with dense sounds, made up of lo-fi textures, sampledalia, pads, subtle distortion, compression, reverse sound, syncopation, metrical breaks, loops and micro-repetitions.

Shifting light colours the space designed by Felipe Osorio Guzmán, who also designed the lighting realised by Vito Walter.

Bodies sculpted by the costumes designed by Moriah Askenaizer.

In this repertoire of events coming into being and their unpredictability, nothing remains untouched by the sublime.

Marie Reverdy



Concept, choreography and artistic direction: Armin Hokmi

Dance and performance: Louise Dahl, Even Eileraas, Tasha Hess-Neustadt, Aline Lebrun, Gyeongjin Lee, Ángel Martínez Hernández, Adam Russell-Jones, Leonie Türke, Eline Chao Vaaje, Emmi Venna

Music: Helen Island, CARYO

Set design and lighting design: Felipe Osorio Guzmán

Lighting creation: Vito Walter

Rehearsal director: Ángel Martínez Hernández

Costumes: Moriah Askenaizer

Costume production: L'atelier Bas et Hauts, Paris

Sound manager: Fabien Minez

Artistic advisors: Jonas Maria Droste, Julie Guibert, Cecilio Orozco

Production: Armin Hokmi Kiasaraei

Production coordination: Ashley Molco Castelló

With thanks to Naomi Perlov and Frédéric Granger

Co-productions: Agora, Cité Internationale de la Danse | Montpellier Danse + CCN Occitanie as part of the Montpellier Danse Festival 2026 and the "Associated Artist" programme of the French Ministry of Culture, CNDC Angers, CCN-Ballet national de Marseille as part of the studio residency programme / French Ministry of Culture, Théâtre de la Ville Paris, Charleroi Danse, Radialsystem Berlin, Rosendal International Theatre, Dansens Hus Oslo, BIT Teatergarasjen Bergen, euro-scene Leipzig, Norrlandsoperan Umeå
Support: Hauptstadtkulturfonds Berlin, Fonds franco-allemand Transfabrik, Nordic Culture Fund, FFUK, Arts Council Norway

With the support of the residency programme at PACT Zollverein (Essen), funded by the Ministry of Culture and Science of the State of North Rhine-Westphalia; Friche la Belle de Mai (Marseille), with the support of SCIC FBDM; and the O Espaço do Tempo and FELD/LAB residency programme, an initiative supported by the Goethe-Institut in Portugal.

With thanks to Frédéric Granger from CCN-BNM, Denis Boudemagh – STRADA

With the support of the Fondation BNP Paribas for the residency at Agora

Photo : Bazm (Répertoire) – Armin Hokmi, Festival Montpellier Danse 46 @ Vahid Amanpour