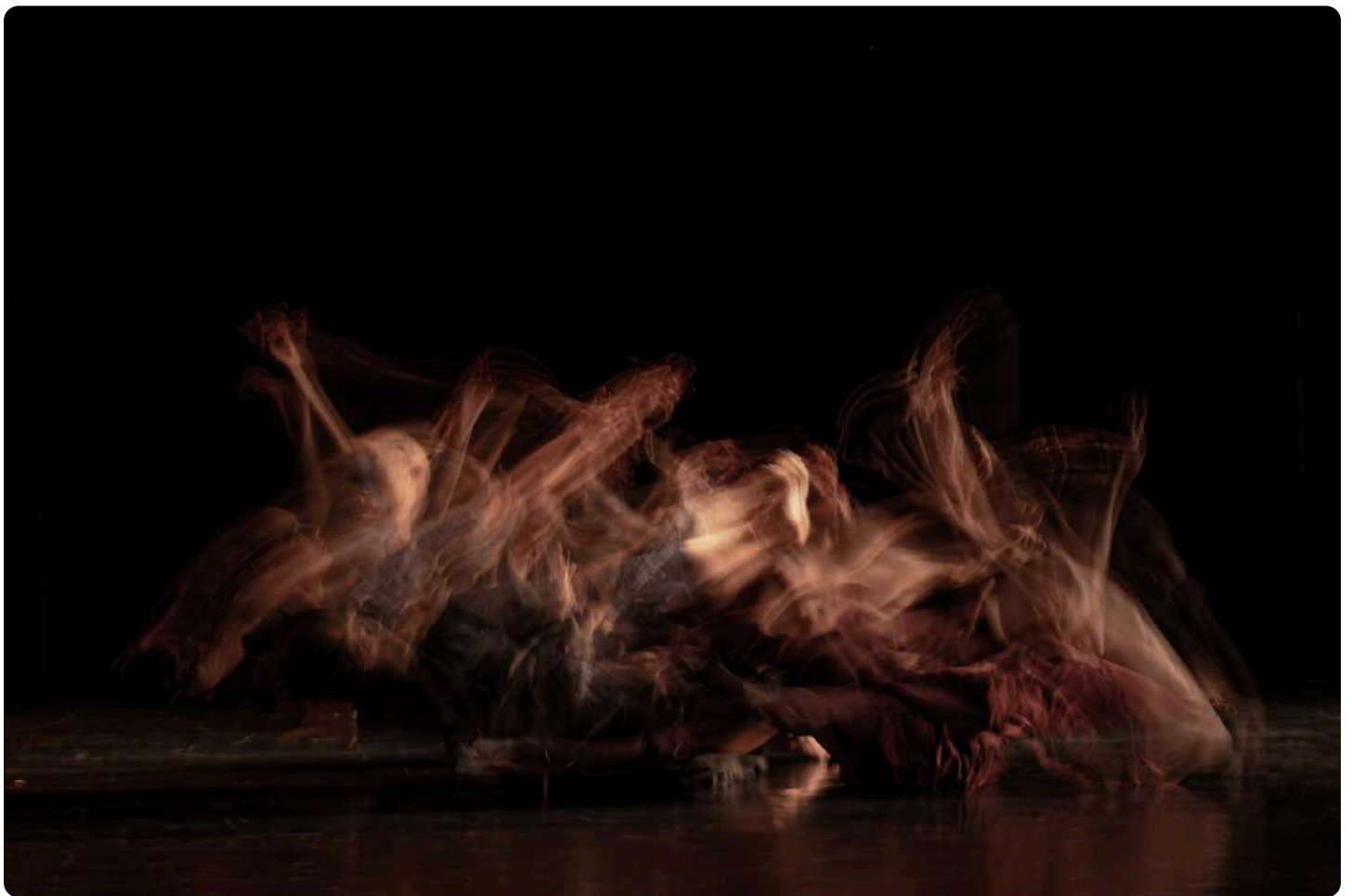




## ***Fragmented Shadows***



**Dossier de Presse | Press Kit**

[WKcollective](#) | Production & Touring (Diffusion) [camin aktion](#)

# IMPRESSIONS: Wanjiru Kamuyu's "Fragmented Shadows" at New York Live Arts

Catherine Tharin

[Features](#) > [Impressions](#) The Dance Enthusiast's Brand of Review/Thoughts on What We See



Published on October 26, 2025

Wanjira Kamuyu's "Fragmented Shadows." Photo by Santiago Felipe

**Presented as Part of L'Alliance New York's Crossing the Line Festival**

**L' Alliance New York's Crossing the Line Festival and New York Live Arts  
present *Fragmented Shadows***

**Choreography: Wanjiru Kamuyu in collaboration with Sherwood Chen and Elodie Paul**

**Performers: Sherwood Chen, Wanjiru Kamuyu, Elodie Paul**

**Original Music: LACRYMOBOY**

**Costume & Set Design: Birgit Neppl**

**Lighting Design: Cyril Mulon**

**Artistic Associate: David Gaulein-Stef**

## New York Live Arts

October 15 - 17, 2025

---

Kenyan-French choreographer Wanjiru Kamuyu enters states of enveloping and altered consciousness in *Fragmented Shadows*, performed with fellow travelers Sherwood Chen and Elodie Paul at New York Live Arts. Presented as part of L'Alliance New York's Crossing the Line Festival, the one-hour work unfolds as a series of transformations gesturing toward personal liberation and release, and evoking an internal journey of empowerment.

The dancers primarily follow separate orbits, occasionally intersecting, each telling their own, expressive movement story. At times they appear as unidentified, preternatural creatures – perhaps cyborgs, perhaps prey, perhaps predators. Then, they shift again. They never collide, but redistribute themselves across the stage, drawn together and repelled by unseen, magnetic currents. They whirl like dervishes, casting traces of kinetic energy. The darkness on stage often requires the viewer to follow faint outlines: a cheekbone, or a torso briefly caught by the light. All are bound by the demanding, absorbing world the performers inhabit. Though primarily high in intensity, the mood occasionally softens. Sometimes a mysterious quiet is punctuated by breath.



Sherwood Chen (foreground) and Elodie Paul in *Fragmented Shadows*. Photo by Santiago Felipe, courtesy of New York Live Arts

The work opens to a male voice singing, “(I) try to remember just what guided me today,” a purposeful choice by the choreographer as Chen crouches, comforting himself with the palms of his hands pressed to the side of his head. To the electronic sound of pebbles falling on tin, he exhales, reaches to the sky, and pounds the floor with his foot. Chen’s every gesture is charged with intention, drawing the viewer into the work’s emotional and physical terrain. Kamuyu and Paul move alongside him, fully present and committed, forming a tightly unified trio in which no performer dominates. They lie next to one another on their stomachs arching their upper bodies sphinxlike before the lights go out.

The layered soundscape, composed by LACRYMOBOY, blends natural and mechanical sounds with scratchy, grating, techno-like textures. Moans, plucked strings, and a ringing bell heighten the ominous atmosphere. Cyril Mulon’s masterful lighting passes from faint orange dawn to starlit night, guiding the dance through shifting intensities of illumination and shadow. A strip of light along the edge of the stage momentarily startles before blinking out.



Elodie Paul in *Fragmented Shadows*. Photo by Santiago Felipe, courtesy of New York Live Arts

Kamuyu’s presence commands attention. Seated with feet grounded, her spine curves and her facial expressions verge on the feral. Her eyes roll back, mouth opening in a silent, nearly rabid, howl. In contrast, Paul’s solo stands out for its fluid inventiveness. An elegant and luminous dancer, she stretches her arms and makes them circle, toss, and gather over small, continuous

hops. She shifts side to side, spirals, and performs a rhythmic “floor-walking” pattern — foot, foot, hand, hand — that anchors her to the stage. Long braids spiral around her body, accentuating each turn and undulation, the movement flowing through her.

Kamuyu again takes over the stage flicking her hands, flinging her limbs, and delivering powerful kicks, as if she were possessed. She speaks in an unknown language, while Chen and Paul stand quietly, both observing her and, through their watchfulness, acting as her protectors. The drums grow louder and more intense, carrying the dance into heightened states of awareness.



(L - R) Sherwood Chen, Wanjira Kamuyu, and Elodie Paul in *Fragmented Shadows*. Photo by Santiago Felipe, courtesy of New York Live Arts

Designed by the inventive Birgit Neppel, the costumes are repurposed garments fashioned into striking hybrids. Kamuyu wears a half a button-down shirt gathered at the waist; Paul, a backless, button-down shirt over a shiny fabric panel; and Chen, a form-fitting gray polo over the pattern of a long-sleeved shirt with loose gray skirt-like pants. The garments mirror the dancers’ physicality - their gestures and bodily contours. They complement the stretched, helix-like set (also by Neppel) held aloft by tendrils reaching to the stage sides, and forming a protective canopy. Beneath this set, the three dancers move across the “forest floor” of the stage, creeping, spiraling, and twitching through dim spaces, their bodies in constant dialogue with the architecture.

Signaling the end of the dance, light shines through the set. Each dancer revolves at different speeds to a droning sound, swirling past and around one another in widening orbits, revolving endlessly until the whole dance seems to turn in on its own axis before coming to rest. The image evokes the night sky in motion — the performers are like stars shooting through a vast cosmos.



(L - R) Sherwood Chen, Wanjira Kamuyu, and Elodie Paul in *Fragmented Shadows*. Photo by Santiago Felipe, courtesy of New York Live Arts

Throughout the performance, the performers rarely touch. They reach toward one another but never clasp, or offer succor. At times, they join forces in unison, but largely they fend for themselves. During the bows, however, the dancers wrap their arms around one another, smiling broadly, breathing deeply, and perhaps invisibly embracing the journeys they have taken, reaching places unknown. This warmth, absent during the performance, felt revealing.

*Fragmented Shadows* requires patience and trust. It pulls the audience into its gravitational center, encompassing and holding us within an experience that binds performers and viewers alike. Transformative, it invites us to surrender to an immersion in movement, breath, light, and sound. It offers a somatic opening toward something unnamed yet profoundly felt.





Sherwood Chen in *Fragmented Shadows*. Photo by Santiago Felipe, courtesy of New York Live Arts

---

**The Dance Enthusiast Shares IMPRESSIONS/our brand of review, and creates conversation.**

For more IMPRESSIONS, [click here](#).

Share your [#AudienceReview](#) of performances. Write [one](#) today!

---

**[The Dance Enthusiast](#) - News, Reviews, Interviews and an Open Invitation for YOU to join the Dance Conversation.**

# f o r d

*World-class review of ballet and dance.*

## **Invisible Wounds**

It was apropos that I attended choreographer Wanjiru Kamuyu's latest work, "Fragmented Shadows," just before Halloween. In many ways, the work felt like watching a horror movie—the dancers' often contorted bodies and facial features looked as if they were exorcising internal demons. The piece was also meditative and reflective in parts, and those disparate elements combined to create a unique and powerfully visual and emotional experience.

### ***Performance***

Wanjiru Kamuyu/WKcollective: "Fragmented Shadows" by Wanjiru Kamuyu in collaboration with Sherwood Chen and Elodie Paul

### ***Place***

Wexner Center, Columbus, Ohio, October 22, 2025

### ***Words***

Steve Sucato



*Wanjiru Kamuyu/WKcollective in “Fragmented Shadows” by Wanjiru Kamuyu. Photograph by Metlili*

Kamuyu, a former dancer with Urban Bush Women, based the hour-long abstract contemporary dance work on epigenetic and psychosomatic research. This research explored the intersection of environmental and psychological factors that may influence gene expression and impact biological and physical health. Informed by this, the piece, says Kamuyu, sought to investigate invisible wounds—personal, ancestral, and societal—that imprint on our bodies and shape our well-being in both visible and invisible ways.

The piece, performed by Sherwood Chen, Elodie Paul, and Kamuyu, began alarmingly with a loud sonic buzz that tore through the silence of the Wexner Center’s black-box Performance Space, jolting the audience to attention. It was the

first volley in a cacophony contained in French composer Lacryoboy's (Jean-Philippe Barrios) brilliant, atmospheric, and cinematic soundtrack. The sound set Chen into motion, who began rapidly stamping his bare foot on the stage before easing into a slow, deliberate solo of articulated body movements.

Chen's intensity and emotional expression set the tone for the remainder of the work, where differing states of being would surface for each performer.



*Wanjiru Kamuyu/WKcollective in "Fragmented Shadows" by Wanjiru Kamuyu. Photograph by Metlili*

Kamuyu seemed to embrace discomfort as a form of liberation in this work, for both performers and audience members. For instance, we sat through an unnerving three to four-minute stage blackout; the only thing cutting through the darkness was the

soundtrack of electronic pops, clicks, and low-frequency rumbles. As light began to return faintly, the dancers, started to move on all fours as the sound of ocean waves could be heard.

The dancers' states of unrest came suddenly and often throughout the work. One such nightmarish state of unrest came in a solo performed by Kamuyu late in the work. In it, she could be seen with clenched teeth, bulging eyes, and distorted facial features; sometimes, uncontrollably shaking while executing a mix of contemporary and traditional African dance movement.

“Fragmented Shadows” concluded with another test of discomfort taken to the extreme in search of liberation, as the dancers spun in circles for eight minutes straight, first rapidly in place, then spinning in individual circles as they moved in a large circle around the stage, before coming together in a tight-knit cluster, arms around one another, and slowing to a halt. It was an anti-climactic end to a piece that was otherwise impressive in its evocative imagery, emotional intensity, and its trio of performers' riveting dancing and stage presences.

## Steve Sucato

---

Steve Sucato is a former dancer turned arts writer/critic living in Cleveland, Ohio. His writing credits include articles and reviews on dance and the arts for The Plain Dealer, Buffalo News, Erie Times-News, Dance Magazine, Pointe, Dance International, and web publications Critical Dance, DanceTabs (London), and Fjord Review. Steve is chairman emeritus of the Dance Critics Association and the creator of the arts website [artsair.art](http://artsair.art).

SHARE:

[Join Our Email List](#)

To start your **FREE** subscription to the *Triangle Review*, click **[SUBSCRIBE-TR](#)**. You may **[UNSUBSCRIBE-TR](#)** at any time.

**Edited and  
Published  
by Robert  
W.  
McDowell**

**October 9,  
2025 Issue  
PART 4  
(October  
11, 2025)**



**A FREE  
Weekly E-mail  
Newsletter  
Covering  
Theater,  
Dance, Music,  
and Film in  
the Raleigh-  
Durham-  
Chapel  
Hill/Carrboro  
Area of North  
Carolina Since  
April 2001.**

**PART 4A: TRIANGLE DANCE REVIEW BY QUINN  
BARBAZA**

**Wanjiru Kamuyu's *Fragmented Shadows* Is  
Dark, Tense, and Challenging, in a Way  
That Inspires Deep Contemplation**



# FRAGMENTED SHADOWS

Wanjiru Kamuyu

Duke Arts Presents presented Wanjiru Kamuyu's *Fragmented Shadows* on Oct. 9th and 10th (photo © by [Metlili](#))

[Duke Arts Presents](#) presented [Wanjiru Kamuyu's \*Fragmented Shadows\*](#) on Thursday and Friday, Oct. 9th and 10th, by in the [von der Heyden Studio Theater](#) in [Duke University's Rubenstein Arts Center](#) in Durham. The evocative performance calls upon pain and healing as Kamuyu -- joined by [Sherwood Chen](#) and [Élodie Paul](#) -- journeys through an abstract whirlwind of emotions.

The dancers present a precise and cohesive performance, written by Kamuyu and produced by [Dirk Korell](#), with lighting designed by [Cyril Mulon](#) and original music written by [LACRYMOBOY](#). Every aspect of Kamuyu's performance is layered; and the staging, lighting, and sound shift together with equal precision, creating a thought-provoking experience for the audience.



**Duke Arts Presents presented Wanjiru Kamuyu's *Fragmented Shadows* on Oct. 9th and 10th (photo © by [Metlili](#))**

Kamuyu's performance is gripping, beginning with the dancers performing everyday activities and watching the audience as they enter. But, as they do in the rest of the show, Kamuyu & Co. keep their engagement with the audience distant, leaving the crowd wondering what they are doing and why. Again, in a theme that recurs throughout the performance, the three dancers are often separate, giving their own motions on parts of the stage which draw the eye to different points. Their precise movements and expressions create an interesting, if slightly haunting, atmosphere.

The show officially begins with "thunder" as Sherwood Chen slams his foot into the ground. The noise is deafening, static amplified enough to shake the seats, pierced by harsh beeps at irregular intervals, which speed up throughout Chen's performance. Chen's movements are tight and erratic as he practically convulses across the stage in a clear expression of pain.



**Duke Arts Presents presented Wanjiru Kamuyu's *Fragmented Shadows* on Oct. 9th and 10th (photo © by [Metlili](#))**

Kamuyu and Elodie Paul face away from Chen, walking as if nothing is happening. The sound continues to beat down on the audience until all three dancers get caught up in the violence, contorting and slowly getting flattened to the ground.

Over a long transition, the dancers continue to writhe on the ground, but the music and lighting work in tandem to bring the tone of the performance out of its dark start. The heavy crashes of distortion become longer, and sustained notes and the sharp beeps fade into what resembles birds chirping. Eventually, the stage fades black with extremely subtle shifts of dim light. But the violence soon returns as the dancers try to rise, beating them down again and again. Each expresses the pain differently, with Kamuyu waving rapidly in frantic motions, Elodie spasming in smooth yet halted movements, and Chen giving a near seizure-like performance barely a foot from the front row.



**Duke Arts Presents presented Wanjiru Kamuyu's *Fragmented Shadows* on Oct. 9th and 10th (photo © by [Metlili](#))**

Yet the dancers inevitably begin to rise, even with the horrible sound bearing down on them, until all are standing and twirling slowly as the "thunder" crashes down on them. Over and over, they resist, inspecting their limbs and looking to the sky until the "thunder" slowly washes into a long, held note, and bells, indicative of the beeps and bird calls, take over.

The dancers' movement changes, as Elodie gets highlighted as she seems to finally shake off the hurt expressed at the beginning. Her movements become graceful and flowing, while Kamuyu and Chen look on, then join in as the stage lightens. They move faster and help each other straighten whenever one falls down, to the point where I began rooting for them to get back up.



**Duke Arts Presents presented Wanjiru Kamuyu's *Fragmented Shadows* on Oct. 9th and 10th (photo © by [Metlili](#))**

Finally, Kamuyu takes the spotlight and a frenzied but still joyous expression, mirroring some of the movements that she performed in the painful sections with more grace and fluidity. As she stands, breathless, arms outstretched to the sky, the others slowly move into another long transition, moving together until the scene fades.

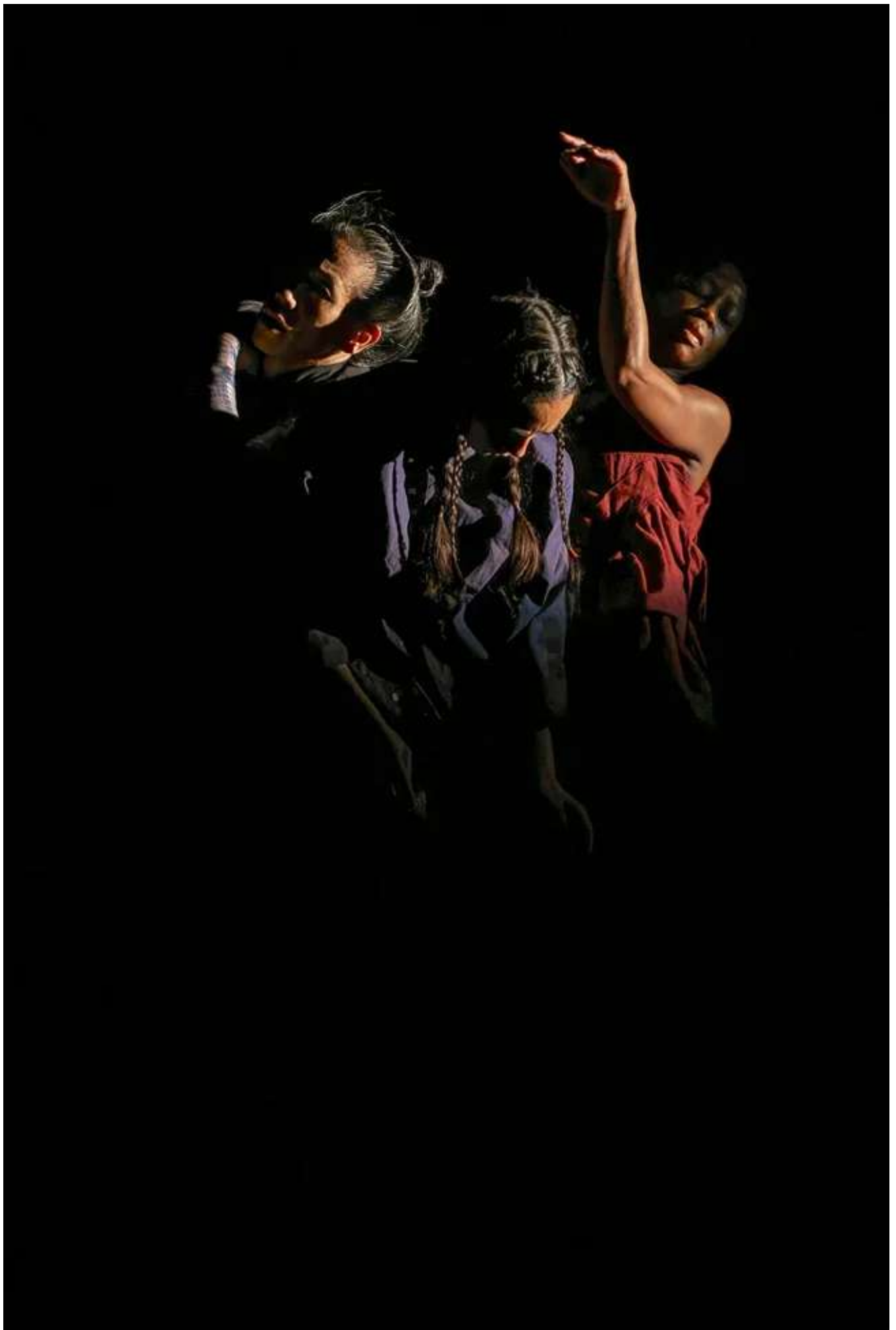
Kamuyu, Elodie, and Chen give moving performances in this piece of pure expression. All of them demonstrate incredible control over their craft and technique, using motifs throughout each emotion that they explore in different ways to convey change and growth. Their performances are also thoroughly heartfelt, their expressions captivating, their movements leaving them breathless in genuine feeling.



**Duke Arts Presents presented Wanjiru Kamuyu's *Fragmented Shadows* on Oct. 9th and 10th (photo © by [Metlili](#))**

Considerable appreciation must also be given to the production crew, which employed impressive techniques to capture the essence of the dancers' performances. Lighting director Cyril Mulon cleverly used layers of floodlights from the sides of the stage to highlight parts of the dancers' bodies while keeping most of the stage shrouded, and had overhead floodlights use extremely subtle shifts during transitions to the point where the eye could barely track movement in the darkness.

[LACRYMOBOY](#) also did wonderful work with the sound design, carrying many of the themes in Kamuyu's journey. The continuity of certain sounds being echoed at different parts of the performance reflected how pain changes as we grow; and while often overwhelming, the intensity of the sound was never without reason.



Duke Arts Presents presented Wanjiru Kamuyu's *Fragmented Shadows* on Oct. 9th and 10th (photo © by [Metlili](#))

*Fragmented Shadows* is dark, tense, and challenging, in a way that inspires deep contemplation. The performance is detailed, subtle, and well thought-out, using a variety of mediums to express Kamuyu's vision. Rather than tell a complete story or provide a particular message, *Fragmented Shadows* is a testament of artistic expression. Much value lies in the experience of sitting with a piece of art, with someone else's expression, and seeing where your mind takes you. With *Fragmented Shadows*, the ultimate conclusion that one draws is not as important as the process of drawing it, in the same way that pain gets folded into healing, and harsh beeps turn into gorgeous bells.



Duke Arts Presents presented Wanjiru Kamuyu's *Fragmented Shadows* on Oct. 9th and 10th (photo © by [Metlili](#))

Wanjiru Kamuyu's **FRAGMENTED SHADOWS** (*In Person Oct. 9th and 10th*) ([Duke Arts Presents](#) in the [von der Heyden Studio Theater](#) in [Duke University's Rubenstein Arts Center](#) in Durham).

TRAILER: <https://vimeo.com/909002125/5a49e104d9>. PRESENTER: <https://arts.duke.edu/duke-arts-presents/>, <https://arts.duke.edu/>, <https://www.linkedin.com/company/duke-arts/>, <https://www.facebook.com/DukeArts/>, <https://www.instagram.com/dukearts>, <https://x.com/dukearts>, and <https://www.youtube.com/@DukeArts>. VENUE: <https://arts.duke.edu/places/von-der-heyden-studio-theater/> and <https://arts.duke.edu/places/rubenstein-arts-center/>.

FRAGMENTED SHADOWS (a trio created by Wanjiru Kamuyu in November 2023):

<https://caminaktion.eu/en/fragmented-shadows/>. WANJIRU KAMUYU (Nairobi, Kenya-born dancer and choreographer): <https://caminaktion.eu/en/wkcollective/>, <https://www.facebook.com/wanjiru.kamuyu/>, <https://www.instagram.com/wanjirudance/>, <https://x.com/cirukamuyu>, and <https://www.youtube.com/@wanjirukamuyu9581>. INFORMATION: 919-684-0540 or [arts@duke.edu](mailto:arts@duke.edu). PLEASE DONATE TO: [Duke Arts](#). **[RUN HAS CONCLUDED.]**

# A2S, Paris

**Art, Société, Science : quoi de neuf à Paris ?**

---

## *Fragmented Shadows.*

*Chorégraphie: Wanjiru Kamuyu, avec Sherwood Chen et Elodie Paul. Interprétation: Sherwood Chen, Wanjiru Kamuyu, Elodie Paul. Dramaturgie: Dirk Korell. Musique originale: Lacrymoboy. Création lumière: Cyril Mulon. Costumes et scénographie: Birgit Nepl. Durée: 1h.*

Superbement interprété, ce beau spectacle de danse contemporaine de la chorégraphe Wanjiru Kamuyu traite du corps - comme "réceptacle" de souvenirs et d'émotions - «dans sa capacité à se libérer de ce qui est douloureux et traumatisant» et, plus particulièrement, de «l'enchevêtrement d'histoires héritées, traversées, refoulées, de mémoires familiales, ancestrales, sociétales ou personnelles, tatouées dans nos cellules, nos muscles, nos tissus, nos organes, notre sang», explique Kamuyu, qui considère que chaque histoire vécue laisse «sa propre empreinte émotionnelle et énergétique dans le corps». « Les souvenirs dispensent et manifestent des énergies qui peuvent être autant bénéfiques que non bénéfiques pour notre corps, ils contribuent à notre bien-être ou à notre mal-être », poursuit la chorégraphe.

Sur une musique originale - souvent envoûtante - du compositeur français Jean-Philippe Barrios, dont le nom d'artiste est Lacrymoboy et qui a à son actif plusieurs dizaines de créations, principalement pour des chorégraphies, le spectacle est constitué de «paysages viscéraux, sensoriels et émotionnels», dit Kamuyu.

À propos du spectacle et de ses trois interprètes (dont elle-même), tous pieds nus et en pantalons, la chorégraphe parle d'«univers chorégraphiques individuels au sein d'une création collective».

La pièce est une succession de séquences aux formes variées et comprend des solos, parfois simultanés, et des trios. Debout ou au sol.

Par moments, les interprètes donnent l'impression d'être possédés par quelque force mystérieuse.

Impressionnante, une longue séquence du spectacle est faite de tournoiements des danseurs sur eux-mêmes, un peu à la façon des derviches tourneurs, tandis que, dans une autre séquence, les interprètes restent longuement debout et immobiles au milieu du silence.

Née au Kenya et installée à Paris depuis 2007, Kamuyu a été formée à l'Université de Temple (Etats-Unis). En 2009, à Paris, elle a fondé la compagnie WKcollective, productrice de ce spectacle. Entre autres créations chorégraphiques antérieures de Kamuyu, citons « Portraits in Red » (2017) et « An Immigrant's Story » (2020).

**POUR EN SAVOIR PLUS :** [www.wkcollective.com](http://www.wkcollective.com)

---

FOCUS -310-À L'ONDE, UNE SAISON ANNIVERSAIRE AMBITIEUSE ET FESTIVE AU PLUS PRÈS DES PUBLICS (../../FOCUS\_NUMERO/310-A-LONDE-UNE-SAISON-ANNIVERSAIRE-AMBITIEUSE-ET-FESTIVE-AU-PLUS-PRES-DES-PUBLICS/)

---

## Wanjiru Kamuyu fait danser nos paysages intérieurs



ENTRETIEN WANJIRU KAMUYU

Publié le 27 avril 2023 - N° 310

Artiste associée à l'Onde, Wanjiru Kamuyu évoque son projet avec les publics de ce lieu et sa prochaine création *Fragments*, qui explore comment les mémoires personnelles et collectives habitent les corps.

**Vous poursuivez votre première année comme artiste associée à l'Onde. Quelles actions culturelles y avez-vous mené ?**

**Wanjiru Kamuyu :** J'ai réalisé deux interventions avec le Conservatoire de Versailles, et une semaine d'activités avec des enseignants du secondaire. J'ai accompagné un projet amateur intitulé *Dancing our stories*, où les participantes et participants sont invités à venir exprimer leurs histoires à travers le mouvement et le corps afin de créer une pièce qui sera jouée à l'occasion du Festival Lumière. Ces actions culturelles amènent une énergie très vivante à l'Onde, qui fait battre le cœur de cette salle ! Entreprendre des actions culturelles est quelque chose de très nourrissant pour moi, qui n'est pas forcément lié à une création en soi. Il y a toutefois toujours un lien avec mon travail, qui se situe à l'endroit de la célébration du corps, de la libération d'un espace intérieur en nous.

**L'année prochaine vous présenterez votre nouvelle pièce pour l'instant intitulée *Fragments*, qui s'inscrit dans la continuité de *An Immigrant's story*, où se croisaient des témoignages liés à des migrations. Comment poursuivez-vous votre réflexion dans ce nouvel opus ?**

**W.K. :** *An Immigrant's Story* portait notre regard vers l'extérieur, *Fragments* continue cette quête mais en se tournant vers nos paysages intérieurs. Les histoires sont imprimées dans nos corps, qui sont, à l'image d'une bibliothèque d'archives, des espaces de stockage pour nos histoires, qu'elles soient douloureuses ou joyeuses. Comment pouvons-nous utiliser le corps comme espace de libération ? Pour préparer ce projet, j'ai enquêté lors d'une résidence d'un mois et demi aux côtés du dramaturge et producteur Dirk Korell, à New York, Philadelphie et Washington DC, sur les traces de ma mère africaine et américaine.

**« COMMENT POUVONS-NOUS UTILISER LE CORPS COMME ESPACE DE LIBÉRATION ? »**

**Vous dites que la danse est une pratique de libération et de guérison pour vous.**

**Pourriez-vous développer ces notions ?**

**W.K. :** Je me suis beaucoup intéressée à l'épigénétique, c'est-à-dire à la manière dont les gènes peuvent être influencés par l'environnement. Certains scientifiques pensent qu'il pourrait y avoir une transmission transgénérationnelle de ces modifications, notamment dans le cas de traumatismes. Cela résonne avec mon héritage africain et américain. Mon

travail est très inspiré de la notion de *healing justice work* (en français justice restorative nldr), qui a été portée par Kara Walker du mouvement *Black Lives Matter*. Ma recherche s'empare de la danse pour se libérer d'émotions et énergies qui proviennent d'histoires lourdes, qui sont imprimées dans nos corps.

Propos recueillis par Belinda Mathieu

## A PROPOS DE L'ÉVÉNEMENT

### **Wanjiru Kamuyu**

L'Onde - Théâtre Centre d'art

8 bis avenue Louis Breguet, 78140 Vélizy-Villacoublay.

Tel : 01 78 74 38 60.

[www.londe.fr](http://www.londe.fr) (<http://www.londe.fr>)

TOUS LES ARTICLES 310-À L'ONDE, UNE SAISON ANNIVERSAIRE AMBITIEUSE ET FESTIVE AU PLUS PRÈS DES PUBLICS (.../FOCUS\_NUMERO/310-A-LONDE-UNE-SAISON-ANNIVERSAIRE-AMBITIEUSE-ET-FESTIVE-AU-PLUS-PRES-DES-PUBLICS/)