



From 1989, Lénablou takes on creative tasks, through the choreographic work called "**Noitulover 200**"

ordered by the Vendredi Pichon Association (Guadeloupe). More than 40 dancers have participated in this adventure invading The Fort Delgrès of Basse-Terre for the occasion.

Empowered by the experience, she works solo with several bands (*Van Lévé, Poukoutan, Gwa-ka Sonné*) and continues experiencing as a dancer-interpreter and choreographer. She creates many pieces for her dance school (CDEC), for her company (Trilogie Co) and continues to expand her creative space by agreeing to produce choreographic creations for Barbadian dancers, but also for **the**

**Rudra Béjart Ballet**

at the Metropole Theatre in Switzerland (2003), in the scope of the campaign led by the **Guadeloupe Architecture Chamber**

about *sidelined spaces*

,  
*intermediate spaces*

or for the

**Dominik Coco "Lèspri Kaskod" music show**

(2007) at L'Artchipel – National Stage of Guadeloupe

Lénablou's creations through The Trilogie Co allowed the singular writing of the Guadeloupian choreographer to exceed the borders of the Guadeloupe Archipelago.

In November 2007, she presents the rewriting of the play "**Chimen Trasé**" at the Encre in Guyana as part of

**Temps du Ké Kô**

, organised by

**Julie ADAMI**

. She recently presented her new creation

**"Fenêtre sur... □ Mon bigidi et moi"**

at the EDANCO Festival in The Dominican Republic, organised by Edmundo Poy and at the Dance and Black continents Festival, organised by James Carlès in Toulouse.

Lénablou's choreographic creations for the Trilogie Co are now major references in Guadeloupian and Caribbean contemporary creation.