

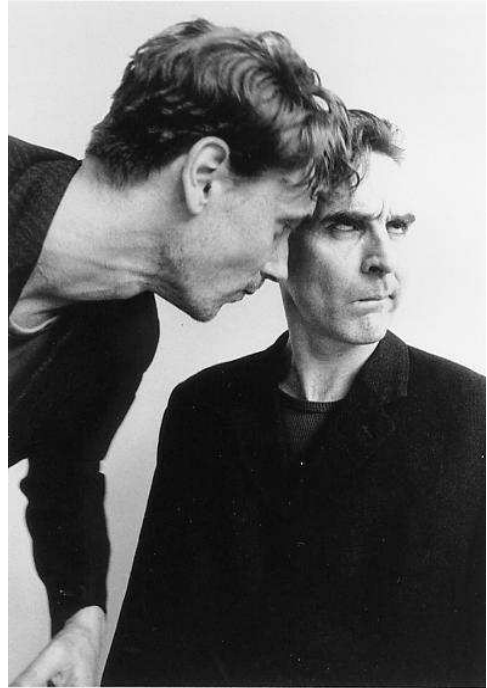
**COMPAGNIE DIDIER THERON**  
ESPACE BERNARD GLANDIER → MONTPELLIER

155, rue de Bologne  
34080 Montpellier. France.  
TEL + 33 – (0) 4 67 03 38 22  
FAX + 33 – (0) 4 67 03 38 37  
administration@wanadoo.fr

sitting

standing

walking



with foreword  
and afterword

**A piece for five male dancers  
in homage to Samuel Beckett**

**Quintet**

Original Creation 2001 at "L'Athador" - National Scene - Albi / France  
Duration - 55 minutes

Artistic director – Choreographer **Didier Théron**  
Interpretation **New cast in progress**  
Stage design and costumes **Donald Becker**  
Sound design **Gerome Nox**

Photographer **Martin Brosch**  
Company Manager **Christine Goby**  
Coordination / Communication **Christèle Tisserant**

The Didier Théron Company at the Espace Bernard Glandier in Montpellier receives support from the Ministry for the Arts, the Languedoc-Roussillon Region Council, the Hérault County Council and Montpellier Town Council



"I can't stay standing without doing anything,  
said Camier  
let's sit down,  
said Mercier  
that's worse,  
said Camier  
hell let's walk back and forth together,  
said Mercier  
let's hold each others arms and walk  
the space is reduced, but it could be  
even more so  
one two, one two,  
said Mercier  
one two,  
said Camier ".

**Samuel Beckett**

Extract of « Mercier et Camier »

Les Editions de Minuit

"A text, a way of writing, dances.....trifles

A challenge: Beckett's words for a dance without words

Place the words of Samuel Beckett *Mercier and Camier* at the center of this composition.

Approach it with five people

Invent rules - sitting, standing, walking, foreword and afterword

Follow the rules

Wait for the effect of the combination of steps, space, time and energy

Let duets and quintets appear

All in all, trifles in the "foreword" and "afterword "

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## **ON TOUR SINCE 2001**

sitting standing walking with foreword and afterword

Creation – Premiere 01.03.2001 – Festival reBonds 01 - Albi - France

### **SEASON 2005-2006**

**Toga** / Japan – Toga International Festival – August 20<sup>th</sup> + 21<sup>st</sup> 2005

### **SEASON 2003-2004**

**Glasgow** / Ecosse – Festival New Territories – Februar 21<sup>st</sup> 2004

**Martigues** / France – Théâtre des Salins - Scène Nationale – October 22d 2003

**Barranquilla, Bogota** / Colombie - Festival Temporada Internacional de Danza Contemporanea -  
23 to 28 September 2003

### **SEASON 2002-2003**

**Sète** / France – Théâtre - Scène Nationale – October 18<sup>th</sup> 2002

**Alès** / France – Le Cratère – Scène Nationale – January 16<sup>th</sup>+ 17<sup>th</sup> 2003

**Rouen** / France – Théâtre Duchamp-Villon - March 06<sup>th</sup> 2003

**Eysines** / France – Festival Tendances – March 25<sup>th</sup> 2003

**Heilbronn** / Germany – Festival Tanztage – June 03<sup>rd</sup> + 04<sup>th</sup> 2003

**Potsdam** / Germany – Festival Potsdamer Tanztage – June 05<sup>rd</sup> + 06<sup>th</sup> 2003

**Greifswald** / Germany – Festival Tanztendenzen – June 28<sup>th</sup> 2003

**Chamarande** / France - Festival Parcours de danse - July 6<sup>th</sup> 2003

**Aigues Mortes** / France – Festival Les Nuits de sel - August 7th + 8th 2003

### **SEASON 2001-2002**

**Vitry-sur-Seine** / France - Biennale du Val de Marne - September 27<sup>th</sup> 2001

**Ganges** / France – 6è Itinéraire de la danse- A.R.A.M. - April 25<sup>th</sup>, + 26<sup>th</sup> 2002

**Chartres** / France – Festival Danse au cœur - May 5<sup>th</sup> 2002

**Marvejols** / France – 6è Itinéraire de la danse- A.R.A.M. / Scènes Croisées – June 1<sup>st</sup> 2002

**Uzès** / France - Festival Dans(e) Uzès 2002 – June 29<sup>th</sup> 2002

### **SEASON 2000-2001**

**Albi** / France - Festival reBonds – March 1<sup>st</sup> 2001

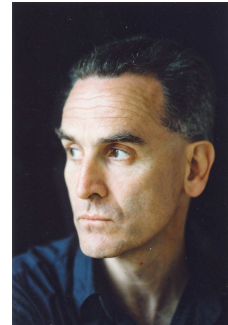
**Montpellier** / France - Semaine Beckett en corps – March 8<sup>th</sup> 2001

**Shizuoka** / Japon - Spring Arts Festival Shizuoka – April 28<sup>th</sup>, 29<sup>th</sup>, 30<sup>th</sup> 2001

**Maputo** / Mozambique - Centre Culturel Franco-Mozambicain – July 14<sup>th</sup> 2001

**Maputo** / Mozambique -Teatro Africa – July 22<sup>nd</sup> 2001

**Maputo** / Mozambique – rail station, school, quarters, village Moamba - from 14<sup>th</sup> to 25<sup>th</sup> July 2001



## DIDIER THÉRON

Born in Béziers (South of France), Didier Théron lives and works in Montpellier. A self-taught person, he trains with Merce Cunningham, Dominique Bagouet, and Trisha Brown. In 1987, Théron founds his company. He receives the First Prize of Choreography at the "Hivernales d'Avignon" under the presidency of Dominique Bagouet for his piece "The Partisans". First tour to Tokyo and Mito in 1993. Award winning resident choreographer at the Villa KUJOYAMA in Japan in 1995-1996.

Didier's choreographic research explores the notions of writing and graphics. It centers on body language, has recourse to controlled impulse, with a rough but purified line, and with a graphic composition, to reveal dance as a universal language. This research brings him closer to literature and arts.

Théron presents his work in Europe - Great Britain, Germany, the Czech Republic, Slovakia, Ukraine ; in Asia - Japan, Hong Kong ; in India and in Pakistan ; in South America - Colombia, Bolivia ; in Africa - Mozambique ; in Australia. He co-operates with Daniel Buren, Noritoshi Hirakawa - artists, Jacqueline Sudaka-Benazeraf - writer, Michèle Murray - choreographer, Thomas Guggi - producer.

Next to his choreographic work with his company, he creates a unique dance experiment in the center of the working-class district of the „Paillade“ in Montpellier which leads to the creation of the „Espace Bernard Glandier“ in 2004. This center is dedicated to choreographic research, creation and training. L'Espace Bernard Glandier, shared with the associated artists Michèle Murray and Maya Brosch (MURRAY/BROSCH PRODUCTIONS), is open to guest artists for residential creations and to teachers with an international reputation who give training classes.

### MAIN CREATIONS

**1987. Les partisans** (The partisans)

*Les Hivernales d'Avignon*

**1991. Ironworks** – A piece for six dancers

*Montpellier Dance Festival*

**1993. Les locataires** (The tenants) – Quartet, an homage to Dominique Bagouet

*Montpellier Dance Festival*

**1996. Petits drames minuscules sur fanfares striées** (Miniscule little dramas on striped fanfares)

*Opening of the World Exhibition Daniel Buren Japan*

**1997. Autoportrait Raskolnikov** (Self-portrait Raskolnikov) – Solo inspired by Dostoevsky's novel « Crime and Punishment »

*Théâtre Jean Vilar Montpellier*

**1999. Villa les Roses** - A piece for five dancers

*Théâtre Jean Vilar Montpellier*

**2001. Assis debout en marche avec préambule et vestibule** (Sitting standing walking with foreword and afterword) – A piece for five men, an homage to Samuel Beckett

*Festival reBonds 01 - L'Athanos (National Stage) Albi*

**2004. En forme** (In good shape) - Quartet, inspired by drawings by Franz Kafka, and by the book by J. Sudaka-Bénazèraf "Le regard de Franz Kafka. Dessins d'un écrivain »

*Festival New Territories Glasgow (Scotland)*

**2005. Résider Résonner Résister** (Reside Resound Resist) – Choreographic installation for eight dancers, inspired by Chen Zhen / *1st Biennale of Chinese Contemporary Art Montpellier*

**2005. Nous autres** (We Others) – performance / choreographic installation for a media library

*Presented in media libraries in the agglomeration of Montpellier and France*

**2006. Bartleby** – Solo, inspired by H. Melville's short story, dedicated to Bernard Glandier.

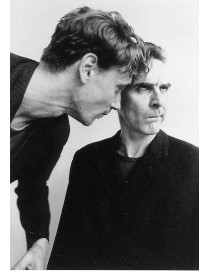
*Gekken Theater Kyoto (Japan) / Montpellier Dance Festival 06*

**2007. Democratic Combine** - Duet with Keith Thompson and Didier Théron

*Avant - premiere at Danspace Project New - York*

**2008. HAKIRI – un sacre** - A piece for six dancers

*Première : 29 & 30 avril 2008 : The theatre (National Stage) in Narbonne*



## PRESS (selection)

### THE HERALD – Scotland – Februar 2004

#### Company Didier Theron at the Tramway in Glasgow

**The New Territories brochure advised us Theron has used Beckett and Kafka as source material. But how do you go about choreographing literary genius ? Theron's answer seems to be "with a fine sense of the absurd".**

For both pieces – the homage to Beckett, *Assis debout en marche*, *En Forme*, inspired by Kafka's journals – There is a rich strand of comic behaviour that catches, without being in the least-handed, the writers' understanding of the human condition as scarcely a hop, skip or jump away from the ridiculous.

*Assis debout en marche* [Sitting Standing Walking] takes its vocabulary directly off a page in Beckett's *Mercier and Camier*. It opens with five men, seated apart, lost in their own thoughts. Fidgets expand into lunges and tumbles until all five take to marching to and fro across the space with a military precision.

Minutes later, only two are left, and they fall into step with a thrilling synchronicity. Theron himself is one half of this act, his shock of grey hair and chiselled features reminiscent of Beckett himself. There are sequences of fast-moving brinkmanship, with meticulous split-second timings that make you laugh in delight. But like the bizarre, boldly acrobatic antics with furniture that make *En Forme* like a silent cartoon, the rhythms and repetitions built into visual images that resonate with the theme and stylistic flourishes of the sources material.

Best of all, the performance were a joy to watch whether you knew the literary sources or not.

#### MARY BRENNAN

### SUNDAY HERALD – Scotland – Februar 2004

French choreographer Didier Theron, who studied with Merce Cunningham and first visited New Territories twelve years ago, is known for big, poetic, technically impressive choreography. Milican\* agrees his work has matured, but insists it is neither flabby or middle-aged. "He has moved away from those big elaborated stage productions that were so French" says Millican of the Beckett and Kafka-inspired double-bill. "Now he's working with very minimal staging, a few chairs and a back wall, and going into difficult texts.

It is quite intellectual but at the same time really interesting to watch. People can get absorbed in the beauty of it even if they don't grasp the intellectual capacity"

\* **NIKKI MILICAN, artistic director of New Territories Festival in GLASGOW - Scotland**

## DANCE MAGAZINE – Japan – September 2001

### Apparition of strange human silhouettes by AKIKO TACHIKI

"The scrupulous interpretation of the text transforms the minimalist movement and recreates Beckett's absurd universe. "Assis debout en marche avec préambule et vestibule" by Didier Théron, presented at the SPAC Spring Art Festival 2001 at Shizuoka, is adapted from the novel "Mercier and Camier" by Samuel Beckett. It is a performance filled with intellectual lightness and it is the fruit of a rigorous analysis.

The setting is simple. The choreography - adapted to the dialogues of "Mercier and Camier", which are the origin of "Waiting for Godot" - offers five short compositions : En Marche (walking), debout (standing),..., strange silhouettes, funny and melancholic, emerge from banal everyday movements.

In the beginning of the piece five dancers sit in obscurity. Light movements, such as moving the head or lifting an arm, combine to create a rhythmic whole. The rapidity, the direction of movements and it's changes break the monotony. The dancers walk and cross each other in a disorganised way, and the effect is captivating.

**Interrupted and repeated movements are interspersed with everyday gestures to express theatrical dramaturgy. This technique is magnificent.** Two men sitting on a chair make a sign with their hand, hit on a table, tilt their head. The reiteration of gestures exaggeratedly amplify the movement and produce a surrealistic, unusual impression... **These quick movements translate the absurdity. The presentation is based on the qualities of a creator who has a very rich choreographic vocabulary as well as solid theatrical knowledge.**

I saw Didier Théron alone on stage in "Selfportrait - Raskolnikov" at the Hot Summer in Kyoto - Festival and I was very impressed by this simple dance which evokes the passions of the main character of "Crime and Punishment". The repetition of abstract movements is sober and the choreography carries us away. Without doubt we have a lot to learn from Didier Théron."

## DANCE ART – Japan – Autumn 2001

### Travel companions ...

"The work of Beckett inspired the French choreographer Didier Théron, who adapted this universe to dance. He divided it into five parts : "prologue", "walking", "sitting", "standing", and "epilogue". ("Assis debout en marche avec préambule et vestibule"). **His work is remarkable, full of strange poetry, saturated with meaningless gestures in an empty and monotonous atmosphere where humans have nothing to do, such as in "Waiting for Godot".**

The episode "walking" is without doubt the most brilliant part. Two dancers, one behind the other, ten centimetres apart, reproduce identical gestures. Then, their dance becomes a race of exaggerated gestures which make you think of typical and funny expressions of Kinchan (the comic Sakamoto Kinichi). The dancers walk, suddenly change their direction, and bounce back up again. The choreographer decided on the distance, the number of dancers and their steps, which develop in space in a perfect order. **With these comic movements, which remind you of burlesque silent films, Théron showed the infinite lassitude of human beings, who wander without goal in an admirable way..."**