



RESURRECTION

A choreographic and musical creation for 2019/2020

Premiere on November 29th / 30th 2019
EIN TANZ HAUS MANNHEIM - Germany

Residence :

Zawirowania Theater Warsaw (open studio - DEC 8th, 2018)
Pôle de Développement Chorégraphique Mosson / Montpellier

With the supports of:

Ein Tanz Haus Mannheim
Montpellier-Haus Heidelberg
Deutsch-okzitanische Festwochen
Occitanie en scène

COMPANY DIDIER THERON
RESURRECTION



Dance performance for 4 dancers

Artistic director: Didier THERON

Collaboration:

Michèle MURRAY - artistic sounselor

Thomas GUGGI - producer

Music: François Richomme

Dancers: Stanislaw BULDER — Arthur GRABARCZYK — Camille

LERICOLAIS — Jee Hyun HONG

Light creation: Didier THERON

Costumes: Michèle MURRAY — Didier THERON

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The creation RESURRECTION, just like the previous ones HARAKIRI - 14 & LES FANTOMES - LJHELM - le jeune homme et la mort- is part of a continuous choreographic research throughout different choreographies on "the living and the dead" and the dynamics in the bodies within this relation - accompanied in this project by François Richomme's musical creation.*



Christ's injunction to Lazarus "Arise and walk" is also a choreographic one. I translate the idea of resurrection as the construction of a transformation with the body in order to "begin again", a liberation towards a quest for something new. I imagined an empty space in a flat plane of light, a place withdrawn from the world in order to accomplish this passage. Four dancers, Camille Lericolais, Jee Hyun Hong, Artur Grabarczyk and Stanislaw Bulder embark on attempt and adventure, working on more or less complex choreographic forms. The piece is built on the articulation between these forms that are born, develop, unravel, exhaust themselves and die, but always open up unexpected and new perspectives. The sum of these forms brings about the passage and transformation, and thus creates a narrative. The play of tension between the different dance materials and the treatment of space create emotion. The performers gradually plunge into a quest for enjoyment that we share, with energies that reach towards extremes. RESURRECTION is a celebration that says it all, the drama, the path, the humanity, the joy.

Didier Théron

*In reference to Vinciane Despret for "Aux bonheur des morts" published by La découverte.

Press review —

DIE RHEINFALZ

/ Germany 2nd December 2019

By Isabelle Von Neumann-Cosel

t's all a question of energy

Didier Théron thrills the Mannheim audience with his dance piece.

When a choreographer names Merce Cunningham, master of the avant-garde of contemporary dance, and a Japanese Zen master as his teachers, one can at least hope for an original artistic style. Didier Théron exceeds this expectation by far. Rarely does one experience such an original movement language, filling the entire stage using seemingly simple means.

Last year, Didier Théron's choreography "Shanghai Boléro" was the surprise success of the Heidelberg Dance Biennale. Following this success, the Frenchman from Montpellier - Heidelberg's twin city - was immediately invited to perform another of his original pieces, this time for the opening of the Heidelberg French Week Festival. This second piece, "The Young Man and Death" (LJHELM - Le Jeune Homme et la Mort) was choreographed in 2014 to commemorate the outbreak of the First World War a hundred years earlier.

With his new choreography "Resurrection", which premiered at the EinTanzHaus stage in Mannheim, the choreographer recalls the end of this war.

Falling down, and standing up.

For Didier Théron, wars are never simply over, and certainly not this particular war. In his own family, he experienced how the memory of his great-grandfather, who fell in 1915, traumatized the following generations. In 2019 the motto is "Resurrection" - not from death, but from the ghosts of the past.

Didier Théron entrusts four very different protagonists with this task of resurrection: two men and two women dressed in unadorned everyday clothes. With seemingly simple movements he lets them find their way back to life. The musician François Richomme creates a soundscape based on the constant pulsating rhythm of the heartbeat, and brings it into the empty stage space.

However, the performance begins in silence with the feat of a synchronized dance, in which the four performers dance with movements reminiscent of a joint workout as if following silent orders. Apart from a few tiny exceptions, the choreography is solely composed with everyday movements and athletic exercises - but these are performed with concentrated power which keeps the stage and audience in suspense. Falling down - standing up : Again and again the dancers lie motionless on the ground; again and again they spring to new life. Didier Théron doesn't tell a story. He doesn't make any historical allusions nor does he provide any concrete content. What drives him and the dancers is the question of energy. And because Didier Théron doesn't associate Christian hopes with the question of "resurrection", the strength for new life must come from the people themselves. That is the first and stirring message of this just under one-hour piece. The second message is the unconditional trust in the power of the community. Not once does a dancer perform a task or movement without relating to the others. The group functions like a net in which the dancers move to the rhythm of the heartbeat without ever sliding into a casual flow. Indeed, resurrection costs a lot of strength.

This is why Didier Théron is a legend in the French dance scene with over thirty years of success. He is the first choreographer in France to create a choreographic center in a Montpellier neighborhood in which contemporary dance couldn't be more exotic. His reputation has not yet reached the Mannheim dance audience. The audience for the premiere at the EinTanzHaus, however, made no secret of its enthusiasm.

DIDIER THERON

Born in Béziers, studies dance in France with Myriam Berns, Kilina Cremona, Roger Mequin, Dominique Bagouet, Solange Golovine, Morton Potash. He receives a scholarship grant from the French Ministry of Culture after a first award-winning work – 1st Prize of the Hivernales d'Avignon in 1988. With this grant, he studies at the Cunningham studio in New York with Merce Cunningham - Ann Papoulis - Robert Swinston- and Maggie Black. He completes this approach to dance and choreography with the encounter of Trisha Brown. In Japan, he studies with Zen master Harada Tangen at the Bukkokuji Temple in Obama -

Important encounters

1991/ Meets Tadashi Suzuki, Japanese theater director - Tokyo

1992 / Meets Thomas Guggi - Berlin artist and producer

1995/96 / Award winner of the Villa Kujoyama grant - Kyoto - Meets and works with Daniel Buren -

2013 / Meets Fram Kitagawa, director of Art Front Tokyo

Didier Théron's project is based in Montpellier. With the benevolence of choreographer Dominique Bagouet and with the support of the city of Montpellier and its mayor Georges Frêche, he is invited to occupy a municipal space –a dance studio - with his team in the working-class neighborhood of La Mosson.

For the following years, "Dance, the art of connecting" will be at the heart of his thinking for a territorial action developed in the project "ALLONS Z ENFANTS"- A Project For Dance and Art – aimed principally at youth and working for social diversity". This philosophy is one of the main reasons behind the company's acquisition of a working tool: The BERNARD GLANDIER SPACE- with its official inauguration in 2004 of a new dance venue in Montpellier with the support of all local authorities and the Ministry of Culture. This new space for experimentation and research is located in the heart of the working -class district of La Paillade with its 25,000 inhabitants. This space offers artist work residencies, showing of artistic work, conferences, films, classes and workshops, thus providing a place for exchange and sharing of multiple experiences. The project is supported by the DRAC OCCITANIE - and the City of Montpellier

Since its creation, the company has presented its dance pieces in France and abroad and has gained recognition from international press. The Times - The Frankfurter Allgemeine - Asahi Shinbun (Japan) - Le Monde - Libération - Le Soir (Belgium) - Diario de Noticias (Portugal) Mouvement (France) Télérama (France) The Herald (England) The Herald Scotland (Scotland) TANZ Actual (Germany) The Village Voice (New York) The Australian - (Australia) The West Australian (West Aualtie) The Scotman (Scotland)

From 2001 to 2005 Didier Théron and his company were invited to Japan by Tadashi Suzuki with the company's complete repertory pieces.

From 2007 to 2012, Didier Théron was regularly invited to Australia by the STRUT Group and the University of WAPAA - Perth.

In the company's thirty years of existence, both national and international production and performances continue to thrive with an average of 40 contracts per year. They are accompanied by international choreographic prizes and important moments of recognition, listed below:

-Australia / 2010 Robert Helpmann Awards / Dance Oscar nomination Sydney Opera 2010

-Japan / 2013 Grand Prize - Setouchi international triennial of contemporary art 2013

-Poland / 2016 Choreography Prize at the International Choreographic Competition Zawirowania in Warsaw

-France / April 26, 2016 - INVITATION TO THE ELYSEE: For his action and involvement in Australia since 2007, Didier Théron was invited to the Elysée for the State dinner held in honor of the visit of the Governor of Australia, Sir Peter Cosgrove -

-Jerusalem / Dec 2, 2017 - 1st Prize with SHANGHAI BOLERO / Men - International Choreography Competition Machol Salem Dance House - MASH

THE COMPANY

Nourished with different approaches to choreography and art, Didier Theron traces a unique career in the world of choreography, building a choreographic project which is sensitive, political and poetic.

An artistic decision - the "workers" movement

The first choreographies - LES PARTISANS, IRONWORKS and LES LOCATAIRES - open up worlds which are very close to the choreographer, with unique movement material taken from the working -class world, situations of daily life revisited, and inspiration drawn from a life he knows intimately.

Literature and choreographic processes

At the same time, Theron is personally and physically involved in experimentation and creation and composes two founding solos: RASKOLNIKOV created in 1996 after his stay in Japan and BARTLEBY created ten years later, in 2006 for the Montpellier-Danse festival 2006- a collaboration with the artist Donald Becker. This link with literature gives a new dimension to the subjects he develops as well as opening up new choreographic writing processes. Musical collaborations with Daniel Menche - met in Japan / Villa Kujoyama work residency and Gerome Nox.

This link with literature is also marked by the creation in 2003 of the piece "Sitting Standing Walking" a sextet in reference to the writing processes of "Mercier et Camier" by Samuel Beckett.

The "War Pieces" - Memory and Resilience - 2014 / 2018

-HARAKIRI, creation 2008. Under this title, which includes both a universal dimension and Japan, Didier Theron develops a radical and extremely emotional piece with no direct connection to the Japanese ritual of Sepuku (the correct term for Harakiri), except for its sacrificial dimension.

-14 & MY GHOSTS, creation 2014, reveals the true dimension of HARAKIRI, the sacrifice that was the First World War 14/18 and its impact on the choreographer's private life, with the secret that surrounded the lives of his ancestors. The recreation and development of the Harakiri piece within the project was a necessity, in order to give its full meaning to this dance of ghosts. The project also included a short solo called "The Soldier" performed by Didier Theron himself, as well as a duet performed by Didier Theron and Thomas Guggi, the German friend, second artistic collaboration.

- LHELM - acronym of the young man and death - creation 2017 - is an evocation of the past war of 14 / 18 in parallel with our current wars and the French "events of 2015" - Charlie and the terrorist attack on the Bataclan. Didier Theron chooses to work on a parallel between 1914 and the year of the dance's creation 2014. He works with Maurice Ravel's choreographic symphony - Daphnis and Chloé created in 1912 as musical structure and the current LJHELM dance as choreographic structure.

-RESURRECTION creation 2019 -In continuity as well as in rupture with "this revitalizing conjuring of death", Theron will create a new piece for 4 dancers on November 29th and 30th 2019 at the Tanz Haus in Mannheim.

RAVEL - A musician - A musical work - An epoch - Dance and Music

MAURICE RAVEL, the musician of 14 /18 - a challenge for Didier Theron consisted in working on the repertoire - and reinventing it

RAVEL /MUSICS TO LOOK AT / with the SHANGHAI BOLERO triptych

LJHELM - creation 2017

The CHILD AND ITS MAGIC, creation 2018

GONFLES/Vehicles - Colours - Movements - Shapes

Deformation as an act of invention

An atypical and unique project, which was invented alongside creations for the stage, and conceived for other spaces, is the result of a second collaboration with the German visual artist Donald Becker - Berlin: a reflection on the game of body deformation, a contemporary "danced" answer to the Paleolithic Venus, to Oscar Schlemmer, to Nikki de Saint Phalle, Jean Dubuffet or Erwin Würm.

-DEMOCRATIC COMBINE, creation 2007 at the Montpellier Danse Festival 2007: a duo by Didier Theron and Keith Thompson (Trisha Brown Company) after their encounter in Kyoto.

Music Gerome Nox - second collaboration

This project is then developed and performed by teams of 4 dancers, in choreographies dedicated to specific spaces:

THE SACRE - 30 minutes - Music by Igor Stravinski - 2012-

THE BIG PHRASE - 45 minutes - Music by Eric Satie - 2013-

AIR - 23 minutes Music by John Adams -2016-

EARTH - 18 minutes - Clokenflap Hong Kong Festival - 2020 - Music by AC/DC

THOMAS GUGGI

Born in Brandenburg, Germany and has been working as a choreographer, producer and actor since 1987 in Berlin. He has been awarded grants to study arts in Poland, Switzerland, France and the U.S.A. In 1988 he has founded the Thomas Guggi Dance Theatre, the first independent dance company in the GDR and has choreographed and produced several evening length dance production with his own company. Guggi's work has been supported by the Stiftung Kulturfonds Foundation, Berliner Senatsverwaltung für Wissenschaft, Forschung & Kultur, Culture Department Berlin- Prenzlauer Berg, Culture Department Berlin-Mitte, Ministry of science & culture Land Brandenburg, Ministry of economy Land Brandenburg, Fonds Darstellende Künste e.V. Foundation, French Institute Berlin, French Embassy of Germany, New York Foundation for the arts a.o.

In Germany, Guggi has served as artistic director for the Va Banque Theatre Festival, Tanz Durch Gang, Anticlockwise dance projects (1992-1994 in Berlin) and the International Dance Festival of Bauhausstadt Dessau (2005-2007).

Above that, Guggi has been producing and managing Gregor Seyffert & Company Berlin since 1997 with several productions across Europe.

MICHELE MURRAY

Choreographer and artistic director of PLAY / Michèle Murray. Of French and American nationality, she begins studying ballet in Düsseldorf, then studies contemporary dance in New York with Merce Cunningham, followed by training with numerous choreographers and teachers in Paris. She works as a dancer within various choreographic projects, in particular with "l'art not least" company in Berlin, choreographer Didier Théron in Montpellier, France and Bernardo Montet, CCN Tours, France. Since 2008, she has also been working as choreographic assistant with Didier Théron. In 2012, she founds PLAY / Michèle Murray, of which she is artistic director and choreographer, while researching in close collaboration with artist coworkers. Her latest project ATLAS / STUDIES, a "choreographic atlas" of ten short pieces, was presented for the first time as a whole as part of the Festival Montpellier Danse 2018.

Her new project WILDER SHORES will premiere in June 2020 at the Festival Montpellier Danse 2020.

FRANCOIS RICHOMME

Musician, composer, sound engineer and sound designer. Since 1984, he participates in numerous concerts and recordings of classical, popular and ethnic music as performer or engineer. In the late 90's, he studies dance and somatics in order to explore the vocabulary of dancers and choreographers and develops a specific musical language inspired by these practices. Since then, he creates the scores of many world class dance productions, collaborating among others with : Rosy Simas (Weave, Skins, Transfuse, We Wait In The Darkness, Threshold) - Fabrice Ramalingom (Nos) - Atami-ra Dance Company (MitiMiti) - Didier Théron & Michèle Murray (Hara-Kiri, Shanghai Boléro) - Yann Lheureux (No One's Land, Reach Our Soul...) - Fadhel Jaïbi (Fragments Intimes) - Christian Zagaria & Khalid Benghrib (Tempi) - Marc Vincent (Disparition, L'homme absent mais tout entier dans l'espace) - Emmanuel Grivet (Nourish, Time is Over...) and dances under the direction of Mathilde Monnier (Sursaut) and Anna Halprin (Spirit of Place).

STANISLAW BULDER

Dancer. Born in 1997 in Poland, studying at The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. In 2016 he got a scholarship for two year course Opus Ballet, Florence in Italy. He works with h.art company Warsaw (Poland) and the Teatr Wielki and National Opera in Warsaw(Poland) as a intern. In 2018 he met Didier Theron at Zarwirowania Dance Theater as a memeber for his residency « Resurrection » .

ARTUR GRABARCZYK

Dancer, choreographer, filmmaker and teacher. Born in Gdańsk, Poland. He's a graduate of National Ballet School in Gdańsk (2009) and Northern School of Contemporary Dance in Leeds, UK (2013). He graduated with First Class Honours Degree. A former dancer of Scottish Dance Theatre(SDT), Baltic Dance Theatre and AP Group student dance company. SDT gave him an opportunity to work with numbers of greatest dancers, choreographers, designers, producers, musicians, visual artists and video game designers. He worked with Damien Jalet, Sharon Eyal, Anton Lachky, Jo Strømgren, Fleur Darkin, Didier Thèron, Ann Vachon, Emil Wesółowski, Douglas Thorpe, Jorge Crecis, Andrzej Morawiec, Rafał Dziemidok, Jennifer-Lynn Crawford, Henri Oguike, Matthew Robinson, Laszlo Nyakas, Sally Owen i Roman Komassa.

JEE-HYUN HONG

Dancer. Graduated from the Korea National University of Arts (KNUA) of the choreographer speciality, she collaborates with many choreographers like Anne-Marie Porras, Didier Theron, Karine Saporta, Sabine Desplats, Willi Dorner etc. She shares her activities between France and Korea; she performs on national stages, dance festivals in the street, opera and comedy musical where she favors improvisation and contemporary dance.

CAMILLE LERICOLAIS

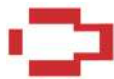
Dancer. She began her profesionnal training in 2009 with Wayne Barbaste and then in 2014 at Epsedanse. At the same time, she continued her civil ingeneering studies. During training, she was able to collaborate with Virgile Dagneaux and Michèle Murray on her creation Atlas études. As a dancer she has worked with Jean Pomares on Jean-Claude Gallotta repertory : Trois Générations, and with Gianluca Girolami, 19.75 Compagny. More recently she has had the opportunity to be an apprentice in Jean Claude Gallotta for the pieces L'Homme à tête de Chou and Comme un trio. Now Cshe is an interpret dancer for Marécage, directed by Benjamin Tricha, and for Didier Theron dance compagny on Les Gonflés/Véhicules (Air, Terre and La Grande phrase), Shanghai Boléro and on Résurrection, new creation on stage 2019.

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