



COMPAGNIE  
DIDIER THÉRON



# SHANGHAI BOLERO Triptych THE MEN

DIDIER THÉRON / MICHÈLE MURRAY  
MAURICE RAVEL

This creation, presented in the first part at SHANGHAI WORLD EXPO 2010, is co-produced by Festival Montpellier Danse 2011 and supported exceptionally by the Languedoc Roussillon Region Council, Greater Montpellier, Montpellier Town Council.

## Around the Boléro

A comment by J.M.G. LE CLEZIO

“When my mother told me about the opening night of the “Bolero”, she described her emotions, the cries, the cheering and whistling, the tumult. Somewhere in the same theater was a young man she had never met, Claude Lévi-Strauss. Long after this event, my mother told me that this music had changed her life, as it had changed Lévi-Strauss’s life.

Now I understand why. I know now what this continually repeated musical phrase, imposed by the rhythm and the crescendo, meant for her generation. The “Bolero” is not like other music compositions. Rather, it is a prophecy. It tells the story of a particular anger and hunger. When it ends in violence, the ensuing silence is terrible for the stunned survivors.

I wrote this story in memory of a young girl who was an unwilling heroine when she was twenty.

Bonnes feuilles – Interview with J.M.G. Le Clézio

Maurice BEJART and the Boléro

« .....He becomes internationally famous with this provocative creation about sexual drive, in which he balances the masculine and feminine corps de ballet. Maurice Fleuret writes about the sensual and lascivious swaying of his ‘Bolero’ : “Here, one is not dancing to the music, rather, one is dancing the music [...] the choreography [...] becomes a reading through movement, the exploration and exaltation of a musical meaning [...] as if everything derived from that same primary energy.»

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COMPANY DIDIER THERON

# SHANGHAI BOLERO TRIPTYCH

# THE MEN

REMAKE 2016

Choreography : Didier Théron  
Music : *Le Boléro* — Maurice Ravel  
Playwright : Michèle Murray  
Lighting design : Catherine Noden  
Dancers: Sami Blond, Thomas Esnault-Martinelli,  
Joan Vercoutere

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*Under the skin the body is an overheated factory*  
- Antonin ARTAUD

## — RAVEL talks about the Boléro

“I sincerely wish there were no misunderstanding concerning this work. Before its first performance, I indicated that I had written a piece which lasted seventeen minutes and was entirely of orchestral nature, without music, with one very long, gradual crescendo. The themes are in general very impersonal, usual Arabic and Andalusian melodies. And even though one could have claimed the contrary, the orchestral composition is simple and direct throughout the piece, without a single attempt at virtuosity. It is maybe due to these particularities that not one composer likes the Boléro and from their point of view, they are entirely right.”

Maurice RAVEL

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**SHANGHAI BOLERO Triptych**  
**THE MEN**  
Remake 2016

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This creation was ordered for the Shanghai World Expo 2010. It is built around the composition of Ravel's "Boléro", perceived here as a support, and it is presented in 3 choreographic forms.

I chose this work - of which Ravel said it was without music - for its simple, even banal, principle of composition, for its "cultural" dimension and its inclusion in the collective memory, on a dance level as well as on a musical level: Few works have this rationale. I wish to juxtapose it as a support for new choreographic forms, treat its modernism and ours like a mirror. It is about revealing this work, seeing and perceiving it in a different way, giving dance and the body different postures, approaching notions of sensuality, eroticism, by questioning the construction of emotions, and eventually, approaching "the mechanics of desire" from a technical point of view: This approach can be seen as a search for a live form which allows the materialisation of the image of desire and fantasy. It is also about resituating the Boléro, questioning its place and its dimension in our perception of the world, questioning the notion of sacralization of the work. We will try to appropriate this work with the process of construction/deconstruction, or at least conduct a dialogue with it, a way of desacralizing it, and also a way to give it a different life with a different body. On the approach and the sources. With this creation I pursue the exploration of new subjects and regions by using guiding lines of an aesthetic which I continually enrich: the mechanics of the body, of bodies, precise movement execution as a means of transcending perception, immobility as a universe and as another way of perceiving movement, the positioning of the body in the geometry of space and the positioning of the geometry in the body, and finally, the body as a sign, as a producer of signs. But this project shall be conducted by, for, and about women. A few references as explanation: Along with the mechanics of the body mentioned above, I propose a research on the "mechanics of desire" developed by Hans Bellmer and his studies, and the mechanics of the images he proposes. My attention is directed towards the technical aspect of Hans Bellmer's research (complexity and mechanical ingenuity of The Doll) as well as towards the images produced, photos and drawings. This material will be handed over to the dancers.

Didier THERON

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## Extracts of **Presse** — SHANGHAI BOLERO

### **About SHANGHAI BOLERO-Triptyque**

« 14 dancers create fabulous tableaux that seem to bring paintings like Picasso's Guernica to mind. Direction, movement and gesture change abruptly.

Clockwork precision is demanded, with the slightest lapse in concentration leading to anarchy. Full of dramatic tension, Shanghai Bolero fits the anguished Bolero like a cloak. It was a superb performance. »

*Rita Clarke — the Australian — Oct. 15*

« The Didier Théron company places the spectator in a dark atmosphere, perfectly fitting, incredibly powerful and extremely tough. The women cross each other, carry each other, and attach themselves to others, like anchors. The men bounce, hesitate, quiver. When both genders meet, we experience a powerful and astonishing moment. The bodies freeze. The anguish is transcended by interrupted movements and supported by the powerful music. The verdict is irrevocable. Dark and breathtaking. »

*Marie-Pierre Sorianov — Let's motiv — March 13*

« **Three times seventeen minutes of pure bliss.**

**Bravos and applause interrupt the tension**

When the curtain falls, applause and bravos cut through the tension of the captivated audience. Exhausted by their physical performance and their extreme concentration, the dancers smile: their joy equaled ours, even the music had a particular splendor, the Boléro was vigorously rejuvenated. »

*Jacqueline Maurel — L'Hérault du jour — Dec. 11*

### **About THE MEN**

« The physical bodies are like the musical instruments of Ravel's composition. Through the means of a mechanical and exasperatingly repetitive motive, they are gradually charged with erotic energy. The wiry dancers approach the construction of desire with their athletic energy ; desire also being an uprising in which they fight and support each other.

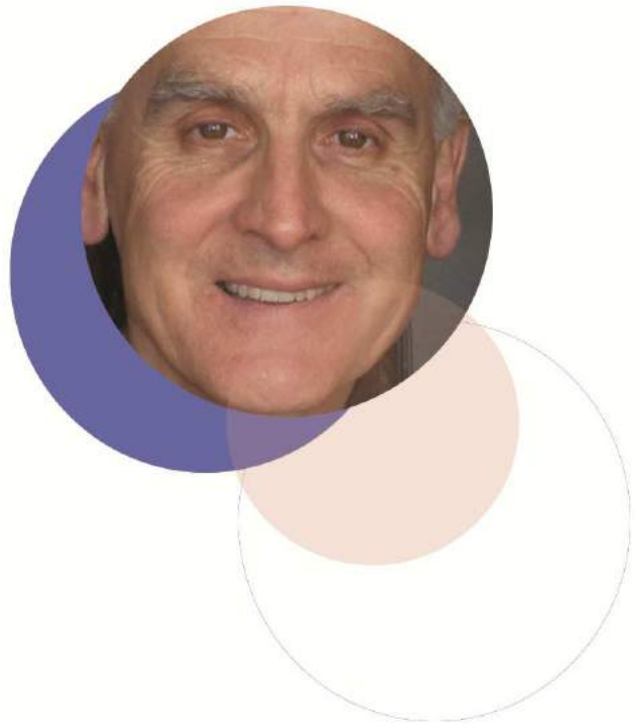
Practically 20 minutes of mercilessly perfect dance energy performed in squares of light, and inhabited by the refined intelligence of a circular composition. »

*Elisabeth Einecke-Klövekorn — General Anzeiger de Bonn — Dec. 11*





Was born in Béziers, in south of France, lives and works in Montpellier. Studied dance with masters as Merce Cunningham, Dominique Bagouet, Trisha Brown. In **1987**, founded his own company, created his first piece "Les partisans" and received the first prize for choreography from Dominique Bagouet, president of the jury at the Festival "Les Hivernales d'Avignon". First tour in Japan in Tokyo and Mito in **1993**, received in **1995-1996** a Villa Medicis Scholarship for a residence at the Villa Kujoyama in Kyoto - Japan. In **2010** his piece "HARAKIRI" is nominated for three Robert Helpmann Awards in Australia. In **2013** received the first prize of SETOUCHI International Contemporary Art Triennale in Japan for the performance of "GONFLES / vehicules". In **2016** He was invited at the Palais de l'Élysée for the reception in honor of Sir Peter Cosgrove, gouverneur general of Commonwealth of Australia after many exchanges of Company last ten years with Australia. In **2017**, received 1st prize at the International Choreography Competition Machol Shalem Dance House Jerusalem for his piece SHANGHAI BOLERO Triptych / THE MEN .



# DIDIER THÉRON

## CHOREOGRAPHER

**Didier Théron** co-operates with Daniel Buren - artist, Noritoshi Hirakawa - artist, Jacqueline Sudaka-Benazeraf - writer, Michèle Murray - choreographer, Thomas Guggi - producer, Jérôme Nox - musician, Donald Becker - artist/stage designer. Next to his choreographic work with his company, Didier Théron created a unique dance experiment in the district of "Mosson" in Montpellier, which lead to the creation of the "ESPACE BERNARD GLANDIER" in 2004. This center is dedicated to choreographic research, creation and training and is located in the center of this working-class district of Montpellier. **The dance company** presents its work at prestigious theaters and develops cooperation in Europe-Great Britain (The Place -London), Scotland (Tramway-Glasgow/Edinburgh Festival), Germany (Mousonturm-Frankfurt/Halleschen Ufer-Berlin/Aachen-Ludwig Forum), Czech Republic (Prague), Slovakia, Ukraine (Kiev Theater/Odessa Theater); in Spain (Sevilla Festival/Valencia Festival VEO); in Asia - in Japan (Shizuoka-Performing Arts Festival/Tokyo), in Hong Kong (Hong Kong Art Festival); in India and Pakistan; in Australia (Perth-Pica-His Majesty/Performance Space-Sydney), in the USA (Dance Space Project-New York).

### - MAIN CREATIONS

**1988 LES PARTISANS** | Les Hivernales d'Avignon 1988 - Avignon  
**1991 IRONWORKS** | Festival International Montpellier Danse 1991 - Montpellier  
**1993 LES LOCATAIRES** | Festival Montpellier Danse / création - TanzZeit Theater am Hallesches Ufer - Berlin  
**1997 SELF-PORTRAIT OF RASKOLNIKOV** | inspired by Crime and Punishment of Dostoïevski - Th. J. Vilar - Montpellier  
**2001 ASSIS DEBOUT EN MARCHÉ AVEC PREAMBULE ET VESTIBULE** | L'Athnor Scène Nationale - Albi  
**2004 EN FORME** | Festival New Territories - Glasgow - Ecosse  
**2005 RESIDER RESONNER RESISTER** | 1ère Biennale d'Art Contemporain Chinois de Montpellier  
**2006 BARTLEBY** | Gekken Théâtre - Kyoto - Japon  
**2008 HARAKIRI** | Le Théâtre, scène nationale de Narbonne  
**2009 GONFLES/Véhicules** | Lycean Tour - Mende  
**2010 SHANGHAI BOLERO – Triptyque** | Exposition Universelle de Shanghai / Festival Montpellier Danse  
**2012 LE SACRE / SACREMENT GONFLES** | Domaine départemental de Chamarande  
**2013 LA CLASSE** | Biennale Danse Toujours en Gironde, Bordeaux  
**2013 LA GRANDE PHRASE** | ZAT, Montpellier  
**2014 14 & LES FANTÔMES** | Théâtre de l'Archipel, scène nationale de Perpignan  
**2015 CEREMONIES** | Triennale Echigo Tsumari Art Field Hiver - Japon  
**2016 AIR** | SETOUCHI Triennale & AICHI Triennale - Japon  
**2017 LJHELM\*(acronym of le jeune homme et la mort)** | Warsaw Zawirowania International Dance Festival - Pologne  
**2018 L'ENFANT ET LES SORTILEGES** | Saison culturelle la Devoiselle, Saint-Gely-du-Fesc

## Touring SHANGHAI BOLERO

**Shanghai World Expo** — Pavillon France / 31 May, 1&2 June 2010  
Creation *Shanghai Boléro Part. 1 THE WOMEN*  
**Festival Montpellier Danse** — Théâtre de Grammont / 28 June 2011  
Creation *Shanghai Boléro - Triptych*  
**Festival Montpellier Danse** — Remparts Aigues-Mortes / 11 July 2011 — *Triptych*  
**Scène Nationale d'Alès** — Le Cratère / 11 Oct. 2011 — *Triptych*  
**Scène Nationale de Narbonne** — Le Théâtre\* / 2 Dec. 2011 — *Triptych*  
**Béziers** — Théâtre de Béziers / 2 dec. 2011 — *Triptych*  
**Bonn** — Festival Into The Fields / 8&9 Dec. 2011 — *THE MEN*  
**Millau** — Théâtre de la Maison du Peuple / 8 April 2012 — *THE MEN*  
**Zagreb** — Dance Week Festival / 22&23 Mai 2012 — *THE MEN*  
**Aix-en-Provence** — Les Flâneries d'Art / 9 June 2012 — *THE MEN*  
**Montpellier** — Mouvements sur la ville / 30 Juin 2012 — *THE MEN*  
**Montpellier** — Pierres Vives - architecte : Zaha Hadid / 13 Sept. 2012— *THE WOMEN*  
**Montpellier** — Théâtre Jean Vilar / 29 Jan. 2013 — *Triptych*  
**Gironde** — Biennale Danse Toujours / 23 avril 2013 — *Triptych*  
**Aurillac** — Théâtre d'Aurillac / 19&20 Jan. 2014 — *Triptych*  
**Rodez** — La Baleine / 22&23 Jan. 2014 — *Triptych*  
**Moissac** — Hall de Paris / 30&31 Jan. 2014 — *Triptych*  
**Noisy-le-Sec** — Théâtre des Bergeries / 8 Feb. 2014 — *Triptych*  
**Cologne** — University of Music and Dance / 30&31 May 2014 — *Triptych*  
**Perth** — Western Australian Academy of Performing Arts / 11 au 20 Sep. 2014 — *Triptych*  
**Varsovie** — Zawirowania Dance Choreography Competition / 19&20 Nov. 2016 — *THE MEN*  
**Pisa** — Festival Navigarte / 20 Oct. 2017 — *THE MEN*  
**Jerusalem** — Festival Dance Week / 1&2 Dec. 2017 — *THE MEN*  
**Heidelberg** — Tanzbiennale Heidelberg / 28 Feb. 2018 — *THE MEN*  
**Sedan** — Pole Danse des Ardennes / 26 March & 3 April 2018 — *THE MEN*  
**Kuopio** — Kuopio Dance Festival Finland / 15 to 17 June 2018 — *THE MEN*  
**Avignon** — Festival Contre Courant / 18 July 2018 — *Triptych*

*SHANGHAI BOLERO Triptych / The Men* is second part of *SHANGHAI BOLERO Triptych*, spectacle co-produced by the Festival Montpellier Danse 2011 and supported by the Languedoc Roussillon Region Council, the Agglomeration of Montpellier, Montpellier Town Council.

THE DIDIER THÉRON COMPANY AT THE ESPACE BERNARD GLANDIER IN MONTPELLIER RECEIVES SUPPORT FROM the Ministry for the Arts, the Occitanie Region Council, the Hérault County Council, Montpellier Town Council.  
Licence n°1-1021236 - Licence n°2-101455 - Licence n°3-1014556



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