

Dentro

Δέντρο

CATHERINE DIVERRÈS

Choreography (2015) for 2 dancers / 35'

Harris Gkekas & Emilio Urbina

Stage design, Laurent Peduzzi

Music, Jean-Luc Guionnet & Seijiro Murayama

Lighting, Fabien Bossard & Catherine Diverrès

Sound & mixing, Denis Gambiez

Costumes, Cidalia Da Costa



Giuseppe Penone, *Des veines, au ciel, ouvertes.*

PRODUCTION Compagnie Catherine Diverrès. Association d'Octobre

COPRODUCTION : TAB / Théâtre Anne de Bretagne - Vannes, Festival de danse - Cannes,

Pôle Sud, Centre de développement (en préfiguration) - Strasbourg.

Accueil studio - Centre chorégraphique national de Tours.

Accueil studio - Le Phare / Centre chorégraphique national du Havre Haute-Normandie,

Accueil studio - Centre chorégraphique national de Nantes.

Remerciements : Oscar Curieses, Textes Dentro (Poesia) Edition Bartleby, 2010 ;

Anastasios A. Gkekas, poème "Heure Zéro" - Τυχοδιώκτης 2012

The duet project

The duet project

I have not written a duet for 30 years (since the creation of *Instance* with Bernardo Montet in 1983), or at least not more than a few fleeting moments in other works.

Constancies and Domains of thought exist which for an artist are formed by time, in phase with their era but which remain a base, particularly when they revolve around the collective, men and women, intelligently.

The mobility of the company is important, and withdrawing into one area would be "deathly". I'm especially interested in the dancers and transmission over time, and that means not having a "flat vision of space and time" but one with life where the loyalty of the dancers is vital and constructive. That is the "heart" of the creative project and the ramifications are countless. Amongst other things, this concerns the question of an artist's mobility in Europe.

The project reconciles the life of the repertoire in small forms, as with *Stance II* or *Ô Sensei* (women's solos). *Dentro* brings together two exceptional male dancers of a similar age (35 and 40) from different horizons by their nationalities – one Spanish, the other Greek – and their professional backgrounds. Their relationship unites us around different experiences...

Bringing together these two dancers is a challenge and it will be an enormous pleasure for me to work with.

The duet presents symmetry rather as an obstacle from which the binary question often emerges: male/female identity and opposition/fusion... How can this pitfall be avoided? Either by including a third element, or by considering the two individuals as one: by which I mean the

projection of one's double, shadow, past and future as possibilities to be revealed, supposed, projected, fantasized,...

To merge, in terms of intellectual distance, Real and Virtual, Desire and Recollection (even desire for recollection) into an emotional investment, how is that woven, how is that constructed? Maybe through the two languages: castilian and greek in this case? (Maybe not)... One may identify with the other and the two memories, stories, desires may change places...

At a time when Europe struggles to exist, to live, to recognise itself... Singular brothers, or the heads and tails of both...

Their bodies, movements and personalities will allow the story of these two "exceptional" dancers to cross over via their confidence in dance and their uneasy yet positive feeling about the future...

My role should be that of the third element: medium, discreet purveyor but whose intention is to leave them room, encourage abandonment, confidence, so that their intimacy can be revealed to us.

The choreographer may even become the marionette as the strings to be revealed by them, by their two personalities... And if the languages are discreet, this will only highlight their presence, which speaks for itself...

Catherine Diverres, may 2014



Mother Mediterranean



If my genes, my chromosomes could speak, they would tell you about a mediterranean odyssey which would leave a little like that of Ulysses, but further south, from the asian Mediterranean, today the Middle East; they would tell you about their journey in the Roman Empire, their arrival in the Iberain Peninsula and in Provence. They would tell you about a millenium of putting down roots and almost seven hundred years in plural Spain with its many kingdoms and its three religions, until 1492, for some, and for others, the 17th century. My genes, my chromosomes, would tell you how these conversos ancestors will have known, over two centuries, the baptism of the Catholic church; then they would tell you about a renewed period of Judaism in the Grand Duchy of Tuscany, in Livourne until the end of the 18th century from where, pushed by the major change of the economic expansion of the West, they gained, in the Ottoman Empire, the great city of Salonica, mainly peopled by Sefaradic Jews who spoke old castillan, dating from before the jota. Then they will tell you about the return towards the West and finally their settling in France.

...

Edgar Morin, *Mère Méditerranée*, 1995, in *Le Monde Diplomatique*

The Duo project

The Duo project

The Duo project

Ethics and Infinity

Meeting the face is not of the order of pure and simple perception, of the intentionality which goes toward adequation. Positively, we will say that since the Other looks at me, I am responsible for him, without even having taken on responsibilities in his regard; responsibility is incumbent on me. It is responsibility that goes beyond what I do. Usually, is responsible for what one does oneself. Responsibility in fact is not a simple attribute of subjectivity, as if the latter already existed in itself, before the ethical relationship. Subjectivity is not for itself; it is, once again, initially for another. The proximity of the Other is presented as the fact that the Other is not simply close to me in space, or close like a parent, but he approaches me essentially insofar as I feel myself – insofar as I am – responsible for him.

To say: here I am [me voici]. To do something for the Other. To give.

I analyze the inter-human relationship as if, in proximity with the Other – beyond the image I myself make of the other man – his face, the expressive in the Other (and the whole human body is in this sense more or less face), were what ordains me to serve him. I employ this extreme formulation. The face orders and ordains me. In this sense, I am responsible for the Other without waiting for reciprocity, were I to die for it. Reciprocity is his affair. It is precisely insofar as the relationship between the Other and me is not reciprocal that I am subjection to the Other; and I am "subject" essentially in this sense. It is I who support all. You know that sentence in Dostoyevsky: "We are all guilty of all and for all men before all, and I more than the others."

...

Emmanuel Levinas, *Éthique et Infini*, Fayard, 1982



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Biographies

Biographies

CATHERINE DIVERRÈS

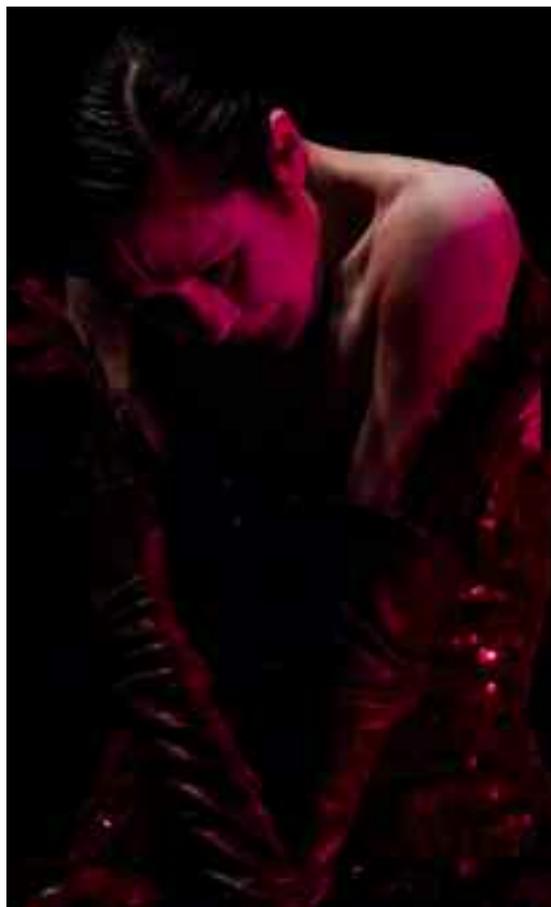
"Consciousness, our relation to others, that's what creates the time" Catherine Diverrès has been repeating this over and over since her first choreographic opus, a strange meteorite which appeared on the contemporary dance scene in the mid 80^s. Right from the start Catherine Diverrès stood out, turning her back on the prevailing American post-modernist dance conceptions of the time. Trained most notably at the Mudra de Bruxelles school, directed by Maurice Béjart, she practised the techniques of José Limón, Merce Cunningham and Alwin Nikolai before joining the choreographer Dominique Bagouet in Montpellier as a dancer and then setting out on her own. First in tandem with Bernado Montet, creating a mythical duo, *Instance*, following a study trip in Japan in 1983 with one of the Butô masters, Kazuo Ohno. This was the beginning of the Studio DM. A decade or so later, in 1994, she was appointed director of the Centre Chorégraphique National de Rennes et de Bretagne, which she ran until 2008.

Throughout her thirty or so creations to date, Catherine Diverrès has invented her own language, an extreme and powerful dance form, in harmony with life's great changes, which dialogues with the poets Rilke, Pasolini, Holderlin, reflects with the philosophers Wladimir Jankelevich, Jean-Luc Nancy, attaching itself to transmission and repertory *Echo, Stances, Solides*. Dance, which she destabilises in the company of the sculptor Anish Kapoor in *L'Ombre du ciel*.

From 2000 onwards, she has turned her own writing upside down by using other creative devices. She has improvised to music, *Blowin'*, developed projects abroad, in Sicily with *Cantieri*, with Spanish artists in *La Maison du sourd*. Presence, gravity, hallucinatory images, suspense, fall and flight, the choreographer transforms her dance into a sort of physical unveiling. As in *Encor*, a landscape in which we see passing before us movement and history. A way of questioning, through the body, the major social and aesthetic changes of our time or questioning our memory once again, as in her recent solo, a homage to Kazuo Ohno, *Ô Sensei*.

Time has come full circle but a new period has begun with the creation of her new company, the association d'Octobre in Vannes. Continuing her work of creation and transmission, the choreographer and her dancers have undertaken the interpretation of a legendary figure, Penthésilées ..., queen of the Amazons. In readopting the group, a collective dimension, this production marks a new step in an artistic approach which is already richly choreographic."

Irène Filiberti



Catherine Diverrès dans *Ô Sensei* © Elian Bachini

Main choreographies

Instance (1983) | Le Rêve d'Hélène Keller (1984) | Lie ou le sol écarlate (1985) | L'Arbitre des élégances (1986) | Le Printemps (1988) | Fragment (1988/1989) | Concertino (1990) | Tauride (1992) | Ces Poussières (1993) | L'Ombre du ciel (1994) | Retour (1995) | Fruits (1996) | Stance I et II (1997) | Corpus (1999) | Le Double de la bataille (1999) | 4+1 (Little song) (2000) | Voltes (2001) | San (2001) | Cantieri (2002) | Echo (2003) | Solides (2004) | alla prima (2005) | Blowin' (2007) | La Maison du sourd (2008) | Encor (2010) | Ô Sensei (2011) | Penthésilées... (2013) | Dentro (2015) | Blow the bloody doors off! (2016) |

Catherine Diverrès, choreographer

Catherine Diverrès has left a mark on the contemporary dance scene of the last twenty-five years.

Those who have seen her on stage are touched by her incomparable power and grace.

She studied with Kazuo Ohno in Japan, a decisive encounter which, on her return to France, opened the way to developing a specific language which she then passed on to several generations of dancers. After fifteen years at the head of the Centre Chorégraphique National de Rennes et de Bretagne, a new chapter opens with the company that she has just created, the association Octobre, created in Vannes in the Studio 8.



EMILIO URBINA, DANCER SPANISH

Emilio Urbina began his career as a dancer at the beginning of the 90^s in Madrid with Carmen Werner and participated in different creations of the company Provisional Danza. In 1992, he came to France to train at Anger's Centre National de Danse Contemporaine and joined the company L'Esquisse/Bouvier-Obadia. Since then, he has participated in the creation of several works by Joëlle Bouvier as a dancer and assistant. In 2011, he was invited to join The Plant Collective for the creation of *Double Take*. He has also worked with Bernardo Montet, the Camioneta, Block Steel, Kubilai Khan Investigation, Lionel Hoche, Sylvain Groud, Fabrice Ramalingorn (R.A.M.a) et Catherine Diverrès with whom he has worked regularly since 2005 (*Alla prima*, *Blowin'*, *La Maison du sourd*, *Encor*) and recently *Penthésilées...* and *Solides*. Emilio Urbina regularly helps Catherine Diverrès during her professional training (*Blowin'* master class in Milan and Vannes; master class in Krasnoyarsk, Russia) and workshops in schools.

HARRIS GKEKAS, DANCER GREEK

Harris Gkekas comes from Mount Olympus in Greece. He left his country at the age of 13 to be taught by Daniel Lommel in Bourges and obtained a scholarship from the Onassis foundation. He began his career at 17 with the company Aenanon. Following that, he joined the Opéra du Rhin ballet, the Grand Théâtre de Genève and the Opéra de Lyon ballet, taking on solo roles as well as numerous title roles. He interprets at the same the great neo-classical choreographers William Forsythe, Jiri Kylian, Maurice Béjart, as well as the contemporaries Merce Cunningham, Trisha Brown, Dominique Bagouet and Lucinda Childs. The meeting such personalities as Maguy Marin, Catherine Diverrès, Alain Buffard, Ralph Lemmon, Christian Rizzo, Rachid Ouramdane or Saburo Teshigawara has encouraged him to turn exclusively towards contemporary creation.



© Rafael Pardillo



BARRIO DE VILANOS.

Dentro Δέντρο

Óscar Curieses
« Dentro », poems, 2010

EL CIRCO Y DIOS

Todo es circo, círculo. Yo he soñado un/
yo que sueña, y en mi sueño el yo

se/ despierta en el circo de sí mismo. Allí,/ un hombre de rostro idéntico al mío/ muy despacio me dice: *te haré tan/pequeño como un feto y entrarás/en mi vientre para dormir tranquilo.* Yo le contesto en mi sueño

que los/
hombres no acogen fetos en su vientre./ Entonces todo el circo comienza a/
reírse de mí, y yo muy poco a poco/
despierto. Fuera ya del sueño, encuentro/ otra vez al hombre que tiene mi/ rostro, me da un latigazo y dice: Alma,/ todo es círculo, circo. Yo he soñado/ un yo que sueña. En mi sueño el yo/ se despierta en el circo de sí mismo, etc.

Dentro
Δέντρο
INSIDE, in Spanish
TREE, in Greek

On tour

Dentro : duo (duration 35 mn)

6 people on tour : 2 dancers, 1 choreographer, 2 technicians, 1 administrator

Travels : - 1 departure of Vannes - 3 departures of Paris - 1 departure of Rennes - 1 departure

of Lyon

Stay expenses : 6 people including hotel + breakfast + per diem

Technical conditions

Technical Planning : assembly the day before

Minimum scene : 10,00 x 9,00 m

Opening wall to wall : 10,00 m minimum

Depth : 9,00 m minimum, behind the iron curtain

Height : 6,00 m under pole minimum

Flor : Dance black carpet



Compagnie Catherine Diverrès

Administration

Mélissa Yana | 0033 + (0)2 97 47 76 75 |
admin@compagnie-catherine-diverres.com

Direction développement, production, diffusion

Marie Laurence Boitard | 0033 + (0)6 03 89 89 60 |
developpement@compagnie-catherine-diverres.com

www.compagnie-catherine-diverres.com

Compagnie Catherine Diverrès | Association d'Octobre

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