

Compagnie Catherine Diverrès

New piece 2019



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Jour et Nuit

Day and Night

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Jour et Nuit will see the light of day in 2019. The creative process will begin in 2018, developing through a number of residencies at our partners' venues and at Studio 8.

Let the metaphors fly – our imaginations are definitely triggered by these two words: a union which does not include mixing, a fluttering of wings, alternating, contrasting, periods of wakefulness and rest, the scansion of time. From lightest to darkest, shadows which grow larger and smaller, being dazzled, almost like being blinded, grey or tender dawns, and night skies with shooting stars.

Swinging, turning upside down: but the two principal stars are not in juxtaposition, instead they follow and complement each other.

The nine dancers will embody their dream, their energy, Eros, darkness, secrets in an interlacing of paths, of singular landscapes. Leaving room for feelings, emotions, images to fill the movement, the shapes. Supported by a hybridity of songs, both popular and classical, recounting and exposing “our” days and “our” nights. A festive day and night, of freedom, nostalgia, mild delirium, alternating tears and laughter, vain combats and cruel, intimate and collective battles.

Fears, dangers, consolations, love. “Required” to “be”. What would “one day one night” mean to you ? This will be the question we will ask our dancers and collaborators, but I am asking you as well. Day and night, conjugated in the plural – the meaning may be different but everything is allowed, everything is possible, if you open up a space in your imagination and your thoughts. Is there meaning in the alternating of day and night ?

For this (last) work, I am allowing myself complete stylistic freedom. Moving between the baroque, expressionism, lyrical abstraction and romanticism – who cares! And with such joy ! No expressive constraints will be allowed, just the idea of opening the poetic space at the heart of each dancer – this should bring us, you – together, or perhaps it will divide us ?

“The step we take will be out of reach. Flowers are immortal. The sky remains whole. And that which will happen is only a promise.” Ossip Mandelstam - may 4, 1937

Catherine Diverrès, March 2017



Distribution

Choreography

Catherine Diverrès

Artistic collaboration and scenography

Laurent Peduzzi

Lighting director

Marie-Christine Soma assisted by Fabien Bossard

Sound

Kenan Trévien

Costumes

Cidalia da Costa

Texts

Hymnes à la nuit, Novalis (extraits)

Music (TBA...)

Seijiro Murayama, Shirley Bassey,
Alban Berg, Jimmy Hendrix

Dancers

Pilar Andres Contreras / Alexandre Bachelard / Lee Davern / Nathan Freyermuth / Harris Gkekas / Capucine Goust / Isabelle Kurzi / Rafael Pardillo / Emilio Urbina

Calendar

Rehearsals

- 16-26 April 2018, Studio 8, Vannes
- 9-20 July, Le Manège, Reims
- 3-15 September, La Coupole, Saint-Louis
- 24-28 September, CCN de Tours
- 10-21 December, Paris
- 5-9 January ICI CCN, Montpellier ou CND
- 16-20 January 2019, CDCN Pôle Sud, Strasbourg
- 31st of January until 10th of february, Viadanse CCN, Belfort

Tour

- 9 February // Viadanse / Le Granit, Belfort
- 13 et 14 February // MAC / Festival Faits d'hiver, Créteil
- 20 March // La Coupole, Saint-Louis / Alsace
- 26 March // Théâtre d'Orléans
- 3 et 4 April // Le Manège, Reims
- 26 April // Les Quinconces - L'Espal, Le Mans
- 3 May // Le Volcan, Le Havre
- Autumn // Théâtre national de Chaillot, TNB - Mettre en scène (sous réserve), Halles de Schaerbeek / Charleroi danse, Festival Instances - Espace des arts, Châlon-sur-Saone (sous réserve), Quai 9, Lanester



Production

Compagnie Catherine Diverrès / association d'Octobre

Coproduction

Le Volcan - Scène nationale du Havre / Les Quinconces - L'espal, Scène nationale, Le Mans / Le Manège - Scène nationale de Reims / Charleroi danse, Belgique / Les Halles de Schaerbeek, Bruxelles / Festival Faits d'hiver / MAC (Créteil) / La Coupole, Saint-Louis / Alsace et dans le cadre de l'Accueil studio ICI Centre chorégraphique national, Montpellier / Pôle-Sud, CDCN, Strasbourg / Ballet de l'Opéra national du Rhin - Centre chorégraphique national de Mulhouse / Centre chorégraphique national de Tours / Centre chorégraphique national de Nantes / Viadanse, Centre chorégraphique national de Bourgogne Franche-Comté à Belfort, Le Granit scène nationale de Belfort
Avec le soutien Théâtre d'Orléans / Théâtre national de Chaillot / Quai 9, Lanester





Catherine Diverres, a strange meteor

With her dances, Catherine Diverres has profoundly changed the landscape of contemporary dance over the last thirty years. Those lucky enough to have seen her dance onstage have been touched by her strength and her extraordinary grace.

Her encounter with the great Kazuo Ohno, with whom she studied in Japan – was essential, the beginning of a journey, which – as soon as she returned to France – allowed her to develop her own unique vocabulary, which she has now shared with several generations of dancers.

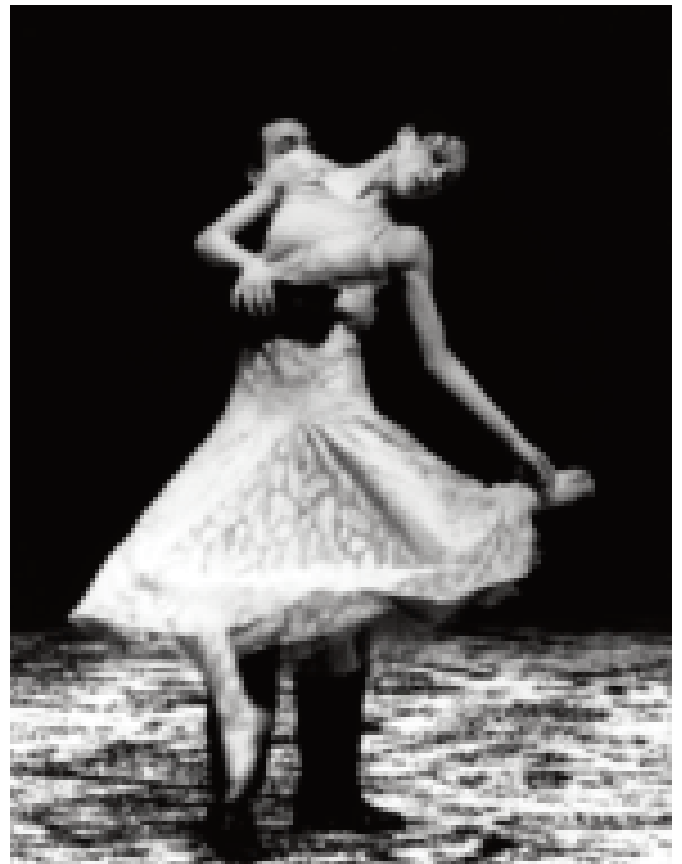
After spending fifteen years directing the CCN in Rennes and Brittany, she begins a new chapter in her life with the company she founded, l'Association d'octobre, as well as her residency in the city of Vannes at Studio 8

Principal works

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 Senseï (2011) | Penthésilées... (2013) | Dentro (2015) | Blow The Bloody Doors Off ! (2016)

Currently on tour

Stance II | Solides I | Dentro | Blow The Bloody Doors Off ! | Petits Solides (ateliers - démonstration) | Blowin' (ateliers chorégraphiques)



Principal publications

2014 National Dance Encounter – Surveyors of the 80s, between legacy and transmission. Conference proceedings organized by the Fédération Arts vivants et Départements, the Addav56, the City Hall of Vannes and the Théâtre Anne de Bretagne - Vannes.

2010 Passing memories. Work detailing Diverrès' research and œuvre, directed by Irène Filiberti and co-edited by the Centre national de la danse and L'œil d'Or.

2006 Panorama of contemporary dance, 90 works. Rosita Boisseau, Editions Textuel.

As for dance n°4. Magazine Le Mas de la danse, under the direction of Dominique Dupuy, Editions Images En Manœuvres.

1995 - 2005, ten years of artistic action with the magazine *Cassandre*. Co-edited by *Cassandre-Horschamp* and the Editions de l'Amandier.

2005 World productions. Conference proceedings from the International Symposium (November 4- 6) organized by the Théâtre national de Bretagne and the Champs-Libres Rennes for the 9th edition of the *Mettre en Scène Festival*. Editions Les Solitaires Intempestifs.

2004 A day with Kazuo Ohno. Text by Catherine Diverrès, published in the magazine *Mouvement* #26.

2002 Dance as a solo, a singular figure of modernity. A collective publication under the direction of Claire Rousier. Contributors/ writers: Eugenia Casini Ropa, Catherine Diverrès, Dominique Dupuy, Joao Fiadeiro, Isabelle Ginot, Christine Greiner, David- Alexandre Gueniot, Mathilde Monnier, Jean-Luc Nancy, Jean-Marie Pradier, Bernard Remy, Claire Rousier, Rebecca Schneider, Elisabeth Schwartz, Mark Tompkins, Claudia Triozzi. Editions Centre national de la danse.

From flesh to abstraction. *Mouvement* #4, an interview by Irène Filiberti and A chronicle of Cantieri by Catherine Diverrès.

1993 Bringing together the informal and the sensitive instinct. An interview by Irène Filiberti. *Mouvement - Cahiers de Théâtre*.



Ô Senseï – A state of Diverres

**In a solo and on tour, the choreographer returns to the source
of her inspiration, in a homage to Kazuo Ohno,
The great Japanese Butoh master who died in 2010**

Here, in the midst of Avignon winter, the diva, the queen, Catherine Diverres, comes to remind us that dance goes somewhere beyond the body, that it is not just a series of movements or directions but also a vibration, a delicateness barely touching the skin. She is the guest artist at Les Hivernales Festival, invited to perform in its Small theatre, a commission in homage to one her teachers, Kazuo Ohno, with whom she worked between 1982-1983, a man who changed the way she looked at dance.

Knowing the choreographer and her commitment to the instant rather than the ceremonial, the audience did not see what we could call a tribute. This solo, O Senseï, which its creator call « an attempt, like the others, no more, no less » is evoking great floods as well as the simple taste of morning dew, the intimate as well as the universal tragedy. And in order to do this, each centimeter of skin, from the back of the neck down to the fingers, is necessary. This work is not a nostalgic look back at Kazuo Ohno, the dancer and choreographer who was the co-founder of butoh, instead it is a kind of extension, as if being able a dialogue with the dead is in fact the norm. We would have liked to pay multiple hommages to this man who left us in 2010, in the Small community of those who knew him, but this solo of Catherine Diverres goes beyond all of them.

On the bare stage, aside from a white scrim contrasting with the surrounding blackness, she first presents herself like a dirty child, immobile, set off in black by the white scrim. Something is itching at her hands, then at her legs, as if the kamis, Japanese supernatural beings, divinities, have come down to tickle her. A projected overexposed film image now blurs and erases that first image. Seemingly out of nowhere, we see a figure dancing, almost blindly. It is Diverres, appearing to be a martial arts master in the legendary style of Morihei Ueshiba. Now there is another transformation, another entrance : it is Diverres in the flesh this time, and female, wearing a sort of wrap revealing a slash of an old-fashioned shiny red cabaret dress.

A character in a noh play, Diverres is also a wandering creature, belonging to no one, reminding us perhaps of the dancer « La Argentina », with whom Ohno was infatuated, even performing as her onstage. She is at once child, skipping and playing, and tragedian, echoing Mary Wigman or Matha Graham, who also wore those long dresses, strong yet fragile women. She is so unexpected, overwhelming us with the quality and precision of her steps, when she is not simply music itself, to the voice of Ingrid Caven in a ragged, torn-up Ave Maria. It is rare to see such a great dancer, her ego dissolved so completely in the space.

FREE. Choreographer and pedagogue, Catherine Diverres also revived one of her other solos, Stance, which she created and performed in 1997, and which is still the same, perhaps even more spare, danced brilliantly now by Carole Gomes, her neck, her body revealed in its smoothness, sweat, knots and releases. Here again, fragility is the spine of the work. We think of mourners, resisters. The dress has its own weight and the body breathes, the hands float freely in the air. The tiniest breath could Blow it all away. On the floor, on the ground, the dancer finishes her final movement, holding her hand before letting it too fall softly onto the floor. The end.

Catherine Diverres dancing is profoundly feminist and feminine. It consumes us and ravages us without damaging us. We are in her debt, a few wrinkles and an unshakeable Young insouciance.

Marie-Christe VERNAY
Libération, March 2, 2012



CATHERINE DIVERRÈS, OF COURSE ...



Would I like to be a comet ? I think so. Because they are as fast as a bird ; They are suffused with fire ; And are in their purity like children. - Hölderlin.

[...] Catherine Diverrès is for me one of the major choreographers of today, equal to someone like Maguy Marin. She is less well-known, perhaps: Diverrès is not particularly lovable, she can be sharp, abrupt. Such that not a lot of theatres have established long-term producing relationships with her. Without the Théâtre National de Chaillot and Le Volcan, *Penthésilées* would never have been produced. Something else -- Catherine Diverrès has, since her very first pieces, worked in a mostly solitary fashion. In addition, she seeks a kind of emotion which has few links to American modern dance. If Hölderlin had been a choreographer, she would perhaps have had a soul brother. Instead it was an old, impish Japanese dancer, Kazuo Ohno, who brought Catherine through to the other side of shape, technique and knowledge: until she lost control – as only children or the truly great masters can. Today – to those she lets in, just a little, Diverrès gives out a single name, one she obsesses over: Tadeusz Kantor – the creator of *Dead Class*, *Wielopole*, *Wielopole* and *Let the Artists Die*. Or *I Shall Never Return*. And like Kantor, Catherine Diverrès will not leave a repertory behind her – it would make no sense. She works with the depths of memory, but in the spark of the moment. Wind, time – we experience their passage but cannot hold them or keep them with us. *Penthésilées* is not however a work by Kantor. The art of the editor is different, channeling Godard; humor, lightness, gravity, all with a certain amount of freedom. And grace. However after coming to Les Halles, *Penthésilées* will not be performed a lot. The work will disappear, like shooting stars fading away in the night sky. Except for those who were watching and remain awake. Let's be one of them.

- Christophe Galent
Director, Halles de Schaerbeek
November 2013



Catherine Diverrès faces the music



Power to the point of near- exhaustion, in bursts of dance sparking off their encounters with similar structures of sound – this is part of her new work *Blow the bloody doors off!*

It is highly unusual that the choreographer Catherine Diverrès sets her dance against a preexisting and standalone musical composition. For her, therefore, the challenge is a big one. She reminds us that she has always considered that “music, or acoustic dramaturgy, creates and adapts itself along with the choreography as it is being created. So they are diametrically opposed!”

However she has also been working closely – for eight years now – with the musicians Seijiro Murayama and Jean-Luc Guionnet. Their nearly telepathic communication is such that Diverrès has allowed herself to break her own rules to create her new work, *Blow the bloody doors off!* The title is a fairly arcane quote from a Peter Collinson film and it accurately evokes the action of kicking or blowing down a door – dance itself is challenged in the piece. The audience at the *Autre Regard Festival* at the *Quinconces* in Le Mans, was privileged to see a premiere with six strong musicians playing live onstage, something which will no doubt not be possible when the work is performed on tour.

The piece is driven by an intense energy channeled by eight dancers, men being in the majority. A large part of this energy consists of competing impacts of movement and sound: Guionnet’s composition is compact, percussive, dense, offering few lines of flight or modulation. The six instrumentalists from the *Ensemble Dedalus* are arranged in two straight rows facing each other onstage. And often, to get to one part of the stage or another, the dancers need to cross through the lines of musicians, and you pick up on a vibe of something forceful, powerful, happening each time they do so.

In her published *Creator’s Notes*, the choreographer

evokes how a child lives entirely in the moment, in the instant. And it is this quality of immediacy, of reactivity – that she was seeking in creating *Blow the bloody doors off!* But it isn’t really that either, Diverrès never loses the masterful control she has developed over these many years. It is all laid out, in this high-level technique, requiring that her dancers deliver impressive movements of precision, rigor and commitment, all while following multiple, complex patterns.

As is usual with Diverrès, there are some startling pictorial moments when bodies are flying in collective, aerial lifts, landing in brilliantly laid-out transitions, or igniting in an unforgettable turning duo performed while the dancers hold between them a double-sided mirror, such that you wonder if you’re glimpsing the real or the mirrored image. It is a dizzying aspect of the production.

In its first section, the dance consists of suspensions, repeats, re-directions, punctuated with silences which are not moments of emptiness, rather fleeting expectations of what is to follow. This vocabulary of counterpoint, drawn out to its edges, creates a vigorous temporality in the dancers’ encounters as well as the crisscrossing of the dancers moving through the lines of musicians. Then there is a long central sequence which nearly turns into an endurance race, driving against an acoustic rumbling whose intensity seems to increase inexorably, oppressive and exhausting. The challenge is there. The rest is somewhat confusing, with a number of false endings, like a looping rosary of the Diverrèsian dance vocabulary spinning back upon itself – with a certain radiant power.

*Gérard Mayen At the Autre Regard Festival
Les Quinconces – l’Espal/ Le Mans.*



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Compagnie Catherine Diverres | Association d'Octobre

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