

Dentro Δεντρο Δεντρο

Creation 2015 for 2 dancers / 35'



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



Choreography Catherine Diverrès | **Stage design and artistic collaboration** Laurent Peduzzi

Lightings Fabien Bossard & Catherine Diverrès | **Sound** Denis Gambiez | **Costumes** Cidalia da Costa

Performers Harris Gkekas et Emilio Urbina

Texts Oscar Curieses, Textes Dentre (Poesia) Edition Bartleby, 2010 ; Tassios A. Gkekas, poème "Heure Zéro" - 2012.

Production Compagnie Catherine Diverrès / association d'Octobre | **Coproduction** Théâtre Anne de Bretagne - Vannes, POLE-SUD - CDCN Strasbourg, Festival de danse - Cannes, Centre chorégraphique national - Tours, Le Phare - CCN - Havre Haute-Normandie, Centre chorégraphique national - Nantes

Diffusion Dentre 6 June 2015 // Théâtre Anne de Bretagne - Carte Blanche à Catherine Diverrès, 2 July 2015 // Centre chorégraphique national de Nantes - répétition publique, 21 November 2015 // Festival de Danse / Cannes, 12-13 January 2016 // Pôle Sud- CDCN Strasbourg, 23 January 2016 // CCN de Tours, 28 January 2016 // CCN du Havre Normandie - Le Phare / Festival Pharenheit, 10 March 2016 // Théâtre Anne de Bretagne (Scènes du Golfe) / Vannes, 25 September 2016 // Festival Cadence / Arcachon, 18 October 2016 // CCN de Caen en Normandie - Festival Avis de frais, 14 et 15 May 2019 // Le Quartz, Scène nationale / Brest, 6 et 7 October // MC2, Scène nationale / Grenoble, August 1st 2021 // Festival Lieux Mouvants/ Lanrivain



The duo 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). Dentre 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 Diverrière, 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 Judaïsme 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*

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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Biography Catherine Diverrès

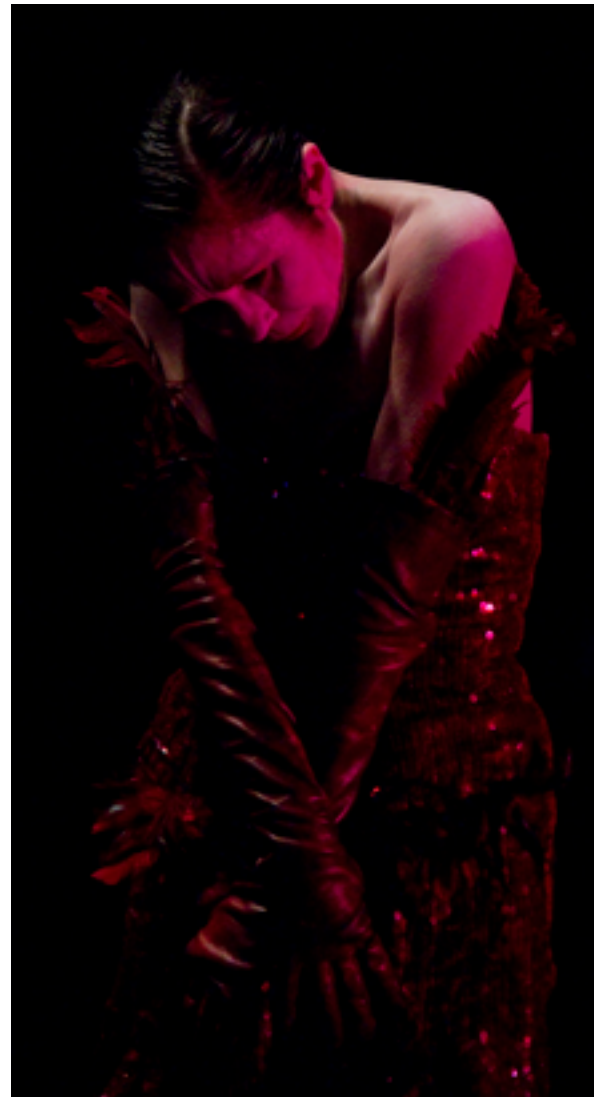
"Consciousness, our relation to others, that's what creates the time" Catherine Diverrès has been repeating this over and over since her first choreographic opus, a strange meteorite which appeared on the contemporary dance scene in the mid 80s. Right from the start Catherine Diverrès stood out, turning 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 Bernardo 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



©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) | Jour et Nuit (2019) | Echo re-création (2021)

Dancer Biographies

«An individual arises face to face with another individual. Appearing thus immediately, they are for each other in the manner of any objects ; they are independent figures and, because the object is here determined as life, they are consciences embedded in the being to life ...»

George Wilhelm Friedrich Hegel, *La Phénoménologie de l'esprit*, Aubier-Montaigne, 1970

HARRIS GKEKAS 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 Diverres, Alain Buffard, Ralph Lemmon, Christian Rizzo, Rachid Ouramdane or Saburo Teshigawara has encouraged him to turn exclusively towards contemporary creation.



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EMILIO URBINA SPANISH

Emilio Urbina began his career as a dancer at the beginning of the 90s 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 Diverres with whom he has worked regularly since 2005 (Alla prima, Blowin', La Maison du sourd, Encor) and recently Penthésiléas... and Solides. Emilio Urbina regularly helps Catherine Diverres during her professional training (Blowin' master class in Milan and Vannes; master class in Krasnoyarsk, Russia) and workshops in schools.



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Óscar Curieses

Collection « Dentro » 2010

L'intérieur du vertige (poem)

Everything is circus. I have dreamed of a dreaming self,
and in my dream, the self wakes up in the circus of itself.
There, a man with the same face as mine, very slowly told
me: I will make you as small as a fetus and you will go
into my belly to sleep! I told him in my dream that men do
not welcome fetuses in their bellies.

So, the whole circus starts laughing at me and I, little by
little, I wake up.

So, out of the dream, I find the man who has my face;
he gives me a whip and says: soul! Everything is circle,
circus!

I have dreamed of a person who dreams. In my dream,
the self wakes up in the circus of itself, et cetera.

Óscar Curieses

Collection « Dentro » 2010

« Todo es escenario, no hay actuación » (poem)

Everything is scene, there is no game!

Every time I look for myself, I wonder if I'm really
here, if I'm you or one of your characters, and even if
I'm part of the performance.

Maybe you're directing me without realizing it, and I,
your actor, thought I was directing you.

But it doesn't matter who you are!

I find a part of you that's me and it's that part that I
love and hate equally.

I project myself into you while you project yourself
from me.

Everything is game, there is no scene ...

Tassios A Gkekis,

« Heure Zéro » 2012

with more passion
than that defined by the poets
I threw my demons
in a suitcase

picked up the shirts
meticulously -
in the red wine I plunge
a little the sleeves
so they don't wriggle

all fresh
all ironed
ready
to burn insulting cards
to desecrate
the pain of the oracle

I can't stay like time
I don't go back

and this susceptible homeland
I'll leave it all dressed up

I calculate better
I love harder
I forgive faster, because I'm leaving -
and I'm not tired yet
of been torn
from train to train

to guess the hieroglyphics
which are not yet written



PRESS REVIEW

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Catherine Diverrière danse en résidence

Dans le cadre de son accueil studio au Centre chorégraphique national de Nantes, Catherine Diverrière, qui a marqué de ses œuvres le paysage de la danse au cours de ces vingt-cinq dernières années, présentera sa dernière création, le duo *Dentro*.

Il y a trente ans, la chorégraphe et Bernardo Montet créaient *Instance*. Depuis, elle n'a plus écrit de duo. Et n'a jamais tenté la version au masculin. *Dentro* constitue donc une expérience inédite, d'où surgira en filigrane le parcours de vie de deux danseurs, enfants de la Méditerranée : le Grec Harris Gkekas et l'Espagnol Emilio Urbina.

Tous deux sont de la même génération et ont choisi la France comme terre d'asile et de formation à la danse. L'un a opté pour le ballet néoclassique, l'autre pour la danse contemporaine. Deux corps, deux gestuelles, deux personnalités, deux artistes mobiles au cœur de l'Europe... Et Catherine Diverrière, ni arbitre ni guide, humble passeuse, qui déroule l'écheveau de ces histoires croisées à partir de leur assurance en la danse et le sentiment « **intranquille** » et positif du devenir...



Rafael Parzillo

Duo « *Dentro* » au Centre chorégraphique national de Nantes avec Catherine Diverrière.

Judi 2 juillet, à 19 h, répétition publique au Centre chorégraphique de National, studio Jacques-Garnier, 23, rue Noire, à Nantes. Entrée libre. Inscription obligatoire au 02 40 93 30 97.

Catherine Diverrès. Dentre



23 janv.-23 janv. 2016
Première le 23 janv. 2016
Tours.Centre chorégraphique national Tours

Dentre est un duo créé en 2015 par la chorégraphe Catherine Diverrès. Le spectacle raconte les parcours de deux danseurs, le grec Harris Gkekas et l'espagnol Emilio Urbina. Pas les mêmes origines ni la même formation, mais tous les deux ont choisi la danse et tous les deux ont choisi la France. *Dentre* est présenté avec deux autres créations de la chorégraphe dans le cadre de l'événement «Un samedi avec la compagnie Catherine Diverrès».

Communiqué de presse Catherine Diverrès *Dentre*

Trente ans après la création du duo *Instance*, coécrit avec Bernardo Montet, Catherine Diverrès se penche sur la réalisation d'un nouveau duo, *Dentre*. La chorégraphie rassemble deux danseurs masculins à peu près du même âge (35 et 40 ans), issus d'horizons différents de par leur nationalité, l'un est espagnol, l'autre est grec, et leur parcours professionnel, l'un a choisi la danse contemporaine, l'autre le ballet néo-classique. *Dentre*

raconte les vies et les parcours de ces deux danseurs, Emilio Urbina et Harris Gkekas, si différents mais qui ont en commun d'avoir choisi la France pour y vivre et y danser.

Dentro sera présenté dans le cadre de «Un samedi avec la compagnie Catherine Diverres», organisé par le Centre Chorégraphique National de Tours le samedi 23 janvier 2016. A l'occasion de cette journée aura lieu un atelier de pratique autour des fondamentaux de la danse contemporaine (à destination des adultes comme des enfants) et une rencontre avec la chorégraphe, prévue à 18h. Enfin, à 20h, se joueront trois pièces du répertoire de Catherine Diverres: *Stance II* (1997), *Solides* (2004) et *Dentro* (2015).

chorégraphie: Catherine Diverres

danseurs: Harris Gkekas et Emilio Urbina

collaboration: artistique Laurent Peduzzi

musique: Jean-Luc Guionnet & Seijiro Murayama

lumière: Fabien Bossard & Catherine Diverres

son: Denis Gambiez

costumes: Cidalia Da Costa

Repères biographiques

Formée notamment à l'école Mudra de Bruxelles dirigée par Maurice Béjart, Catherine Diverres a pratiqué les techniques de José Limón, de Merce Cunningham et d'Alwin Nikolais avant de rejoindre en tant qu'interprète le chorégraphe Dominique Bagouet à Montpellier puis de débiter son propre parcours. Tout d'abord en tandem avec Bernardo Montet, elle crée un duo mythique, *Instance*. Ce sont les débuts du Studio DM. Une dizaine d'années plus tard, en 1994, elle est nommée à la direction du Centre chorégraphique national de Rennes et de Bretagne qu'elle dirige jusqu'en 2008. Elle fonde plus tard une nouvelle compagnie, l'*Association d'Octobre*, et s'installe dans la ville de Vannes. Elle est l'auteur de pas moins d'une trentaine de spectacles à ce jour.

Informations

Centre Chorégraphique National de Tours

Dentro (35 mn)

Samedi 23 janvier 2016 à 20h

«Un samedi avec la compagnie Catherine Diverres»

Samedi 23 janvier 2016 à partir de 18h



Catherine Diverres, *Dentro*, 2015. Danse. 35 mn

Courtesy CCNT © Rafael Pardillo

Créateurs

Catherine Diverres

STRASBOURG Catherine Diverrès à Pôle-Sud

Haïkus en mouvements

Entre deux formes dansées, un solo féminin et un duo masculin, la chorégraphe Catherine Diverrès trace sur le plateau du Centre de développement chorégraphique de Strasbourg, Pôle-Sud, un paysage au tremblé photosensible.

Elle a dansé seule avec son ombre et les mots de Pasolini extraits de *La Terra di lavoro*, la terre du travail. De *Stance* au récent *Ô Sensei*, la chorégraphe Catherine Diverrès agit un précipité de gestes qui dans leur éphémère légèreté dépose une empreinte profonde.

Durablement influencée par l'art du danseur et chorégraphe Kazuo Ohno, cofondateur du butô disparu à l'âge de 103 ans, en 2010, Catherine Diverrès a développé un vocabulaire intime, aux oscillations sensibles cartographiant une géographie intérieure aux reliefs contrastés. « Construite, dit-elle, comme le geste du peintre japonais lorsqu'il réalise une calligraphie : un trait partant d'un point qui ne s'interrompt jamais... ».

Voilà trente ans que Catherine Diverrès affine sa relation à autrui, la conscience de l'autre dans un temps qui n'en finit pas de s'écouler. Épure des gestes, concision de l'écriture, sa poétique gestuelle relève ainsi de l'art des haïkus ou de l'ordonnement des jardins zen. Et l'on pense aussi au magnifique roman d'Hubert Haddad, *Le peintre d'éventail* (éd. Zulma, 2013), d'étranges correspondances se nouent entre les deux formes accueillies ces jours-ci à Pôle-Sud, à Strasbourg.



Dentro avec Harris Gkekas et Emilio Urbino. (PHOTO RAFAEL PARDILLO)

Solo féminin dédoublé avec Katja Fleig. *Ô Sensei* meut une fragilité comme suspendue, toujours en péril de sa disparition.

Puisant sa force dans l'enseignement butô, cette danse mélange d'aménité et de violence contenue. Quelque chose d'ineffable retient le temps. Dans les transports de Katja Fleig et Catherine Diverrès, se lit la permanence d'une fragilité miraculeuse dont la danse témoigne sur

une musique alternant une galvanisante variété de registres – Chopin, Bach, Ingrid Caven, Seijiro Murayama, etc.

Dentro s'immisce à l'intérieur d'une relation, le duo d'hommes que composent Harris Gkekas et Emilio Urbino. L'un est grec, l'autre espagnol. Dans la nuit du plateau, des ombres et autant de promesses en devenir transfusent une énergie singulière. Fusion, symétrie, détachement, opposition, confrontation, mimétisme... Sur les musiques de Jean-Luc Guionnet et Seijiro Murayama, les échanges composent et recomposent des identités erratiques, des singularités que l'on ne saurait réduire à l'univocité. Il n'y a pas de rapport de causalité mais de composition qui place la chorégraphe à la confluence des influences, de langues, de cultures. Laisant aussi le sens en suspens. ■

VENERANDA PALADINO

► Les 12 et 13 janvier à 20h30, à Pôle-Sud. Précédé le 11 à 19h, par une rencontre avec Catherine Diverrès à la Cité de la musique et de la danse. pole-sud.fr

Contacts

Compagnie Catherine Diverres | association d'Octobre

Administration

Sybille De Negri | 33 (0)2 97 40 51 26 |
admin@compagnie-catherine-diverres.com

Direction développement, production, diffusion

Marie-Laurence Boitard | 33 (0)6 03 89 89 60
developpement@compagnie-catherine-diverres.com

Communication, médiation

Aziliz Le Trépuet | 33 (0)2 97 40 51 26
Volunteer in Civic Service
relations-publiques@compagnie-catherine-diverres.com



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www.compagnie-catherine-diverres.com



17 rue Capitaine Jude, 56 000 Vannes

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Receives support from the Ministry of Culture and Communication, the Regional Direction of Cultural Affairs of Brittany, the Regional Council of Brittany

