

The **Inflated** / vehicles
presents



COMPAGNIE
DIDIER THÉRON



CHORÉGRAPHIE : DIDIER THÉRON

CRÉATION PLASTIQUE : DONALD BECKER / LAURENCE ALQUIER

THE INFLATED AND THE RITE OF SPRING

A RITE FOR
« Parks and Garden »



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THE INFLATED VEHICLES



«Deformation is an act of invention, nature disturbed, a play on the way we see things. The image of the athletic body displayed daily is also perceived in the body of the dancer, and is here joyfully destroyed and transformed into something strange. Since time eternal, the court jester has been imagined in a different way, deformed in one way or the other. Here, we are seeing human beings.»

Donald Becker & Didier Théron

GENESIS

COLOURS - MOUVEMENTS - FORMS

Art has always deformed the body: from Oskar Schlemmer to Nikki de Saint Phalle, Erwin Wurm, Jean Dubuffet or Keith Haring, they have all invented many ways of seeing the body. THE INFLATED and their dance « absorb » some of these visions but present them with a moving body: this deformation in motion becomes the creator of forms in this dance. Hence, THE INFLATED are in line with the genealogy of modernism, stepping back to the origins of performance or rituals, drawing on symbolical strength of past cultures.

THE EXPERIENCE

The work on THE INFLATED developed from the idea of a double skin made of latex, imagined and developed by Donald Becker and Didier Théron. The body in an envelope of air, kept distant from its envelope-costume, finds a real mobility and infinite variations. The costume functions as a canvas for different colors and form organisation: Composed and in response to a given context, it proposes specific « atmospheres ». Within a score – a pre-established movement sequence – or with guided improvisation, the costume creates new forms with each position and movement: stories, accounts, and interaction with the audience which emerge in situ. Thereby, the world becomes a field of research.

IMPERFECT

THE INFLATED questions norms concerning the body. The research consisted of entirely modifying the aspect of the body, to propose a different aesthetic and to make the ideal physique of the dancer disappear.

Here, the bodies are not perfect anymore, they are strange, grotesque. The characters thus deformed, through movement and dance, immerse us into fiction and invite us to take a more distant approach of what we see. Their appropriation of the world allows us to define imaginary rituals, a folklore, different ways of doing things, of being, of touching, of living in this world.

A SYMBOL - A VEHICULE - TO CONNECT

In parallel, the costume erases every particularity and individuality of the body in order to reach more or less similar geometric forms for each character. And yet the movement carries out the transformation with an infinite range of forms: new movements, situations, images emerge. Simultaneously out of the ordinary but simple, clearly identifiable, be it from far away or nearby, THE INFLATED overcome all kind of private symbolic to give way to a symbolic that is accessible to all and universal. They are vehicles, with their own existence but protective of the dancer's body as well. Forms, colours, movements carriers, they are off-roader to stride across the world, connect it and reveal it differently.



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THE INFLATED
AND THE RITE OF SPRING

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A RITE FOR «PARKS AND GARDENS»

IGOR STRAVINSKY, February 13th, 1913.

« *The Rite of Spring has no intrigue, it is a series of ceremonies of ancient Russia.* »

Interview on February 13, 1913.

A phrase which frees the score of the “Rite” of any narrative and which permits composition... THE INFLATED adhere to these words and invent an imaginary folklore, series of steps and compositions, pasted, juxtaposed and rearranged.

In this total shift, THE INFLATED make a rite for Parks and Gardens. In artificial or in real nature, as desired, THE INFLATED make fun of everything and reinvent a folklore, committed, unrestrained and especially danced.

A fantasy, a serious farce, a play with forms, the Inflated question our approach. THE INFLATED AND THE RITE OF SPRING proposes a renewed distortion of these extraordinary adventures, confronting them with images, ideas and icons of dance governing our body representations, and thus our representation of the world.

— AN INSPIRING SCORE

THE INFLATED approach “the Rite” as an inspiring music to create their dance. It is the power of the score, the images it conceals, the sounds exposed, the different rhythms close to trance, references to the earth, the ritual, which are revisited, shifted and exposed.

The famous score and its place in collective imagination have motivated THE INFLATED in this outstanding enterprise and raised many questions. The piece THE INFLATED AND THE RITE OF SPRING proposes a new way interpreting this work of music, opening spaces of freedom and inviting us to take a different approach.

— DESECRATION

To approach the *Rite of Spring* with THE INFLATED, these out of the ordinary characters, means shifting all parameters of the work: the traditional significance of the score, the drama, the story, the forms, the protagonists, the characters, space, time and narrative.

All in black, to emphasize the ceremonial aspect, THE INFLATED enter a naive, expressionist choreography which mingles graceful, poetic and humorous moments.

— A RITE IN NATURE

Concerning the elements of time and space of spring, main theme of the musical score, THE INFLATED act within a different context than the usual stage: a rite for parks and gardens.

This space gives the project the in situ dimension and again constitutes a consequent shift in its approach and play with space. The environment acts upon a certain form of desecration of the « Rite » which is usually magnified in theatres and on stages. It gives the present nature a new reality, in contact with THE INFLATED and the music.



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THE INFLATED
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PRESS

EXCERPTS

TÉLÉRAMA SORTIR
2012 — Rosita Boisseau

THE INFLATED

Always at the height of live art, the Domain of Chamarande, a green scenery with its island we enjoy, offers a summer season full of surprises. The choreographer Didier Théron takes a radical diet decision and blows the latex dance costume up to the point of montrosity. The title of this piece which twists bodies, formats and « light » clichés of dance: THE INFLATED.

We're up for it!

L'HÉRAULT DU JOUR
2011 — Jacqueline Maurel

SHANGHAI BOLERO TRIPTYCH

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

LET'S MOTIV
2011 — Pétula Renoir

SHANGHAI BOLERO TRIPTYCH

Strangely, this body which had become mute for almost twenty years seems to slowly take a certain position again, seeking emotion, the desire to live, laugh and create. In addition, a smile which keeps us distant, a game develops without betrayal in the contract that links dancers and spectators. **And it's worth it!**

GENERAL ANZEIGER — BONN
2011 — Elisabeth Einecke-Klövekorn

SHANGHAI BOLERO - PART. 2 MEN

...A great finale for the festival « Into the Fields ». The bodies act like the instruments in Ravel's composition and create the erotic sense in a repeated and mechanical figure, ad nauseam. Almost 20 minutes of perfect and merciless danced geometry on bright squares of light inhabited by the refined intelligence of a circular composition.

THE SCOTSMAN
2011 — Kelly Apter

HARA-KIRI

That has nothing to do with it being unimaginative or slow, and everything to do with the remarkable level of intensity, both visual and aural. I hope we'll see them again.

THE HERALD
2011 — Mary Brennan

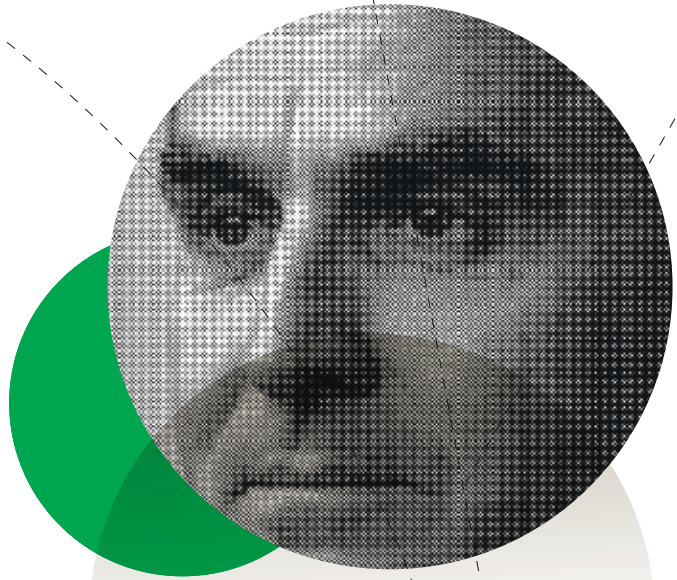
HARA-KIRI

A piece to make the heart ache, and the mind seethe : shockingly brilliant.





Didier Théron lives and works in Montpellier. He trained with Merce Cunningham, Dominique Bagouet and Trisha Brown, in Japan with the Zen master Harada Tangen. **1987:** Théron founds his company. **1988:** he receives the First Prize of Choreography at the "Hivernales d'Avignon" under the presidency of Dominique Bagouet for his piece *Les Partisans* (The Partisans). **1993:** first tour to Tokyo and Mito. **1995-1996:** award winning resident choreographer at the Villa Kujoyama in Japan. **2010:** his piece *Harakiri* is nominated for three Robert Helpmann Awards in Australia. Didier Théron collaborated for his creations with plastic artists, comedians, musicians, writers, scenographers...



DIDIER THÉRON

— CHOREOGRAPHER & DANCER

The company presents its work in prestigious stages and develops collaborations in **Europe** - Great Britain (The Place - London), Scotland (Tramway - Glasgow), Edinburg (Edinburg Festival), Germany (Mousonturm), Frankfurt, Halleschen Ufer, Berlin, Aachen (Ludwig Forum), Ukraine (Kiev Theater / Odessa Theater), Spain (Festival of Sevilla / Festival of Valencia) ; in **Asia** - Japan (Shizuoka, Performing Arts Festival - Tokyo), Hong Kong (Hong-Kong Art Festival) ; in **Africa** - Mozambique (Maputo Theater); in **Australia** (Perth Institute of Contemporary Art / Performance Space - Sydney) ; in the **USA** (Dance Space Project - New York).

Next to the choreographic work of the company, Didier Théron creates a unique dance experiment in the district of la Mosson in Montpellier, at the **ESPACE BERANRD GLANDIER**. This center is dedicated to choreographic research, creation and training.

— MAIN WORKS

- 1988** | **LES PARTISANS** | Les Hivernales d'Avignon 1988 - Avignon
- 1991** | **IRONWORKS** | International Dance Festival of Montpellier 1991 - Montpellier
- 1993** | **THE TENANTS** | International Dance Festival of Montpellier 1993 - Montpellier
- 1997** | **AUTO PORTRAIT RASKOLNIKOV** (= Self-portrait Raskolnikov) | Solo inspired by Dostoevsky's "Crime and Punishment" - Théâtre Jean Vilar - Montpellier
- 2001** | **SITTING STANDING WALKING WITH FOREWORD AND AFTERWORD** | L'Athantor Scène Nationale - Albi
- 2004** | **EN FORME** | Festival New Territories - Glasgow - Ecosse
- 2005** | **RESIDE RESOUND RESIST** | 1ère Biennale d'Art Contemporain Chinois de Montpellier à l'Espace Bernard Glandier
- 2005** | **WE OTHERS** | Festival « Quartier libre » - Media Library Jean Jacques Rousseau - Montpellier
- 2006** | **BARTLEBY** | Gekken Theatre - Kyoto - Japon
- 2008** | **HARAKIRI** | Le Théâtre, scène nationale de Narbonne
- 2010** | **SHANGHAI BOLERO** | French Pavillon - Shanghai Expo 2010
- 2012** | **THE INFLATED AND THE RITE OF SPRING** | Domaine Départemental de Chamarande - Essonne

LAURENCE ALQUIER

— COSTUME DESIGNER

Laurence Alquier discovers the world of performing arts with Dominique Fabrègue, then costume designer for the choreographer Dominique Bagouet. She takes a costume designing course in Paris, and then at the Regio Theatre in Turin. Since 1995, she dedicates herself to the design and creation of costumes and accessories. She assists scenographers and costume designers and takes part to Dominique Fabrègues' search on her search on the "one piece" cut technique.

She worked for choreographers such as Odile Duboc, Myriam Gourfink, Béatrice Massin, Mathilde Monnier, Hervé Robbe, David Wampach and Didier Théron, with the directors Nelly Borgeaud and Catherine Marnas, and with the singers Michel Arbatz and Philippe Katerine.

THE INFLATED EXPLORE THE WORLD AND ARE ALWAYS READY FOR NEW ADVENTURES. NO MATTER WHICH SITUATION THEY ARE IN, THEY ALWAYS FIND THE NECESSARY ENERGY AND IMAGINATION TO OVERCOME THE CHALLENGES OF NEW SPACES. AND YOU, WHERE WOULD YOU LIKE TO SEE THEM?

THE INFLATED AT SCHOOL

THE INFLATED AT THE MEDIA LIBRARY

THE INFLATED BY CAR

THE INFLATED AT THE MUSEUM? AT AN EXHIBITION

THE INFLATED IN PARKS AND GARDENS

THE INFLATED IN THE CITY

THE INFLATED ON AN ISLAND (AU JAPON)

THE INFLATED WHERE THERE!

DANSPACE PROJECT DE NEW YORK

INTERNATIONAL CONTEMPORARY TRIENNALE IN SETOUCHI (DIRECTED BY FRAM KITAGAWA)

MONTPELLIER DANSE FESTIVAL

DOMAINE DE CHAMARANDE

ECHIGO-TSUMARI



**THE DIDIER THERON DANCE COMPANY
ESPACE BERNARD GLANDIER**

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TOUR MANAGER:

Carine Jouen
diffusion@didietheron.com
+33-(0)4 67 03 36 16



**COMPAGNIE
DIDIER THÉRON**

ESPACE BERNARD GLANDIER

155, rue de Bologne. 34080 Montpellier. France
T. +33 (0)4 67 03 38 22 / FAX +33 (0)4 67 03 38 37

Licence n°1-1021236 - Licence n°2-1014555 - Licence n°3-1014556

WWW.DIDIERTHERON.COM