



COMPAGNIE
DIDIER THÉRON

ARTEMIS

THE MIRROR

2024 VOL. 1
2025 VOL. 2

It was during the last choreographic and musical production 2021-22 ATALANTES, which involved 6 dancers and a percussionist, that the concept of the duet ARTEMIS AU MIROIR emerged.

ARTEMIS IN THE MIRROR

A choreographic and musical work in mirror format, for two female dancers and two percussionists on stage.

Artemis, the pioneer, is the person who educated Atalanta. With a more profound connection to nature and a strength that is less visible, ARTEMIS is at the core of Atalanta's empowerment and the development of her strength The Shinning- Stanley Kubrick and braveness.



The Shining – Stanley Kubrick - 1980

A CHOREOGRAPHIC NARRATIVE -

"One comes to mythology through the desire to tell (oneself) stories, those already for my children. I got a taste for it and these gods and goddesses became familiar to me. The very pleasant idea that they slip into our midst opens up an imaginary world in our reality and feeds the tale, the fantastic and the strange.

Who better than Artemis, the figure of the modern woman par excellence, could stimulate us in this new choreographic adventure? Let us look at mythology as a universe of exchange and creation. ARTEMIS AU MIROIR is part of this continuity after ATALANTES, for 6 women performers, on questions around the choreographic narrative, the double, the disorder, the feminine, and the look in the mirror. » Didier Théron

CHOREOGRAPHIC MIRRORING –

This new project, in the form of a duet, a more refined but equally powerful form, focusing on the contribution of the other as a double, ... "that which is repeated twice, that which is worth twice (the thing designated), or that which is formed of two identical things".

The work is organised from the first choreographic forms - made of steps - to choreographically tell an exchange, to put a dialogue "in steps", to derive it and to access, through the game, to complexity. For the double leads to trouble, through the encounter, the doubling, the fusion in love, the dispossession of the self, etc.

The references to literature and cinema, where this theme has often been dealt with, are numerous and precious.

Changing the gaze to feed the story, increasing the impact of the images and situations, exploring the confusion of the differences and similarities of the women interpreters, who only need themselves to take their place and speak, becoming one while preserving their individuality.

FROM MIRROR TO KALEIDOSCOPE –

"No doubt both novelists and filmmakers face the same problem, whether consciously or not: how important is the story? Is it anything more than a device to hold people's attention while the artist does more subtle work on other aspects of his expression? In other words, is the story the most important element or is it just a means of producing pleasure and maintaining interest,

the artist's real concern being with formal achievement? "

Stanley Kubrick, on *The Shining* quoted by Loig Le Bihan – in « *Shining au miroir* » - Edition Rouge Profond

With *Artemis au Miroir*, it is the rhythmic development of a play of sensitive forms, like a kaleidoscope, a multifaceted mirror.

The choice of our cover image by August Sander already brings about a disturbance of this similarity, which is inscribed with extreme formal rigour in this portrait: the pearl belt that visually encircles the two bodies, the quality and exact length of the arms, hands closed in unison. All these details are supported by the one-piece garment, a patch of black, simple and strictly doubled at the same lengths and the same ornament of the neckline, up to the strict rhythm of the roses placed surely at the belt.

By focusing on this formal aspect, we will develop these insistent, repetitive, visual forms by entering into extreme choreographic labyrinths, a nod here to mythology with also, "a look in the mirror" for Samuel Beckett and these formal games in Watt, analysed with rigour by François Martel

IN A MUSICAL MIRROR

The choreographic double is matched in sound by an unlikely musical double with the presence on stage of two percussionists of different cultures and backgrounds: Joël Allouche and Yuko Oshima.

A dialogue to be invented in direct relation with the choreography through different elements, ranging from traditional cultures to the most modern.

Joël Allouche - already present on *ATALANTES* - a continuation of our collaboration, brings, with his percussions and his Kabyle origins, tints at the crossroads of his influences of traditional music and jazz in which he flourishes.

Yuko Oshima, from Japan, works with mixtures of acoustic and electronic sounds that form vast soundscapes. Her projects show her affection for the search for new sounds and a new musical approach, which she has maintained throughout her musical life, having traversed rock, jazz, contemporary and pop music.

A UNIVERSE OF COSTUMES INSCRIBED IN TIME

To take pleasure in recreating a world that no longer exists, in inventing a world that never existed, and to try to impose an original point of view...

Looking at the past as more exotic than the present or the future.

A SCENOGRAPHY OF LIGHT IN REFLECTION

Working on a luminous scenography through the mirror, all in "moving" reflections, to transport the light into the choreographic play staged.

Didier Théron
Montpellier
January 15 2023

CREDITS

Art direction	Didier Théron
Artistic collaboration	Michèle Murray
Percussionists	Joël Allouche
Potential choreographic artists	Mathilde Fillon, Danae Rico
Set design	in process of recruitment
Lights design	
Stage Manager	Benjamin Lascombe
Costume design	Didier Theron, Laurence Alquier
 Cover picture	 August Sander – photographe (1876 1964)

Bibliography

Reference texts

Loig Le Bihan – *Shining au miroir. Surinterprétations*. 2017 Collection Raccord, Rouge
Sigmund Freud- *L'inquiétant familial*. Payot & Rivages
Sigmund Freud - *L'inquiétante étrangeté*. Payot & Rivages
Stephen King- *Shining, L'enfant lumière*
Samuel Beckett – *Watt*
Francois Martel – *Jeux formels dans Watt*

CONFIRMED PARTNERS :

CONSEIL REGIONAL OCCITANIE (FR) – Subsidy
VILLE DE MONTPELLIER (FR)- Subsidy
ZAWIROWANIA THEATER | WARSAW (PL) – Co-production
FRANCISCAINS THEATER | BEZIERS (FR)- creation residency
PÔLE CHORÉGRAPHIQUE B..GLANDIER | MONTPELLIER – Résidence artistique
STUDIO SON de la MAISON POUR TOUS LEO LAGRANGE-Montpellier

PARTNERS CALLED UPON :

DRAC OCCITANIE (FR)- Subsidy
CONSEIL GÉNÉRAL DE L'HERAULT (FR) - Subsidy
METROPOLE MONTPELLIER (FR)- Subsidy
SACD (FR)- Subsidy
NATIONAL CHOREPGRAPHIC CENTER | MONTPELLIER (FR) – Coproduction and creation residency

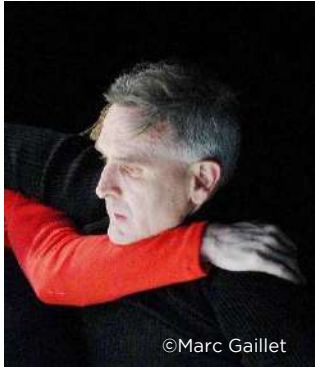
CREATION SCHEDULE

PERIOD	PARTNERS	CITY	ACTIONS
May 24	Pôle Chorégraphique B. Glandier	Montpellier (FR)	Creation residency with a work in progress show, followed by an artist talk with the public. Collaborative workshops with schools. 5 days of rehearsals
June 24	Zawirowania Theatre	Warsaw (PL)	Premiere (Vol. 1) 5 days of rehearsals
Sep 25	Pôle Chorégraphique B. Glandier	Montpellier (FR)	Creation residency 5 days of rehearsals
Oct 25	Navigarte Festival	Pise (IT)	Creation residency and avant-premiere (Vol.2)
Oct 25	Dessidance Festival	Ajaccio (FR)	Avant-premiere (Vol.2)
Nov 25	Theatre Franciscain	Beziers (FR)	creation residency with a work in progress show, followed by an artist talk with the public. Collaborative workshops with schools. 5 days of rehearsals - <i>application ongoing</i>

TOURING OPPORTUNITIES

DATE	VENUES	CONTRACT	REPRES.	CONFIRM.
Juin 24	Zawirowania Festival – Warsaw (PL)	Performance agreement	1	Confirmed
Oct 25	Teatro Comunale di Fauglia – Pise (IT)	Performance agreement	3	Confirmed
Oct 25	Dissidanse Festival – Ajaccio (FR)	Performance agreement	1	Confirmed
Nov 25	Théâtre Franciscain	Performance agreement	1	Confirmed

DIDIER THÉRON



Born in Béziers. Self-taught, he became passionate about dance through encounters with Merce Cunningham, Dominique Bagouet and Trisha Brown. In Japan, he was taught by the Zen master Harada Tengen at the Bukkokuji Temple in Obama. He continued his artistic collaboration with Michèle Murray (choreographer since 1987).

1987: He founded his company. 1988: He receives the First Prize for Choreography at the Hivernales d'Avignon, jury under the presidency of Dominique Bagouet for his creation LES PARTISANS. 1993: First tour in Japan in Tokyo and Mito. 1995-1996: Winner of the Villa Kujoyama in Kyoto, Japan. 2010: His piece HARAKIRI is nominated for the Robert Helpmann Awards in Australia. SHANGHAI BOLERO Triptych is created for the Shanghai World Expo (France Pavilion). 2013: His piece GONFLES/Vehicles wins the

Grand Prix of the International Triennial of Contemporary Art in Setouchi, Japan. 2016: He is the official guest of the Elysée for the reception of the Governor of Australia Peter Cosgrove in recognition of the international influence of the Company. 2017: He receives the First Prize for SHANGHAI BOLERO Triptych / Les Hommes at the International Choreography Competition Machol Shalem Dance House Jerusalem. 2019 : The new creation RESURRECTION as a response to HARAKIRI (2008) opens a new period of choreographic questioning with the renewed complicity of composer François Richomme.

His choreographic research explores the notions of writing, focusing on the language of the body, calling upon controlled impulses, raw but refined lines, and graphic composition, to reveal dance as a total word of signs. This direction leads to connections with literature, music and the visual arts.

The company presents its work on important stages and develops collaborations in Europe: Germany (Mousomturm, Frankfurt; Halleschen Ufer, Berlin; Aachen, Ludwig Forum), England (The Place, London; Birmingham Dance Festival), Scotland (Tramway, Glasgow; Edinburg festival), Spain (Seville Festival; Valencia Festival), Finland (Kuopio Dance Festival), Italy (Comtemporanea Festival, Prato),

Worldwide:

Ukraine (Kiev Theatre; Odessa Theatre). In Asia: China (Hong-Kong Art Festival; Shanghai World Expo), Japan (Shizuoka Performing Art Festival; Setouchi Triennale; Aichi Triennale). In Africa: Mozambique (Maputo Theater). In Australia (Perth Institute of Contemporary Art, University of the Arts; Western Australian Academy for Performing Arts Perth; Performance Space, Sydney). In the United States (Danspace Project, New York).

Artistic collaborations:

Michèle Murray (choreographer), Donald Becker (visual artist), François Richomme (musician), Joël Allouche (musician), Daniel Buren (visual artist), Jérôme Nox (musician), Noritoshi Hirakawa (visual artist).

Meetings:

1991: Met Tadashi Suzuki, Japanese director, Tokyo.

1992: Meets Thomas Guggi, Berlin artist and producer.

1995-96: Winner of Villa Kujoyama, Kyoto; meets and collaborates with Daniel Buren.

2013: Meets Fram Kitagawa, director of Art Front Tokyo.

An experience on the territory:

Under the benevolence of Dominique Bagouet - and on the offer of the municipality and its mayor Georges Frêche -, Didier Theron is invited to occupy with his team municipal premises in the priority district of Mosson from 1992.

"Dance, the art of connection" will be at the centre of the thinking of a territorial action developed in the project "ALLONS Z'ENFANTS Project for Dance and Art - in the direction of youth and for social diversity". This dimension will lead the company to experience dance in the territory and to acquire a working tool for dance and art. The Espace Bernard Glandier was inaugurated on 5 February 2004. It will become the Pôle de Développement Chorégraphique Bernard Glandier on 22 May 2019, a new artistic and cultural model for young people in the area, located in the heart of the Paillade priority district (25,000 inhabitants). This project is supported by all the local authorities and the Ministry of Culture.

Didier Theron is regularly invited to Australia by the STRUT Group and the University of WAPAA (Perth) from 2007 to 2021 and to Japan by the Kyo Integrated Dance Company.

Expert DRAC Occitanie from 2005 to 2009.

Expert for the Occitanie Region since 2017.

Member of the Board of Directors of ICI-CCN Montpellier Occitanie since 2018.

MICHELE MURRAY



Choreographer and artistic director of PLAY / Michèle Murray. A Franco-American, she first trained in Düsseldorf in classical dance, then in New York with Merce Cunningham and Movement Research, then as a self-taught student with numerous choreographers and teachers in Paris. She then participated in various choreographic projects as a performer, notably with "l'art not least" in Berlin, Didier Théron in Montpellier and Bernardo Montet at the Centre Chorégraphique National de Tours. Since 2008, she has been collaborating as an artistic advisor with Didier Théron. Since 2000, she has been developing her own work within the Michèle Murray Company, which became Murray / Brosch Productions in 2008, in artistic collaboration with Maya Brosch. She has presented numerous pieces in Europe, notably in the framework of the : Festival Montpellier Danse, Le Vivat d'Armentières, Live Art Festival Glasgow, Festival Automne en Normandie, ImPuls Tanz Vienna, Zagreb Dance Festival, Dock 11 Berlin, Schrittmacher Festival Aachen, CND Paris, Festival Faits d'Hiver Paris, CCN Tours. In 2012, she created the choreographic structure PLAY / Michèle Murray, of which she is artistic director and choreographer, while working in close collaboration with the artists she surrounds herself with. Her latest project ATLAS / STUDIES, a "choreographic atlas" of ten short pieces, was presented for the first time in its entirety as part of the Montpellier Dance Festival 2018. In 2019, she starts the new project WILDER SHORES. In parallel to her work as a choreographer, she teaches in Europe, mainly in France and Germany. Her teaching is closely linked to her choreographic practice.

JOËL ALLOUCHE



Born in Kabylia, his drumming has always been open to the influence of world percussion. A musician since his adolescence (1970s), he has been a musical companion, working with leading artists in a wide variety of styles. Many beautiful years of sharing and musical complicity with : Marc Ducret, Paolo Fresu, François Jeanneau, Nguyễn Lê, Michel Portal, Ricardo Del Fra, Pierre Favre, Kenny Wheeler, Henri Texier, Louis Winsberg.

In full possession of his talent, he decided in the 2000s to pass on what he had received and matured from his art. In 2013, he paid tribute to Tony Williams who gave him the trigger and then nourished him musically throughout these years.

He did so by creating his own quintet, which was presented in numerous venues: Jazz à Junas, Jazz à Sète, Radio France, Jazz sur son 31. Many concerts and festivals in Italy, Sardinia, Sicily with : Trumpet - Enrico Rava, Paolo Fresu, Marco Tamburini Double bass - Furio Di Castri, Paolo Damiani, Paolino Della Porta Piano - Franco D'Andrea, Rita Marcotulli, Antonello Salis, Danilo Rea Vocals - Cinzia Spata, Maria Pia di Vito, Elena Ledda Sax - Maurizio Gianmarco, Gianluigi Trovesi Trombone - Gianluca Petrella. Concerts in New York and Canada with pianist Don Friedman.

Current formations: Quintet Joël Allouche TRIBUTE to Tony Williams: Airelle Besson (trumpet), Pierre-Olivier Govin (sax), Rémi Ploton (piano) and Gabrielle Koelhoefter (double bass) / Trio UNITY: Jorge Rossy (piano, vibraphone), Furio Di Castri (double bass) / Trio CLOSE MEETING : Eric Barret (sax), Serge Lazarévitch (guitar) / Duo and trio with Nuen Lê (guitar) and Jean-Luc Lehr (bass) / Trio EXCHANGING : Doudou Gouirand (sax), Rémi Ploton (piano) / Trio DREAM : Louis Winsberg (guitar) and Jean-luc Lehr (bass) / Trio ASK : Vitorio Silvestri (guitar) and Gabrielle Koelhoefter / Trio TIMELESS : Gérard Pansanel (guitar) and Rémi Ploton / Trio JAK : François Jeanneau (sax) and Gabrielle Koelhoefter or Jean-Luc Lehr / Trio or quartet of Jean-Pierre Mas (piano).

HISTORY OF COMPANY

The first pieces - **LES PARTISANS**, **IRONWORKS** and **LES LOCATAIRES** - opened a research on the raw movement "Le mouvement ouvrier" made of singular body materials based on energy changes to build dances centred on the functionality and the performance of the body in movement. This work explores the emotional dimension of space including the search for writing processes specific to dance.

Literature and writing processes

At the same time, Théron pursues a personal involvement in experimentation with the creation of two founding solos, **RASKOLNIKOV** -1996-, freely inspired by Crime and Punishment by F. Dostoyevsky - following a stay in Japan - Villa KUJOYAMA - KYOTO, Laureate 1995-1996 and **BARTLEBY**-2006- freely inspired by Bartleby by Herman Melville for the Montpellier-Danse Festival 2006, in collaboration with the plastic artist Donald Becker.

This connection with literature gives a new dimension to the work developed, an opening onto the processes of writing literature in relation to choreographic writing.

Musical collaborations with Daniel Menche, American composer - meeting in Japan/Stay at Villa Kujoyama and Gerome Nox French composer.

ASSIS DEBOUT EN MARCHE - creation 2003 sextet in reference to the writing process of Mercier and Camier by Samuel Beckett.

HARAKIRI - creation 2008. Under this title, which covers both the universal and Japan, Didier Théron develops a radical piece with no direct relation to the Japanese ritual of the real name of Sepuku, except for its intensity and sacrificial dimension.

Musical creation: Francois Richomme

Lighting: Catherine Noden

SHANGHAI BOLERO creation 2010. For the Shanghai World Expo 2010

Creation in triptych for MONTPELLIER DANSE 2011.

Music: Maurice Ravel

Lighting: Catherine Noden

14, MES FANTOMES - creation 2014 reveals the true dimension of HARAKIRI, the sacrifice of the First World War and its impact on the choreographer's private life, with the secrecy - true story - that surrounded the lives of his forefathers. Its revival, as if obliged, gives full meaning to this dance of the « ghosts » which will be framed by a solo course « the soldier » by Didier Théron and a duet « the generals » with Thomas Guggi, in the continuation of this friendship with a 2nd artistic collaboration.

LHELM - acronym of Le Jeune Homme Et La Mort - creation 2017 evokes the war in parallel to our current events with the 2015 events of Charlie HEBDO and the Bataclan.

Music : Maurice Ravel

L'ENFANT ET LES SORTILEGES - creation 2018. A play aimed at "young audiences".

Music: Maurice Ravel

RESURRECTION - creation 2019 (echoing the creation HARAKIRI) in the continuity and rupture with «this convocation of the saving death », Théron creates, on 29 and 30

November 2019, a piece on enthusiasm - etymologically possessed by the divine - for 4 dancers at the EIN TANZ HAUS in Mannheim

Musical creation: Francois Richomme

ATALANTES - creation 2022. Music and live performance: Joël Allouche

Project in Public Space

GONFLES/Vehicles

Movements/Forms/Deformations/Transgression

Deformation as an act of transgression and invention

This atypical and unique project, born on the fringe of creations for the stage, designed for other spaces, is the fruit of a second collaboration with the German visual artist Donald Becker (Berlin): a reflection on the game of the deformation of bodies, a contemporary response to the Paleolithic Venuses, to Oscar Schlemmer, or danced to Nikki de Saint Phalle, Jean Dubuffet or Erwin Wurm.

DEMOCRATIC COMBINE creation for Montpellier Danse 2007: a duo in collaboration with Keith Thompson, a membre of the Trisha Brown Company who joint Didier Theron after meeting at Kyoto, Japan.

Music: Gerome Nox (2eme collaboration).

This projet is developped by a team of 4 dancers, for choreographies in specific spaces

LE SACRE - 30 minutes - Music Igor Stravinski - 2012

LA GRANDE PHRASE - 45 minutes - Musiquc John Adams - 2013

AIR - 23 minutes - Music John Adams -2016

TERRE -22 minutes - creation for the festival CLOKENFLAP HONG KONG - Music AC/DC - 2019/2020

PRESS REVIEWS (excerpt)



Nora Abdel Rahman 29.nov.2022

A choreography for a goddess

The Mannheim Eintanzhaus has once again achieved an exciting collaboration with Didier Théron, who has just been back on the Eintanzhaus stage with the play **"ATALANTES"**.

Théron dedicates to this character a dance of great precision and mastery, and gives it a strong athletic dimension, combined with the sound of jazz and the fiery rhythms of Allouche. The starting duo is joined by four other dancers in the same outfit. In the one-hour show, the six performers will keep the audience spellbound with their presence, endurance and stamina. Thanks to very fine transitions, the six women gradually form a group at a walking pace, then find themselves in a duo again, intermittently occupying the benches at the sides, like rest areas. The simple steps have become very complex choreographic figures with powerful images. From the synchronized modules danced by the group, a dancer regularly emerges for a unique break with the familiar vocabulary, exposing a remarkable unexpectedness.



Emmanuel Serafini 17. juil.2022

Two short plays but powerful ones

"TERRE" The dancers are encased in inflatable suits that transform them into animated characters of the painter Botero. The highlight of the show is not only there, but also in Didier Théron's radical and daring choice to play AC/DC hits at 10.15am in the OFF in Avignon. It's not only effective for getting into gear, but also particularly well handled by the dancers who, by dint of contortions and neck gestures to make their hair come and go, make the characters endearing.. Didier Théron manages to create a choreography that holds together, dispelling the image of the anorexic and thin dancer, which in no way prevents the grace and elegance of the gesture, which is even fuller and more affirmed by the three dancers who succeed in this feat... **"SHANGHAI BOLERO Les Hommes "** Very physical, this dance takes your eyes away and allows you to travel with them on this very well known music of which they make you rediscover certain accents by their simple movements, a bit like watching the pendulum of a Franco clock... It is very strong and the composition between solos, duets and ensembles is particularly well done... A very good moment of dance to consume without moderation...



Isabelle Von Neumann-Cosel 2. déc.2019

It's all about energy

Didier Théron inspired the Mannheim audience with his dance performance. When a choreographer meets the old master of the contemporary dance avant-garde, Merce Cunningham, and appoints a Japanese Zen master as teacher and master, then we may at least hope for original artistic writing. Didier Théron far exceeds this expectation. It is rare to experience such independence in the language of movement, which fills the whole stage with apparently simple forms. Last year, Didier Théron's **"SHANGHAI BOLERO"** was one of the biggest successes of the year presented at the TANZ Biennale HEIDELBERG 2018. The **"Frenchman"** from Heidelberg's partner city, Montpellier, was then promptly invited to the opening of Heidelberg's FRANZÖSISCHE WOCHE **"La semaine française"** with another iconic piece : **"LJHELM"** - which is an acronym for **"Le jeune homme et la mort"**. This play was created in 2017 as an evocation of the First World War. With his new play **"RESURRECTION"**, which premiered at the EINTANZHAUS in MANNHEIM, the choreographer recalls the end. ...Théron tells no stories, makes no historical allusions, provides no substantive content. What motivates him, and the dancers with him is energy. And because Didier Théron does not associate Christian hope with the theme of the **"Resurrection"**, the strength for new life must come from the people themselves. This is the main, overwhelming message of this nearly hour-long performance. The other is the unconditional confidence in the power of community. Not once does one of the dancers do their own thing without reference to the others. The group operates as a network, which can also carry out independent actions and take the form of a uniform code for all. The heartbeat sings the motions, which never slip into a casual flux: resurrecting oneself requires a lot of strength...On the French dance scene, Didier Théron is a name with over thirty years of presence and success: the first to set up a Pôle Chorégraphique in the neighbouring country, in a district of Montpellier where contemporary dance could not be more foreign to it. Its reputation has not yet reached the Mannheim public. However, the first few visitors to the EINTANZHAUS did not hide their enthusiasm.

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Compagnie soutenue par la DRAC Occitanie, le Conseil Régional Occitanie, le Conseil Départemental de l'Hérault et la Ville de Montpellier.

