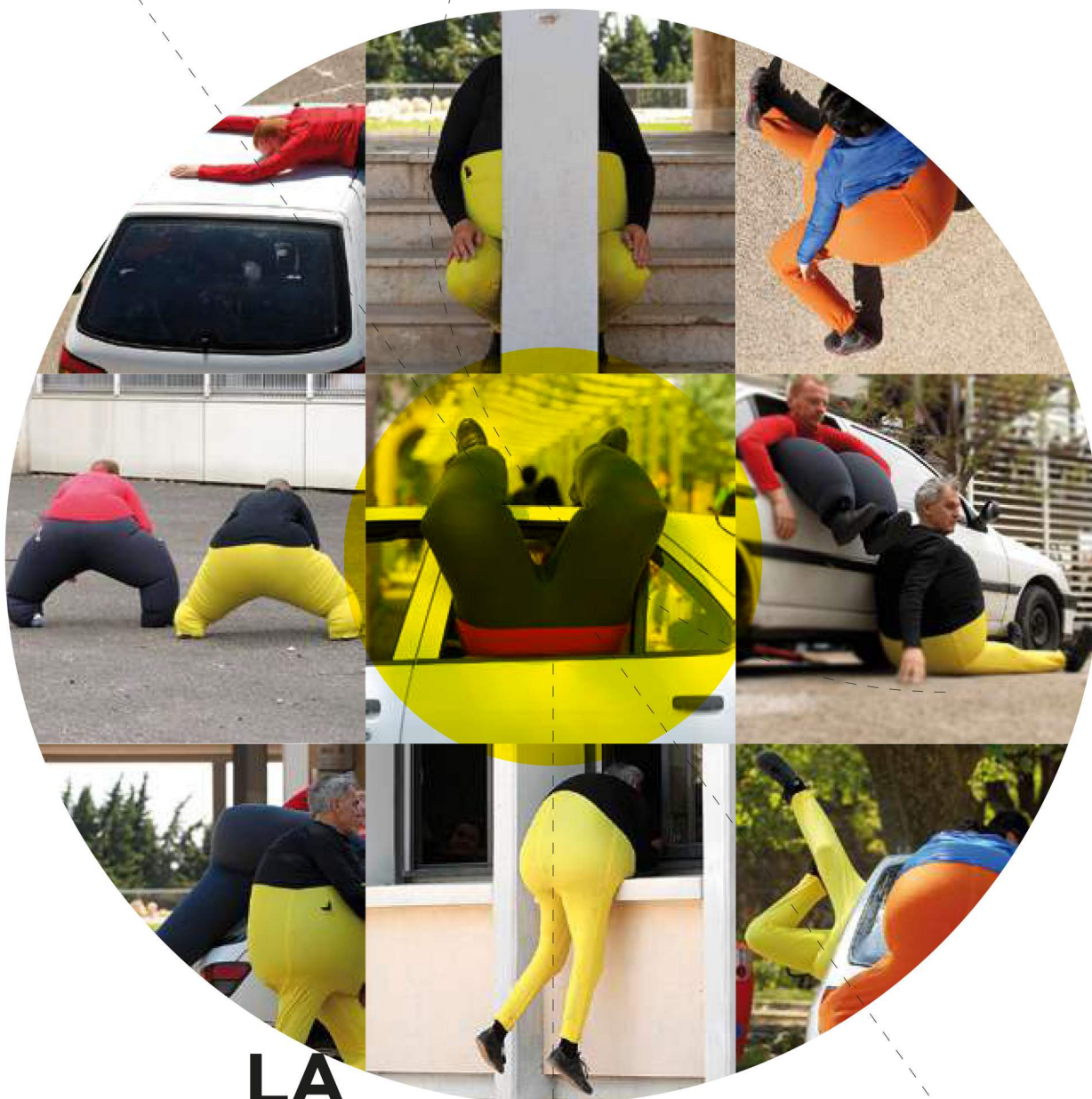


INFLATED / vehicles
presents



COMPAGNIE
DIDIER THÉRON



LA

GRANDE PHRASE

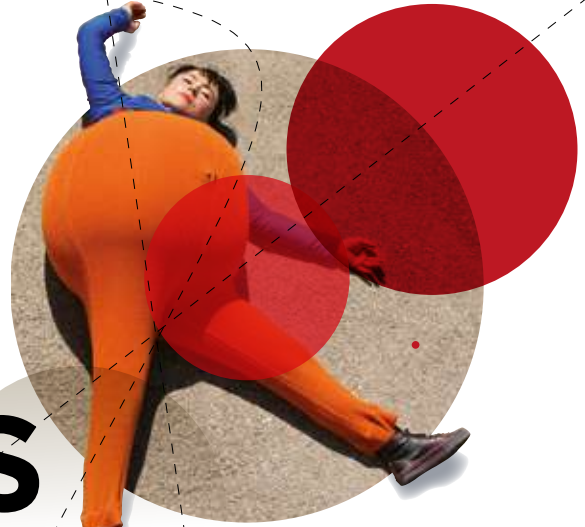
CHOREOGRAPHY DIDIER THÉRON
ART CREATION DONALD BECKER



DIDIER THÉRON
LAURENCE ALQUIER
DIDIER THÉRON

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, colors, movements carriers, they are off-roader to stride across the world, connect it and reveal it differently.



COMPAGNIE DIDIER THÉRON
LA GRANDE PHRASE

DIDIER THÉRON
LAURENCE ALQUIER
DONALD BECKER

FRAGILE AND HUMOROUS, IN THESE BODIES WITH UNCERTAIN MOVEMENTS, INFLATED FORMS, THE CHARACTERS HEAD TOWARDS UNPREDICTABLE AND STRANGE DISCOVERIES. OUR DOUBTS AND CERTAINTIES ARE QUESTIONED THROUGH PERMANENT DERISION WHICH IN TURN CREATES A NEW DANCE FORM. EXPERIENCING DEFORMATION MINGLED WITH MOVEMENT LEADS TO NEW FIELDS OF PERCEPTION; EMOTIONS ARE BORN IN THESE SENSITIVE SITUATIONS. **DIDIER THÉRON**

LA GRANDE PHRASE

— THE INFLATED SURVEY THE TERRITORY

THE INFLATED pace and survey the territory and make it their own. The four performers move in space and stopover in specific places. There, they move about in different situations, spread out and regroup, against, over and under each other. They make an inventory of inner and outer spaces and with their movements they explore the architecture, objects, obstacles, empty spaces in their immediate environment. In this way, they make the world their own.

— ON THEIR GUARD

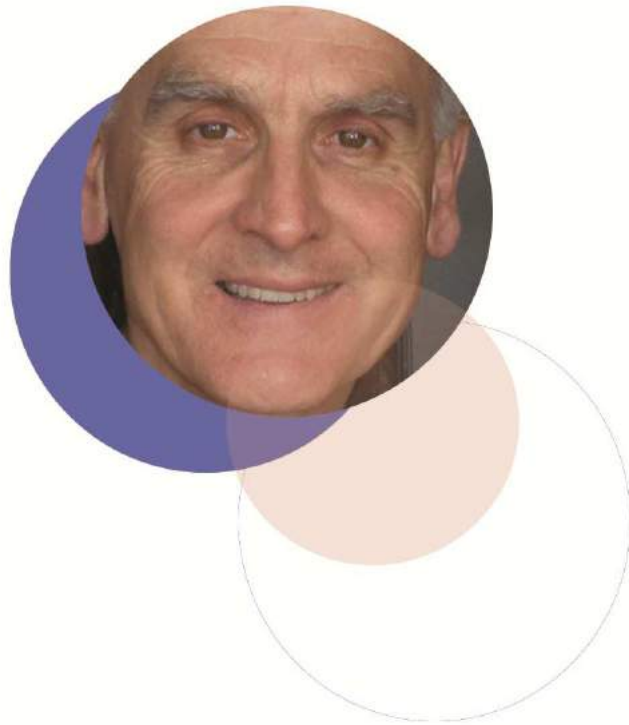
The choreography is composed in situ. The immediate relationships and the search of forms create the story of these strange characters. Nothing is played or determined in advance, there are no predefined roles. THE INFLATED are created in the moment and are represented in playful and spontaneous situations. Their progress is accompanied by diverse dances, contacts with the audience, abstract gestures, concentrated movements as well as contemplation: we find rituals, method and audacity. Improvisation is part of the game. At certain moments, physical interactions take place, inviting the audience to participate and play.

— THE CONQUEST OF THE WORLD

Be it by car, at school, at the library, on vacation, at the supermarket, at the train station, at the beach, in Paris, in London, in Japan, at the end of the world, at « Mosson »... or at your own place, THE INFLATED take possession of the world and everything that makes it: icons, the powerful, laws, art.
they are always together, similar, different
they adapt, move around, are immobile
they tackle the impossible, are impassible
they dance.



Was born in Béziers, in south of France, lives and works in Montpellier. Studied dance with masters as Merce Cunningham, Dominique Bagouet, Trisha Brown. In **1987**, founded his own company, created his first piece "Les partisans" and received the first prize for choreography from Dominique Bagouet, president of the jury at the Festival "Les Hivernales d'Avignon". First tour in Japan in Tokyo and Mito in **1993**, received in **1995-1996** a Villa Medici Scholarship for a residence at the Villa Kujoyama in Kyoto - Japan. In **2010** his piece "HARAKIRI" is nominated for three Robert Helpmann Awards in Australia. In **2013** received the first prize of SETOUCHI International Contemporary Art Triennale in Japan for the performance of "GONFLES / vehicules". In **2016** He was invited at the Palais de l'Élysée for the reception in honor of Sir Peter Cosgrove, gouverneur general of Commonwealth of Australia after many exchanges of Company last ten years with Australia. In **2017**, received 1st prize at the International Choreography Competition Machol Shalem Dance House Jerusalem for his piece SHANGHAI BOLERO Triptych / THE MEN.



DIDIER THÉRON

CHOREOGRAPHER

Didier Théron co-operates with Daniel Buren - artist, Noritoshi Hirakawa - artist, Jacqueline Sudaka-Benazeraf - writer, Michèle Murray - choreographer, Thomas Guggi - producer, Jérôme Nox - musician, Donald Becker - artist/stage designer. Next to his choreographic work with his company, Didier Théron created a unique dance experiment in the district of "Mosson" in Montpellier, which led to the creation of the "ESPACE BERNARD GLANDIER" in 2004. This center is dedicated to choreographic research, creation and training and is located in the center of this working-class district of Montpellier. In 2019 the center is inaugurated as a « Pôle de Développement Chorégraphique Momsson / Montpellier ».

The dance company presents its work at prestigious theaters and develops cooperation in Europe-Great Britain (The Place -London), Scotland (Tramway-Glasgow/Edinburgh Festival), Germany (Mousonturm-Frankfurt/Halleschen Ufer-Berlin/Aachen-Ludwig Forum), Czech Republic (Prague), Slovakia, Ukraine (Kiev Theater/Odessa Theater); in Spain (Sevilla Festival/Valencia Festival VEO); in Asia - in Japan (Shizuoka-Performing Arts Festival/Tokyo), in Hong Kong (Hong Kong Art Festival); in India and Pakistan; in Australia (Perth-Pica-His Majesty/Performance Space-Sydney), in the USA (Dance Space Project-New York).

- MAIN CREATIONS

- 1988 LES PARTISANS** | Les Hivernales d'Avignon 1988 - Avignon
- 1991 IRONWORKS** | Festival International Montpellier Danse 1991 - Montpellier
- 1993 LES LOCATAIRES** | Festival Montpellier Danse / création - TanzZeit Theater am Hallesches Ufer - Berlin
- 1997 SELF-PORTRAIT OF RASKOLNIKOV** | inspired by Crime and Punishment of Dostoïevski - Th. J. Vilar - Montpellier
- 2001 ASSIS DEBOUT EN MARCHÉ AVEC PREAMBULE ET VESTIBULE** | L'Athnor Scène Nationale - Albi
- 2004 EN FORME** | Festival New Territories - Glasgow - Ecosse
- 2005 RESIDER RESONNER RESISTER** | 1ère Biennale d'Art Contemporain Chinois de Montpellier
- 2006 BARTLEBY** | Gekken Théâtre - Kyoto - Japon
- 2008 HARAKIRI** | Le Théâtre, scène nationale de Narbonne
- 2009 GONFLES/Véhicules** | Lycean Tour - Mende
- 2010 SHANGHAI BOLERO – Triptyque** | Exposition Universelle de Shanghai / Festival Montpellier Danse
- 2012 LE SACRE / SACREMENT GONFLES** | Domaine départemental de Chamarande
- 2013 LA CLASSE** | Biennale Danse Toujours en Gironde, Bordeaux
- 2013 LA GRANDE PHRASE** | ZAT, Montpellier
- 2014 14 & LES FANTÔMES** | Théâtre de l'Archipel, scène nationale de Perpignan
- 2015 CEREMONIES** | Triennale Echigo Tsumari Art Field Hiver - Japon
- 2016 AIR** | SETOUCHI Triennale & AICHI Triennale - Japon
- 2017 LJHELM*(acronym of le jeune homme et la mort)** | Warsaw Zawirowania International Dance Festival - Pologne
- 2018 L'ENFANT ET LES SORTILEGES** | Saison culturelle la Devoiselle, Saint-Gely-du-Fesc
- 2019 RESSURECTION** | Eintanz Haus Mannheim, Germany

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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