



Triptych  
**SHANGHAI  
BOLERO**

DIDIER THÉRON / MICHÈLE MURRAY  
MAURICE RAVEL

**Shanghai World Expo 2010**  
Festival Montpellier Danse 2011  
Avignon Festival Contre Courant **Recreation 2018**

**COPRODUCTION:**

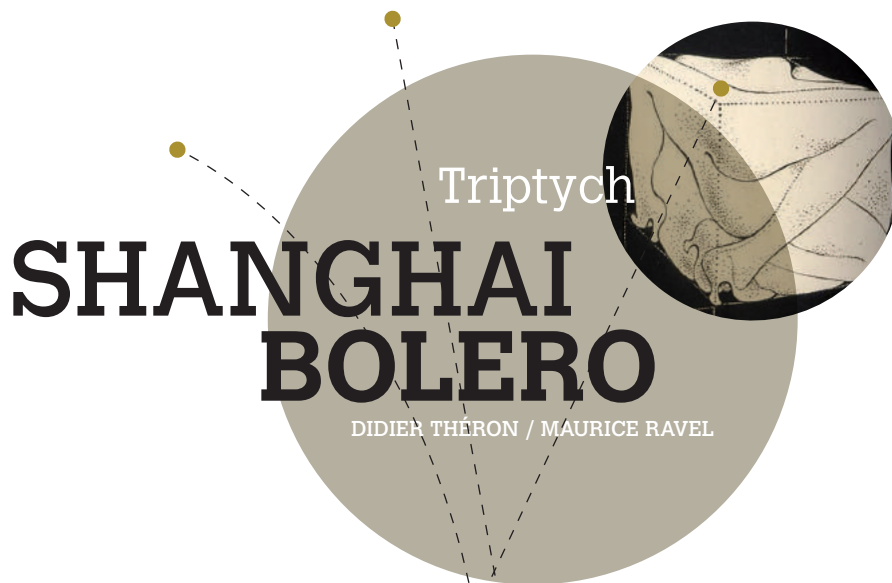
Festival Montpellier Danse 2011.

With the exceptional support of Languedoc-Roussillon Region,  
Montpellier Agglomération and the City of Montpellier.



**COMPAGNIE  
DIDIER THÉRON**





« Under the skin the body  
is an overheated factory »

Antonin ARTAUD

This creation was ordered for the Shanghai World Expo 2010. It is built around the composition of Ravel's "Boléro", perceived here as a support, and it is presented in 3 choreographic forms.

I chose this work – of which Ravel said it was without music - for its simple, even banal, principle of composition, for its "cultural" dimension and its inclusion in the collective memory, on a dance level as well as on a musical level: Few works have this rationale. I wish to juxtapose it as a support for new choreographic forms, treat its modernism and ours like a mirror.

It is about revealing this work, seeing and perceiving it in a different way, giving dance and the body different postures, approaching notions of sensuality, eroticism, by questioning the construction of emotions, and eventually, approaching "the mechanics of desire" from a technical point of view: This approach can be seen as a search for a live form which allows the materialisation of the image of desire and fantasy.

It is also about resituating the **Boléro**, questioning its place and its dimension in our perception of the world, questioning the notion of sacralization of the work. We will try to appropriate this work with the process of construction/deconstruction, or at least conduct a dialogue with it, a way of desacralizing it, and also a way to give it a different life with a different body.

#### On the approach and the sources.

With this creation I pursue the exploration of new subjects and regions by using guiding lines of an aesthetic which I continually enrich: **the mechanics of the body**, of bodies, precise movement execution as a means of transcending perception, immobility as a universe and as another way of perceiving movement, the positioning of the body in the geometry of space and the positioning of the geometry in the body, and finally, the body as a sign, as a producer of signs.

But this project shall be conducted by, for, and about women. A few references as explanation: Along with the mechanics of the body mentioned above, I propose a research on the "mechanics of desire" developed by Hans Bellmer and his studies, and the mechanics of the images he proposes. My attention is directed towards the technical aspect of Hans Bellmer's research (complexity and mechanical ingenuity of *The Doll*) as well as towards the images produced, photos and drawings. This material will be handed over to the dancers.

Didier Théron



COMPAGNIE DIDIER THÉRON

## SHANGHAI BOLERO

**Artistic Director** — Didier THERON  
**Music** - Maurice RAVEL — Le Boléro  
**Artistic advise** — Michele MURRAY  
**Lighting Design** — Catherine NODEN  
**Technique** — Thierry JACQUELIN

# Women (10)

WORLD PREMIERE  
IN SHANGHAI WORLD EXPO 2010  
– Pavillon France

**Dancers** — Cindie CANTET, Filipa CORREIA LESCUYER, Lucille DANIEL,  
Jee Hyun HONG, Eva JULLIERE, Camille LERICOLAIS,  
Lauriane MADELAINE, Elise PILLOIS, Léna PINON-LANG

# Men (3)

WORLD PREMIERE IN EUROPE

**Creation Festival Montpellier Danse 2011**

**Dancers** — Sami BLOND - Thomas ESNOULT - Joan VERCOUTERE

# Women and men (13)

WORLD PREMIERE IN EUROPE

**Creation Festival Montpellier Danse 2011**

## — RAVEL talks about the Boléro

“I sincerely wish there were no misunderstanding concerning this work.

Before its first performance, I indicated that I had written a piece which lasted seventeen minutes and was entirely of orchestral nature, without music, with one very long, gradual crescendo. The themes are in general very impersonal, usual Arabic and Andalusian melodies. And even though one could have claimed the contrary, the orchestral composition is simple and direct throughout the piece, without a single attempt at virtuosity. It is maybe due to these particularities that not one composer likes the Boléro and from their point of view, they are entirely right.”

**Maurice RAVEL**

# Touring

- Shanghai World Expo** – Pavillon France / May 31<sup>st</sup>, June 1<sup>st</sup> and 2<sup>nd</sup>, 2010
- Festival Montpellier Danse** – Théâtre de Grammont / June 28<sup>th</sup>, 2011
- Festival Montpellier Danse** – Remparts Aigues-Mortes / July 11<sup>th</sup>, 2011
- Scène Nationale d'Alès** – Le Cratère / October 11<sup>th</sup>, 2011
- Scène Nationale de Narbonne** – Le Théâtre\* / December 2<sup>nd</sup>
- Théâtre de Béziers** – December 3<sup>rd</sup>, 2011
- Montpellier** – Pierres Vives / architect : Zaha Hadid / September 13<sup>th</sup>, 2012
- Montpellier** – Théâtre Jean Vilar / January 28<sup>th</sup> and 29<sup>th</sup>, 2013
- Théâtre d'Aurillac** – January 19<sup>th</sup> and 20<sup>th</sup>, 2014
- Rodez** – La Baleine / January 22<sup>nd</sup> and 23<sup>rd</sup>, 2014
- Moissac** – Hall de Paris / January 30<sup>th</sup> and 31<sup>st</sup>, 2014
- Noisy-le-Sec** – Théâtre des Bergeries / February 8<sup>th</sup>, 2014
- Cologne** – University of Music and Dance / May 30<sup>th</sup> and 31<sup>st</sup>, 2014
- Perth** – Western Australian Academy of Performing Arts / October 21<sup>st</sup> and 22<sup>nd</sup>, 2015
- Avignon** – Festival Contre-Courant / July 18, 2018



## **Press review (extracts)**

Clockwork precision is demanded, with the slightest lapse in concentration leading to anarchy. Full of dramatic tension, Shanghai Bolero fits the anguished Bolero like a cloak. It was a superb performance. – Rita Clarke

**The Australian, 2015**

The physical bodies are like the musical instruments of Ravel's composition. Through the means of a mechanical and exasperatingly repetitive motive, they are gradually charged with erotic energy. The wiry dancers approach the construction of desire with their athletic energy; desire also being an uprising in which they fight and support each other.

Practically 20 minutes of mercilessly perfect dance energy performed in squares of light, and inhabited by the refined intelligence of a circular composition. – Elisabeth Einecke-Klövekorn

**General Anzeiger, 2011**

Three times seventeen minutes of pure bliss. Bodies brush against each other, cross without touching. We see faces with impassive eyes, looking straight ahead as if absent in this theater. Gradually, they come closer, meet and sensually embrace, individualities disappear, couples and groups emerge, combine and separate, freeze and move on again. We are fascinated.

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

**L'Hérault du jour, 2011**





COMPAGNIE DIDIER THÉRON

## SHANGHAI BOLERO

Triptych

# SHANGHAI BOLERO



### — DIDIER THÉRON

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 Medicis Scholarship for a residence at the Villa Kujoyama in Kyoto - Japan. He encounters and works with Daniel Buren, Noritoshi Hirakawa (visual artist), Jacqueline Sudaka-Benazeraf (writer), Michèle Murray (choreographer), Thomas Guggi (producer).

In 2010, his piece «Harakiri» is nominated for three Robert Helpmann Awards in Australia. Received in 2013, the Grand Prix at Setouchi Triennale, for the performance of «Gonfles/Vehicules». In 2017, he received first prize of International Choreography Competition Machol Shalem Dance House Jerusalem.

The dance company presents its work at prestigious theaters and develops co-operation 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).

In 2010, the piece HAKIRI, danced by Strut Dance - Perth, is nominated for three awards by the Robert Helpmann Awards in Australia. In 2013, the piece THE INFLATED / ADVENTURES received the Grand Prize of Setouchi Triennale in Japan.

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, Jean Marc Bourg - actor, François Richomme - musician.

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.

### — ARTISTIC VISION

From the very beginning of his first creations "The Partisans" a choreography emerges within Théron which transforms the idea of resistance into movement on stage. Like an affirmation, a necessity, an inevitable exploration of artistic forms and stage design: It is translated by a choreography which is physically and mentally committed, with a rigorous inscription of the body in space, by graphic movements, their geometry, the physical trajectory of the body, their energy and its control. "I draw so I speak", dance is therefore a total language which makes sense.

The reciprocal attraction to Japan which marks Théron's career corresponds to his preference for signs rather than for narration or argument. Théron reinforces the economy of means, which gives his works their chiseled and concise forms, where precision in working with the body as physical material serves a form of graphic visualization. Because Théron plays with matter and its intensity, by accumulation and rupture, in a composition of signs in motion. This may be where Théron's attraction to the approach of the Japanese master Tadashi Suzuki comes from.

This dance, a concentration of intense movements, creates clear images which impress our eye and mind. During several years, this research brings him closer to literature (Dostoevsky, Beckett, Kafka, Melville, Flaubert) and today, to visual arts. With dance, Théron finds his form of resistance: he draws, and presents to the world a political creation.

1988 LES PARTISANS | Les Hivernales d'Avignon 1988 - Avignon  
 1989 PASSAGE SECRET | Théâtre Contemporain de la Danse - Paris  
 1991 REVUE | Biennale Nationale de Danse du Val de Marne - Rungis  
 1991 IRONWORKS | Festival International Montpellier Danse 1991 - Montpellier  
 1993 CHARBONS ARDENTS | Festival New Moves - Glasgow - Ecosse  
 1993 LES LOCATAIRES | Festival International Montpellier Danse - 1993 - Montpellier  
 1994 LA LEGENDE D'ADMIRA ET BOSKO | Festival International Montpellier Danse - Montpellier  
 1995 LES LOCATAIRES | récréation - TanzZeit Theater am Hallesches Ufer - Berlin  
 1996 PETITS DRAMES MINUSCULES | Création pour Ouverture de l'Exposition Mondiale Daniel Buren au Art Center Mito - Japon  
 1996 LES AMIS | Festival International Montpellier Danse 1996 - Montpellier  
 1996 ALLONSANFAN | Festival International Montpellier Danse 1996 - Montpellier  
 1997 AUTO PORTRAIT RASKOLNIKOV | solo inspiré de Crime et châtiment de Dostoïevski - Théâtre Jean Vilar - Montpellier  
 1998 LES DEBUTANTS | Festival 1234 Val de Marne - Paris  
 1999 VILLA LES ROSES | Théâtre Jean Vilar - Montpellier

# MAIN CREATIONS

2001 ASSIS DEBOUT EN MARCHÉ AVEC PREAMBULE ET VESTIBULE | L'Athnor Scène Nationale - Albi  
 2002 LES NOUVEAUX LOCATAIRES | Spring Arts Festival Shizuoka - Japon  
 2003 BUGA PARK | Création in situ au Buga Park de Berlin  
 2004 EN FORME | Festival New Territories - Glasgow - Ecosse  
 2004 LES CHAISES DE CHEN ZHEN | Création in situ autour de l'œuvre de Chen Zhen - Montpellier  
 2005 BEAUTIFUL | Biennale Nationale de Danse du Val de Marne - Vitry sur Seine  
 2005 RESIDER RESONNER RESISTER | 1ère Biennale d'Art Contemporain Chinois de Montpellier à l'Espace Bernard Glandier  
 2005 NOUS AUTRES | Quartier libre - médiathèque Jean Jacques Rousseau - Montpellier  
 2006 BARTLEBY | Gekken Théâtre - Kyoto - Japon  
 2007 DEMOCRATIC COMBINE | Danspace Project - New-York  
 2008 HAKIRI | Le Théâtre, scène nationale de Narbonne  
 2009 GONFLES | Lycean Tour - Mende  
 2009 LES TROIS GRACES | Collège de France - Paris  
 2010 SHANGHAI BOLERO | Pavillon de la France - Exposition universelle de Shanghai 2010  
 2011 JE NI ARIVERAI JAMAIS | Théâtre du Peuple - Millau  
 2012 SACRÉMENT GONFLÉS | Domaine de Chamarande  
 2013 LA CLASSE | Biennal Danse Toujours  
 2013 PAS BOUGER | Manufacture Atlantique - Bordeaux  
 2014 14 | L'Archipel, Scène National de Perpignan  
 2015 CEREMONY | Echigo-Tsumari / Art Field Winter - Niigata - Japon  
 2016 AIR | Setouchi Triennale, Aichi Triennale - Japon  
 2017 L'HELM\* (Anonym of «le jeune homme et la mort») | Warsaw Zawirwaná International Dance Festival - Poland  
 2018 L'ENFANT ET LES SORTILÈGES | Saison Culturelle la Devoiselle, Saint-Gely-du-Fesc



THE DIDIER THÉRON COMPANY AT THE ESPACE BERNARD GLANDIER IN MONTPELLIER RECEIVES SUPPORT FROM

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