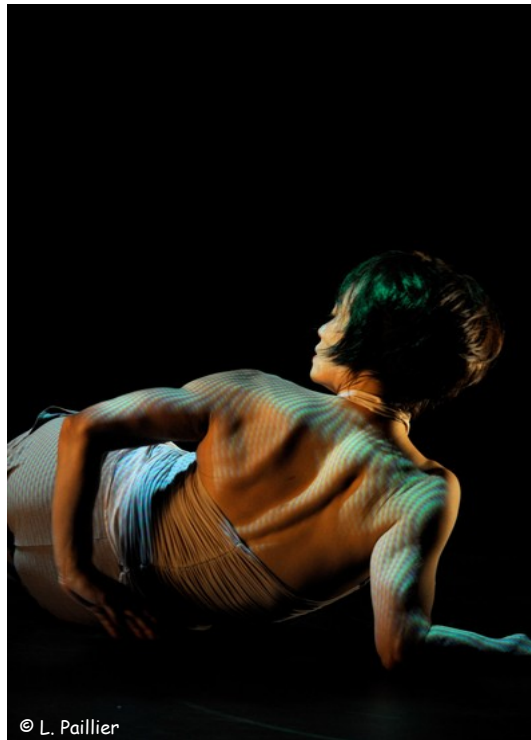


Fresque, femmes regardant à gauche
(Fresco, women looking to the left)
Choreography Paco Dècina

Creation from January 19 to February 9, 2009 at the Théâtre de la Cité internationale

again on March 13, 2009 in Saint-Etienne-du-Rouvray and on May 7, 2009 in Chartres



About The Fresque
Reveal the subtle and invisible
New artistic dimension
Cast
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The Company and the Théâtre de la Cité internationale à Paris
Repertoire

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Finding the right title, associating a word to a desire, this was Paco Dècina's first step to his upcoming creation, the first stone, the building of an edifice. *Fresque, femmes regardant à gauche* is the lovely title of this next creation. While leafing through a book at the Archeological museum of Naples he discovered this fresco portraying the women's bodies surging from Herculaneum's ashes, which he undoubtedly had already seen when he was a child growing up in Naples.

Italy, the painter, bodies within the space, the mystery of the eyes turned towards the thereafter, perhaps towards today's world (?). all of this has given the impulse that the choreographer had been waiting for in order to enter into the core of his upcoming choreography.

For over 20 years his subject has been body within the space, his research to understand how the movement crosses through bodies (enabling the invisible to surface), the body's intimate memory and also the memory of these bodies in the world. To underline this memory little by little he rid the stage of the useless décor going toward an uncluttered dance of the sculptures in movement.

Responding to the bodies of the Herculaneum's women on stage are not only the 7 dancers but also the images depicting the presence of man today by the traces he leaves behind.

A series of performances will be given in the Galerie, where a number of adventures took place underlining a new challenge in celebration of the Company's 22nd anniversary.

Françoise du Chaxel



Naples, Museo Archeologico Nazionale
Fresco from Herculaneum.
Wommen watching on their left

In this choreographic fresco, the attention is on the density of the space and on the emptiness surrounding the bodies, shapes and texture in order to reveal the subtle and the invisible, once connected to the frequencies and to the different forms of existence and of the human conscience, shaping the very matter which incarnates us. Here the subtle and the invisible have no mystical or religious connotation, but are more scientific and have wave motion. *Fresque* is a living painting of a changing time, a time in acceleration, leaving little time for time and demanding more and more attention. In this painting, the women looking *towards the left* - are inciting us - by the direction and tension in their eyes - to contemplate the absence of the object under observation in order to piece it back together, recognize it, care for it and heal it.

In *Fresque*, the state of awareness is closer to that of dream. And just like in any dream the world, which is seemingly objective suddenly, becomes the reflection of our thoughts and our resounding desires, instantly holding us responsible for it's breath. Turning towards the left, vertiginously to this new speed of the women born from ashes, silently seems to invite us to awaken so as to transform our dreams to lucid dreams.

Paco Dècina

New artistic dimension

New technologies, dance, music and video are instrumental in studying artistic development.

For 22 years **I have questioned the Body**, both its movement as well as its immobility (if indeed immobility exists). Throughout the years **this Body has systematically brought me back to the notion of Space**, to its own space, to the space it belongs to, to the space it creates around itself, its resonance, its density, the space which extends it, unveils it, fills it, where the emptiness supports it, or where darkness energizes or flattens it.

As a young artist I studied stage space using painted canvas, objets, patterned cloth. My concern has always been to work with ambivalent space used both as interior and exterior space in order to constantly keep the Spirit's movement present, without depending on mechanical manipulations.

Light was my main ally as I was growing and savoring the subtlety of the danced movement, I left the density of matter behind and used only light for rhythm.

Light represents direction for me, density, and a particularly intense quality –revealing the silent speech of the danced presence.

It is the friend who helps us to concentrate on where we should be looking and who shows the perspective's correct angle and point of view; neither the creator's nor the performer's, but the one which surges out of them: the artistic piece.

In *Fresque* I would like for **the video image** to disregard the projection (on a screen, on the body or on any surface) in order **to become an extension of the body** (the visible resonance of the alchemy within) and from light (the poetic shape of the information projected by the light.)

I would like for the projections to be discreet and for them to insidiously inform the audience's perception like a subliminal image.

How through scenography is it possible to give actor status to the image without crushing the actors on stage? And, to therefore begin to imagine that **the image can become an extension of the stage action** instead of a decor.

In my opinion this shows the visibility of the relativity of time by playing with the absence of the body's shape and the presence of its memory through movement.

Here I see Sound like a living space, which ties all of the piece's elements together and gives support to its expression.

The rhythm and punctuation of the sound that I am looking for must be complementary to those of the dancers, the video and the light.

This requires a devise composed of interactive and technical elements allowing **the music to exist in what is being deployed**.

I will begin the research structuring *Fresque* with simple, raw sound, and few drama elements at the beginning. This will present not only the dancer's interior and exterior space but also of those of the other artistic partners (music, video, light) thus inviting all of the actors working on the elaboration of the project. Their energy will be put to movement by freely allowing any possible interrelation.

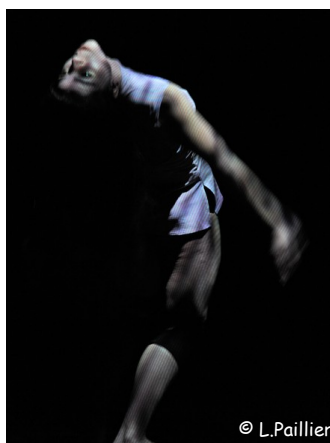
This sound matter accompanied by images and dancing bodies inspires the plastic and poetic space of the bodies and of the stage, enriching the very elements of the shape to evolve and to slowly become the musical resonance of the piece.

Paco Dècina



Fresque, femmes regardant à gauche (Fresco, women looking to the left)

January / February 2009 at the Théâtre de la Cité Internationale



Choreography

Paco Dècina

Dancers

Orin Camus, Vincent Delétang,
Chloé Hernandez, Sylvère Lamotte,
Noriko Matsuyama, Jesus Sevari,
Takashi Ueno.

Music

Frédéric Malle

Lights

Laurent Schneegans

Scenography

Serge Meyer

Audiovisual

Frédérique Chauveaux

Wardrobe

Cathy Garnier

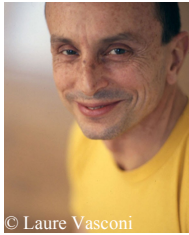
Production

Catherine Monaldi

Co-Production : La compagnie Paco Dècina, le Théâtre de la Cité internationale, la Maison de la culture de Bourges, le Rive Gauche - Scène conventionnée pour la danse de Saint-Etienne-du-Rouvray, le Théâtre de Chartres, Scène conventionnée pour la danse et le jeune public, avec la complicité de D2R (Centre de ressources pour la scénographie vidéo, www.C22r.org), avec l'aide du ministère de la Culture et de la Communication – DICREAM , du conseil régional de la région Centre, de Micadanses, du CND et d'Arcadi pour l'aide à la diffusion en région ile-de-France.

La Compagnie Paco Dècina bénéficie du soutien du ministère de la Culture et de la Communication - DRAC Ile-de-France au titre de l'aide aux compagnies conventionnée et de Culturesfrance pour les tournées à l'étranger. La compagnie est en résidence au Théâtre de la Cité internationale avec le soutien du Conseil régional d'Ile-de-France et de la ville de Paris.

Paco Dècina



Paco was born in Naples on the Chiaja overlooking Mount Vesuvius and Capri. Although his studies were scientific, he discovered dance when he met the American choreographer Bob Curtis who introduced Afro-Cuban techniques to him. In Rome he studied classical dance with choreographer Vittorio Biagi and contemporary dance through American techniques. He very rapidly joined other dance companies and went on to Paris where he began yet another life.

Paco Dècina and the Company

Paco Dècina settled down in Paris in 1984, where he founded his dance company, Post-Retroguardia. In 1987, he received the choreography prize for his piece *Tempi Morti* at the *Ménagerie de Verre*, and the following year *Circumvesuviana* brought him national acclaim.

Following over a dozen creations among which, *Scilla e Cariddi* in 1990, *Ciro Esposito fu Vincenzo* in 1993, a poetic meditation on death, *Fessure* (1994), *Mare Rubato* (1996) and the solo, *Infini*, a tribute to Christian Ferry-Tschaeglé in 1997.

In 1998 Paco Dècina worked on a new solo piece, *Lettre au Silence*, resembling a visible crossing of time, a sort of essay on weightlessness. *Neti-Neti* (Neither this Nor that), duet created in 2000 for two dancers is conceived as an overture to the silent countryside of our being.

Researching the writing of movement prevails in these two pieces, who will be presented in Paris at the *Théâtre de la Ville* and on several provincial stages as well as abroad, mostly in India and Central Africa thanks to the support of the AFAA.

More recently, Paco Dècina created a quartet, *Summa Iru* (2001) and a solo, *Non era giorno, non era notte* (2002). *Soffio*, a piece for 6 dancers, premiered in January 2003 at the *Théâtre Paul-Eluard* in Bezons for the Company's last year of residency in the Val d'Oise. In October 2004 he created *Intervalle*, two duets for the dancers in his company. He then completed *Cherchant l'inspiration poétique*, a piece for the Junior Ballet of the *Conservatoire National Supérieur de Musique et de Danse de Paris*.

And once again thanks to the support of the AFAA, these three pieces continue to tour Europe and Central America.

In September 2005 in Prague, Paco Dècina created a work for 5 Czech and Slovak dancers entitled *Salto nel vuoto*.

Since November 2005 and for a period of 3 years, the Company is in residency at the *Théâtre de la Cité internationale* thanks to the support of the *Conseil régional d'Île-de-France*. He created a duet which he dances himself along side Valeria Apicella, entitled *Chevaliers sans armure*, to be premiered from May 15 to 19, 2006 at the *Théâtre de la Cité internationale* in Paris. *INDIGO*, created in 2007, is a piece for 6 dancers on the theory of light.

Serge Meyer – scénography

Living and working in Paris, from an artistic background, his video and scenographical work concentrates on creating space from words, from music or from bodies. Video functions are often at the origin of the space being built. He approaches these notions of acceleration, going back in time, cropping that truly becomes the vocabulary of his work. His work has been co-produced and presented by the *International Festival of Lyrical Music in Aix en Provence* by the *Grame* and *les Substances* in Lyon. Today he is working on new image technologies especially those deriving from virtual realities.

Fred Malle - Composer and sound engineer

Following electronical and classical guitar studies, Fred Malle studied sound at the Paris Conservatory. His work was then oriented towards improvisation and sound treatments in real time with Luniksproject, the duet with Luc Rebelles (saxophone). In France and Germany they produced multiple collaborations during 4 years in sessions and concerts (François Méchali, Jean Paul Céléa, François Laizeau, Jean Jacques Avenel, Cyril Atef, ... amongst others)

During the recording of their album for the label Marge Futura, Fred developed a device on a DSP platform enabling the mix of a spectrum of instruments. He has been working since 2005 with Max/Msp on the interaction among rhythmic programs and improvisation.

Laurent Schneegans - Creator and light engineer

In 1983 Laurent Schneegans began as light engineer stage manager for theater, dance and street theater. As photography was his passion, he ran a photography studio for several years.

He met his mentor in lights, Joël Hourbeigt, and became his assistant.

He also accompanied Philippe Lacombe, Dominique Bruguière, Patrice Trottier and Marie-Christine Soma.

He created the lights for J.P. Andréani, Brigitte Jacques Wajman, Emmanuelle Laborit, Alain Barsacq, Susana Lastretto, Agathe Alexis, Emmanuel Dechartres, Jean Pierre Nortel, Jean François Matignon, Guillaume Dujardin, Nicolas Canteloup, Paul Desveaux, Lionel Hoche, and mostly Paco Dècina and Guy Pierre Couleau (for which he has handled lights for all performances since 1996).

Frédérique Chauveaux – creator audiovisual images

From French descent, born and living in Paris, Frederique Chauveaux has always danced. Performer, choreographer and today experimental video director, she enjoys multiplying her artistic experiences. From 1984 to 1996 she has directed her own Company, Le Pont des Arts for which she created numerous chorographical pieces, questioning the relationship "the loved one." From 1998 on with the arrival of "new technology" she discovered an unexpected passion: audiovisual. This medium allows her to look at the body in a new light, which then becomes the main object-subject. Progressively she enjoyed imagining videos, installments through which she tried to physically and implicate the audience through sensuality. Once again, the body becomes the center of her work.

Orin Camus

Born in Auch in 1981, Orin Camus was brought up with jazz and classical dancing. Stricken by the sounds, which moved him, he became interested in music and began playing drums in punk-ska groups from 1990 to 1996. His passion for art and performance led him to the circus, particularly acrobatics, juggling and the theater. But this portrait of Orin would not be complete without bringing up his sports activities, which enabled him to develop a very particular physique.

Orin studied classical dance from 1997 to 2000 at the *Conservatoire National de Région de Toulouse*, during which time he also excelled in hip-hop. All this, as he puts it, to make his way back to contemporary dance which he considers an art - a sort of patchwork of everything he'd done until then. This is how he joined the *Centre National de Danse Contemporaine* in Angers from 2000 to 2002, which he soon left in order to work with Paco Dècina as well as Abou Lagraa and Valérie Rivière.

In 2004 he created the company *C dans C* with Amala Dianor, also a contemporary hip-hop dancer - in the hopes of bringing together these two means of expression, which grow more and more as the years pass.

Vincent Delétang

Just after receiving his diploma as English professor, he decided to study dance. He entered the Paris region National Conservatory before joining the CNDC of Angers. He perfected the release technique by dancing Trisha Brown's *Set and reset*. He was also very touched by the collaborations with Vera Mantero and Ko Murobushi who brought him to question the conscience and identity of his multiple facets. Performer for diverse companies (Annie Dumont, Christine Olivo, Karine Saporta...), he developed his personal work with the *DesiDelà* group. He also continued an educational work in diverse establishments (education, CNDC, dance training for actors).

Chloé Hernandez

She was born in 1981 in Bordeaux. After practicing classical dance and intensive swimming she entered the National Region of Toulouse Conservatory in 1996 to follow a classical and contemporary dance course in Angers in 1999. Enriched by numerous teachings and numerous encounters linked to her training, Chloé personally developed a work of bodily construction during the composition, and theatre improvisation, dance and hip hop in order to acquire a large scope of movement, a liberty of expression going from minimal gesture to physical extremes.

In 2001 she created the solo piece "*Cent fois le soir...*" inspired by the *Lettre d'une inconnue*, a nouvelle by Stefan Zweig. The text and the voice collide and become muddled in order to form a double language. Her first collaboration took place in Aix en Provence in 2002 with Tamar Daly, actress and young Israeli choreographer, for the piece *Radio Banale*. After that she worked with artists such as Regis Obadia, Abou Lagraa, David Drouard, Ezio Schiavulli, Mohamed Shafik, Laurence Rondoni, Saida Mezgeldi, Dominique Boivin and Valerie Rivière.

Sylvère Lamotte

He began dance at age 3, and then went to the C.N.R. of Rennes. He combined dance along with other activities like cello, martial arts and fencing. He went to the C.N.S.M. in Paris and in his last year he worked at the Junior Ballet and at the same time with Angelin Preljocaj at the G.U.I.D.

He obtained his diploma that same year and was hired for a creation by Philippe Tréhet while continuing dancing at the CCN of Aix-en-Provence.

Noriko Matsuyama

Originally from Japan, Noriko Sato-Matsuyama was certified Professor of Physical Education at the University of Tokyo. In 1992 she founded her own company « *Rezonance* » and obtained in that same year first Prizes in the Newspaper Dance Competition and from the Tokyo Ministry of National Education. In 1993 she represented Japan in various international contests.

Two years later, in 1995, Noriko Matsuyama took lessons with Peter Goss in Paris. The following year she received the Special Prize from the *Plateformes de Bagnolet in* Yokohama. Then in 1999 she participated in the creation of a piece by Dag Baloan. In the same year she received a French scholarship from the *Agence Japonaise des Affaires Culturelles* (the Japanese Agency for Cultural Affairs) and in November 2000 she settled down in France where she participated in the creation of Xavier Lot's *Face à la mer*. She collaborated on reprisals for the Voignier/Bertagnol Company in *Quelque chose d'elle et lui* and *Contes et légendes d'un petit rien*. In September 2002 she joined Paco Dècina's company, *Post-Retroguardia*, for the creation of *Soffio* in 2003.

Jesus Sevari

Born in Santiago, Chili with a diploma from the Superior Conservatory of Dance at the University of Chili in 1998, she decided to go to France. She studied with Peter Goss and was training at the International School of Marcel Marceau's Mimodrama. She danced for Alban Richard, the *Ensemble Abrupt* (took another role in *As far As* and *Disperse*), Geisha Fontaine and Pierre Cottreau in *Je ne suis pas une artiste*, from the Brigitte Dumez Company, *Teatro del silencio* under the direction of Mauricio Celedon, Jocelyne Danschic Company. As choreographer she created the *Absolutamente Company*.

She put together 4 pieces: *Necesito Ku*, the *Trilogie Fantasy Brain*, *1st episode Initiation*, *2nd episode, Globalisation*, *3rd episode, Como salir a buscar una estrella con las dos manos ocupadas*.

Parallel to his work and creation she worked on increasing public awareness to dance.

Takashi Ueno

Takashi Ueno began modern dance with Misako Nanbu in Japan at age 14. He danced with Mrs Nanbu's Company as well as other choreographers (Min Tanaka amongst others), while creating pieces of his own. In 2004 he arrived in Paris with a two-year scholarship from the Japanese Government and studied mostly classical dance with Wayne Byars where he met Paco Dècina.



The Company of the *Théâtre de la Cité Internationale* in Paris

It is now 3 years, the choreographer Paco Dècina and his company Post-Retroguardia - Valeria Apicella, Rodolphe Fouillot, Orin Camus, Noriko Matsuyama, Takashi Ueno and Carlo Locatelli (dancers interpreters), Laurent Schneegans (lighting designer, technician) Catherine Monaldi (administrator) - the Théâtre de la Cité are associated.

Since October 2005 to this day, the fruit of our collaboration has succeeded in the creation of 2 pieces: *Chevaliers sans armure* and *Indigo*, setting up *Cartes de Visite Chorégraphiques* by the dancers of the Company, the accompaniment of two young choreographers, Valéria Apicella and Orin Camus as well as putting into place original, cultural actions.

Paco Dècina's pure dance, truly a writing of movement, is a limpid dance that is only concerned with what is Essential, it's a dance with an open approach, of choreographical maturity marking the history of dance since the 1980s: « It was time for me, he says, to pass on all that I have grasped along my path.

"This is how the creation of the shared space, parallel to the creation, has become the stepping-stone for new discovery. My work as choreographer needed a refuge, a place to anchor, and a space where dance as well as its interrogations can settle. A space of sharing, a space of encounters, a fruitful land, of collective thinking."

The *Théâtre de la Cité Internationale*, who has always placed in the heart of their program artistic approaches who are thoroughly invested in their work and aware of the challenges it faces regarding the audience and the public has found in the Paco Dècina Company a permanent partner for several actions involving «the dancing body': practical work shops, meetings, conferences, training sessions, interventions... and, more generally all sorts of activities capable of sparking a reflection on Dance and its perceptibility.

LE MONDE | 04.02.09

Paco Dècina, or the sensation of having an ocular massage

Ah to breathe! What a feeling of relief, to slide into the soft, calm gestures of *Fresque, femmes regardant à gauche*, Paco Dècina's most recent piece.

Running since January 19 at the Théâtre de la Cité internationale in Paris, this seven-dancer piece unfolds slowly on the stage to a pace as steady as sand in the hourglass. It gives the feeling of both a physical and ocular massage, very rare in today's setting, is striking by its originality, and makes you feel good.

But the eye never stops fluttering. With the dancers positioned from the back of the stage to the audience's feet, the stage is like a layer cake that one surfs in and out of in order to evaluate its thickness. Each of the dancer's movements is echoed and deferred by the gesture of another, spreading out a prism, and constantly shifting. The lines of the arms are overlaid with those of the legs in surprising visual harmony.

A bare chested quartet

The pictorial and sculptural tendency in Paco Dècina's work takes on here a stronger tone than usual. The texture is multiplied. There is more flesh and muscles shimmering in the silvery lights created by Laurent Schneegans. As uncluttered as they may be, there are more forms inflating and deflating in the semidarkness. He couldn't resist using the bare chested male quartet wearing beige underpants and black kneepads, playing the cliché card of virile and muscular erotica. The Prince Charmings of yesterday have undressed, leaving way for wrestlers.

The question of beauty, deserted by the majority of performances, surfaces here relentlessly. The harmony, each dancer's accuracy in relation to himself and to the group, the invention of gesture always so finely renewed by Paco Dècina for over 20 years of his work, all contribute to this sensation. Right up to the interactive video effects so in trend today, by which he projects timeless images in black and white. *Fresque, femmes regardant à gauche* is inspired by a picture of the Antique site of Herculaneum near Naples. Without actually being visible on stage this fresco allowed the choreographer of Napolitano descent to renew with his past. This symbolic strike of youth, just as the new blood of these young dancers made way for him to make changes. Stated contrasts between the pictures, new speed, hip-hop influences, acrobatics laid out on the floor... all inject a different intensity to the waking dream, which is Paco Dècina's touch.

DANSE

Fresque, femmes regardant à gauche" de Paco Decina

How can a performance containing only formal beauty reach a fullness, unexpectedly offering a whole new dimension, and beyond aesthetic? Mystery? Not completely. While contemplating « *Fresque, femmes regardant à gauche* », a Paco Dècina choreography, one feels vaguely that if the piece projects so much poetry and meaning, it is the result of years of maturing, a thought process one hundred times over. Inspired by Antique Rome and age old discoveries from Pompeii or Herculaneum and now exhibited in the Museum of Naples, Italian Paco Dècina opens the doors to an eminently mysterious world of melancholy, a world where time fleets and escapes us. A world where eternity is beyond us. Watching this beautiful choreography, watching the scenography and the projected images which are just as elegant as plain (Serge Meyer and Frédérique Chauveaux), while enjoying the remarkable lights (Laurent Schneegans) and capturing the sound effects whose discreet yet imposing nature enhance the mystery (Frédéric Malle), while finally savouring the magnificent way in which the choreographer apprehends space, we penetrate into a world of diffused sensation (a sensational world) - all marvellously aide the subject. Do you remember the two thousand year old frozen faces on the Antique frescos so surprisingly close and yet so desperately far, expressions still full of life but belonging to those departed for thousands of years, of these breaths from the past which rise to the surface and disturb us? Do you remember Fellini's striking images in « *Roma* » where human shapes were plunged in silence and darkness for centuries and then suddenly excavated by the brutality of bulldozers, only to faint upon the first breath of fresh air ... ? We find the traces of all of this in « *Fresque, femmes regardant à gauche* », who, despite the title, as dry as a museum cartel, is in fact an intense poetic piece. As the choreographer admits to his obsession with fleeting time and the past far-gone, we understand perfectly that a long journey of maturing could give birth to such a sensitive work.

Raphaël de Gubernatis

The Company's available repertoire

2007 – Indigo

with Valeria Apicella , Orin Camus, Paco Dècina, Carlo Locatelli,
Noriko Matsuyama, Takashi Ueno
Musique de Winter Family – Xavier Klaine et Ruth Rosenthal
Lumières de Laurent Schneegans

2006 - Chevaliers sans armure

with Valeria Apicella and Paco Dècina.
Music by Xavier Klaine (Winter Family).
Lights by Laurent Schneegans.

2003 - Soffio

with Valeria Apicella, Orin Camus, Jorge Crudo, Rodolphe Fouillot, Noriko
Matsuyama and Emilie Praud.
Music by Christian Calon and Olivier Renouf.
Lights by Laurent Schneegans.

1996 - Infini, 1999 - Lettre au silence and 2002 - Non era giorno, non era notte
Solos by Paco Dècina.

2006 - Cartes de visites chorégraphiques Four specific creations by the Company's
dancers : 2 solos and 2 duets available and adapted for all spaces - interior or
exterior.

*Dvd files and available on demand and downloadable www.pacodecina.fr
Videos and tour schedule visible on the site.*

