



*Soffio*  
pour 6 danseurs

# Soffio

Work for 6 dancers  
Running time: 75 mn

*An empty space, filled with memories and the invisible trace of our passing. A space permeated by joy and sorrow, where we lose ourselves in the middle of finishing a shape. In this unknown space there is one constant, a finely drawn which links each instant of our existence. Mute, blind, the light finds its way into our heart. And we celebrate the subtle light of the heart.*

Paco Dècina

## Choreography

Paco Dècina

## Dancers

Valeria Apicella, Orin Camus, Jorge Crudo,  
Rodolphe Fouillot, Noriko Matsuyama, Emilie Praud

## Original music and sound score

Christian Calon and Olivier Renouf

Extracts of traditional Indian music :

Umakant and Ramakant Gundecha,  
Pandit Bhimsen Joshi, Harsh Wardhan

Extract of *Une nuit d'été*, Hector Berlioz  
(*Le spectre de la rose*, interpreted by Régine Crespin)

## Lighting

Laurent Schneeggans

## Costumes

Rachel Quarmby

## Production

Karine Fernandez

## Coproduction :

Théâtre Paul-Eluard in Bezons, la Comédie de Clermont-Ferrand, national theater, Le Trident, national theater in Cherbourg-Octeville, Compagnie Post-Retroguardia. With the support of Adami.

World premiere January 31, 2003 at the Theater Paul-Eluard in Bezons, in an artist-in-residency program supported by the Ministry of Culture, the Conseil général of Val d'Oise and from the city of Bezons.

## *Soffio alternates between voluntary oblivion and extreme awareness*

### *Bodies vibrate in tune with the breathing of Paco Dècina*

In a matter of seconds, *Soffio*, the piece by the choreographer Paco Dècina, thrills us with the pure beauty of the six bodies onstage. In an instant, this vibrating energy of immobility, in which the Neapolitan is a past creative master, plunges us directly into the heart of continuous movement presented by three women and three men. They are at once modest and arrogant, managing to convince us that they are mere temporary vehicles of a movement bigger than they are. This requires the performers to reveal their movement in its purest state, while accentuating its strong physical presence. Alternating between voluntary oblivion and extreme awareness, the work presents a paradox rarely seen, certainly not with this kind of precision. In Italian, *soffio* means «breath», in this case a long breath which brings together the dancers spread out all over the stage, each in the middle of a different sort of movement. The dancing is not cut up into pieces, rather it is a profusion of loops and spirals spinning without end from one end of the space to the other. The complexity of the choreographer's landscape along with its many passionate components, places *Soffio* as one of Paco Dècina's best pieces. Thus for him dance is the incarnation of a vital principle in which the dancer is truly an instrument to be «played.» In *Soffio* one sometimes has the impression that the stage itself is dancing, using its own lighting to send dancers on and off the stage. Here also we are reminded of Paco Dècina's predilection for using shadow, subtle counterpoints to the movement. Against an Indian music score, floor duets astonish with their sliding shapes, their momentary suspensions in the air in extraordinary, impossible positions, in a landscape where one's perception of time evolves. And we salute the dancers who are fully invested in the depth and scope of the movement.

Rosita Boisseau - *Le Monde* - 6 february 2004

### *« Soffio »: the subtle breathing of Paco Dècina*

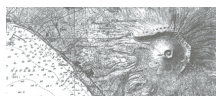
It is a singular and meditative piece not meant to be «shown off» – it is simply offered to us by all dancers. *Soffio* means «breath,» in this case a long deep breath uniting the dancers who are themselves the sparse elements of a single immense flowing body – twisting apart, approaching, forming themselves into duos, then separating again in a space devoid of unnecessary decoration. The space evolves, the dancers spiraling, looping, unfurling into vibrant concave and convex shapes, supple, precise, voluminous. It seems the bodies transcend even the onstage space, nothing cuts into this nonstop continuum, no misplaced showoff step interrupts this free interchange of energy holding the six dancers in suspension. The lighting is a delicate counterpoint to the movement and its traveling. And the spectator, moved by the subtle harmonies of the choreography, lets himself drift with the gentle electro-acoustic sounds and the vibrato of traditional Indian music, as well as listening to his own breath and the essential ones of his six dancers. With *Soffio*, Paco Dècina breathes life into infinite and infinitesimal movement.

Cécile Faver - *Presse Océan* - 7 february 2004

### *Paco Dècina, infinite and infinitesimal*

*Soffio* was an immense pleasure for the six hundred people in the audience of the salle Barrault. *Soffio*, which means «breath» in Italian, is a large, imposing work lasting a mere seventy five minutes, in which the six dancers nearly suspend themselves in time. Against a score composed of classical Indian music, the sound of running water, electro-acoustic sounds, and silences so thick you could cut them with a knife, three women and three men are dancing, lightly, then with such intensity. There is neither narrative nor suggestion, bodies are offered to us, to each other, between two streams which become earth and sky. Serenely, solemnly, Paco Dècina unveils for us a luminous piece of his remarkable, clear dancing, solos, duos, ensembles shaped and shaded in the stark simple lighting by Laurent Schneeggans. Meditation takes shape in six bodies, imploding, exploding, in flight and ecstasy, all in the space of a breath, a moment of pure happiness.

Jean-Dominique Burtin - *La République du Centre* – 7, 8 february 2004



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