

A r t h u r

A body and voice duet
with Paco Dècina, danse and chorégraphie
Sébastien Fournier, musical direction and vocals

création juin 2013 Eglise Saint-André-de-Bâgé (01)



Photo JJ. Brumachon

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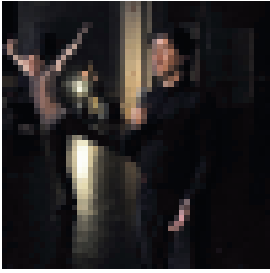


La compagnie Paco Dècina bénéficie du soutien du ministère de la Culture et de la Communication - Drac Ile-de-France au titre de l'aide aux compagnies conventionnées.



Duo corps et voix
inspiré de la célèbre légende
projet de territoire spécialement conçu pour les lieux de patrimoine





PROPOS ARTISTIQUE

Choreographer, Paco Dècina, and countertenor, Sebastien Fournier, wanted to share an artistic adventure and have chosen the extraordinary epic of King Arthur. Let us re evaluate this legend and its values, right here and now and relive its contradictory sentiments of victory, failure, success and liberty. The marriage of dance and song, of body and spirit, is at the heart of Arthur's concerns.

An uncluttered shape where Paco Dècina's pictorial dance movement and Sébastien Fournier's fascinating, yet troubling voice become essential elements composing the performance. Dance, just as a very particular presence, and the song dialogue in concert during a dream-like voyage, to the singular echoes of a crystal and to both old and modern magical sounds, going from the noise of an airplane to the resonance of a Cistercian Abbey.

Arthur is the direction, which guides us. Always changing, it keeps us between Sky and Earth. It is the oil in the lantern nourishing the flame.

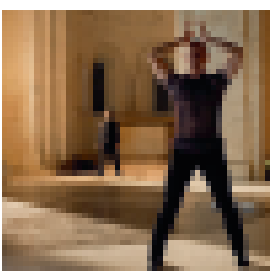
Paco Dècina

This quest of the mythical hero invites us to question our own core, our own doubts. The air is transformed into vibrations, the empty becomes whole, the invisible, real. And through the magic of an encounter and the forces, the future takes root in the present.

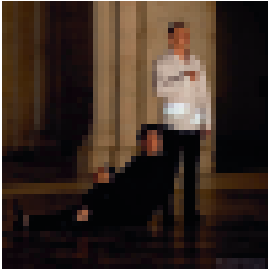
Sébastien Fournier

In Arthur, dance and voice are interlaced in order to create the body of the piece. Its shape is born from the emptiness that each of these disciplines is able to offer to the others. By inspiring one another while searching for a common exhale, their breaths are mixed, allowing us to see what secretly or silently is going on in Arthur's mind, a mortal in search of his breath.

The breath is danced, sung and played, whether Arthur is striding along the space in search of a lost step, or overlapping a Baroque air to prove his surprise, or to being thrown into a gluey density of a contemporary work. He always seems to intimately resemble us. Alive, Arthur embodies the desire for discovery, for change and questioning. In order to feel authentic he is pushed through the wall of memory, which seems to confine him to a comfortable kingdom filled with ghosts, taking him towards the quest of the unknown, scary and full of Life.



Paco Dècina



Why Paco Dècina, why dance? " We are in this world in and through a body!" says Plato. How does one not consider this point of view, which traditional education absolutely does not cover throughout our lives, unless we are lucky enough to meet the right people.

Thanks to discovering the world of dance, it became possible to personify the work of the breath and spirit in a very physical reality, that of the dancer's bodies. It is perhaps the quest of our good King Arthur, who, at the height of his glory, lost touch with his fundamental reality. He is not what he was, why?

Meeting Paco and this extraordinary work on the body highlights the reasons of Camelot's fall. The knight's armor was rusted because it was enmeshed in certitudes, not easily affected. There is a solution but it is far from obvious. Arthur must search for the Grail if he wants to reconnect with his fundamental reality. One land one King! Thus, the knight's long and painful pilgrimage brings them to discover that the spirit cannot live by itself; it constantly needs to be in touch with the reality of the body.

In the same way, for a voice to be touching and convincing, it must take root in a body freed from its armor, and therefore its prejudices, being itself first and in all things. This is our quest.

The artists are mutually inspired, giving more of a voice to their intentions, being more present in their performance, and through studying and rehearsing, they give birth to a new genre, directing the voice and the body..

Sébastien Fournier

Chorégraphie - Paco Dècina

Musical direction and vocals- Sébastien Fournier

Musical Program

Lascia ch'io pianga - Georg Friedrich Haendel

Empio diro tu sei - Georg Friedrich Haendel

Cara sposa - Georg Friedrich Haendel

Cold song - Henry Purcell

O solitude - Henry Purcell

Beata viscera - Perotin

O virgo Splendens - Livre vermeil de Montserrat

Sound creation - Fred Malle

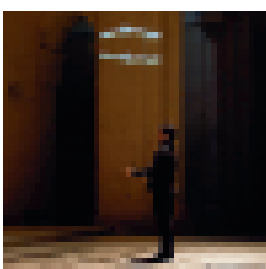
Viola da gamba - Jay Elfenbein

Lights - Laurent Schneegans

Wardrobe - Paco Dècina and Sébastien Fournier

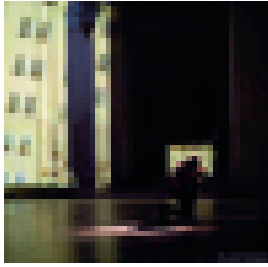
Scenography and Audiovisual - Frédérique Chauveaux

Photos dance mats - Lee Yanor



Production : associations Sprezzatura and Post-Rétroguardia

Co-Production Théâtre Brétigny scène conventionnée du Val d'Orge, CCN de Nantes, avec le soutien de la Communauté de Commune de Bâgé, du Conseil Général de l'Ain et du CND.



Mariage de la Voix et du Corps

Duo incarnant des personnages archétypes d'une aventure passionnante reliant le monde à la spiritualité, la dévotion divine questionnant le sens de la fidélité, de l'engagement, celui du sacrifice, de la foi, du renoncement... questions d'aujourd'hui des valeurs contemporaines qui transforment cette légende en conte résolument moderne.

Fusion du chant baroque et de la danse contemporaine

Dans cette oeuvre, il s'agit d'associer le chant baroque et la danse contemporaine dans un projet à part entière, chaque discipline prenant une place équivalente. C'est dans un défi artistique que d'intégrer ces deux arts comme une entité à part entière dialoguant tour à tour pour faire résonner le propos de la pièce que s'est construit ce projet de collaboration.

Résidence entre Art et Patrimoine

Ce projet s'inscrit dans une logique d'ouverture donnant l'accès à tous à ce spectacle. Pour s'intégrer au mieux au cadre de vie de la population des régions, il prendra place dans les lieux de patrimoine chargés d'histoire véritable écrin à cette pièce avec pour seul décor l'architecture du lieu.

Les contraintes d'un lieu deviendront une richesse pour se fondre au mieux dans vos lieux de vie. De chapelles en théâtres, de lieux publics aux endroits intimes de vos rencontres (salles de spectacles, lieux de patrimoine, musées, jardins, fermes...), plus qu'un spectacle il s'agit d'une aventure humaine pour tous où l'action artistique et la représentation forment un projet global en vous invitant à vivre l'expérience du chant et de la danse avec les artistes en résidence chez vous, le temps d'une création.

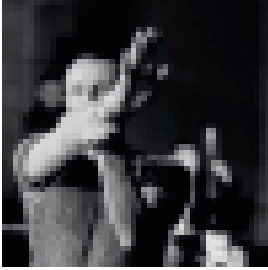
Actions artistiques sur le territoire

On sait combien il est difficile de partager l'art chorégraphique auprès du public et il en est de même pour le chant et la musique ancienne.

C'est justement parce que nous mutualisons nos compétences que nous développons notre éventail de propositions. Nous souhaitons pouvoir intervenir dans les conservatoires écoles de musique et de danse et penser ensemble à une forme de participation dans Arthur. Les professeurs de tous cycles pourront s'inspirer de la légende d'Arthur pour aborder leurs programmes.

Cette oeuvre à multiples registres artistiques permettra au public de l'investir comme il lui plaira car plusieurs portes d'entrée s'offrent à lui : le chant, la danse, la musique, la scénographie et l'histoire. A travers l'histoire d'Arthur, c'est au mythe collectif et à l'imaginaire que nous nous adressons, afin que chacun puisse se promener dans ses propres rêves et sortir des stéréotypes que tout individu peut avoir concernant la danse et le chant malgré lui.

Nous souhaitons être au plus proche des territoires, construire avec vous les projets d'accompagnements que nous pourrions imaginer ensemble.



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 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*.

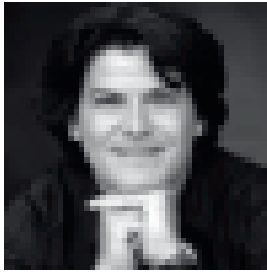
And once again thanks to the support of the AFAA, these three pieces continue to tour Europe and Central America. In September 2005 in Prague, Paco Dècina created a work for 5 Czech and Slovak dancers entitled *Salto nel vuoto*. Since November 2005 and for a period of 3 years, the Company is in residency at the *Théâtre de la Cité internationale* thanks to the support of the *Conseil régional d'Ile-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.

The last three creations were performed at the *Théâtre de la Cité internationale* and at the *Rive Gauche* at *Saint-Etienne-du-Rouvray*, *The Maison de la Culture* in Bourges and the *Théâtre de Chartres*.

In 2010, Paco Dècina began residency at the *Théâtre de Chartres* where he experimented on new space, outside the stage using digital systems. He performed *Sotto Sopra*, a work composed of four mini pieces of dance throughout the various spaces at the *Théâtre de Chartres*, from the basement to the chicken coop !

Non Finito, the latest work from Paco Dècina and inspired by this artistic process was created for the *Biennale du Val de Marne* and the *théâtre de Chartres*, where the company was in residency until 2012. Since September, 2012 the *Théâtre 71 de Malakoff* and Paco Dècina have been working together on a new creation as well as other cultural activities for the entire season. Throughout the year 2013, Paco Dècina studied sacred places, telluric networks, airwaves and shapes, geo-biology and by the impact of natural and architectural organization of a place on the human organism, he initiated an artistic project mixing voice and dance, in heritage venues.

Inspired by the famous legend, *Arthur* is a choreographic and musical piece where baroque music is alongside contemporary dance. In collaboration with Sébastien Fournier, countertenor and the Association *Sprezzatura*, accompanied by Jay Elfenbein on viola de gamba as well as Fred Malle on contemporary music, the creation took place in *Saint-André-de- Bâgé*, a very beautiful church in the region of Ain in France. It will soon play in the Paris region at the *Notre Dame d'Etampes* church, in collaboration with the *Théâtre de Brétigny-sur-Orge*, setting up



Sébastien Fournier sings from the early age of 10 years to the Control (Master's degree) of Primatiale of Lyon. His meeting with Henri Ledroit urges him to develop his countertenor voice. He studied in Lyon, Paris and specialized in Early music in Guildhall School of Music and Drama of London with masters such as Michael Chance, David Pollard, Laura Sarti ...

He sang in the most prestigious ensembles as « Les musiciens du Louvre » (Mr Minkowski), « Les Arts Florissants » (W. Christie) and « Accentus » (L. Equilbey). His musical curiosity leads him to investigate a vast directory (of the Gregorian Plain chant in the contemporary music) in particular, by singing works of D. Falconer, J.F. Frémont, I. Moody, S Pratley ... He participated in the creation and the recording of the " Solemn Vespers " of Rémi Gousseau. He also sang in recordings of more classic works: masses of Mozart, Haydn, Carmina Burana de Carl Orff, madrigals of Monteverdi, oratorios, cantatas and motets of Bach, Händel, Vivaldi, Byrd, Gibbons ...

He participated in numerous festivals as a soloist : Ambronay, Evian, Sylvanes, St Brieuc, Malta, Spitalfields (London), Lasino (Italy) Aix-En-Provence, the musical Strolls of Reims, Saint Michel in Thiérache....

In 1998, he creates the baroque music ensemble " Sprezzatura " the comment of which is the widest possible distribution of artistic innovations in the respect for the baroque tradition. Finally, he recorded the role of Athamas, from the opera " Semele " of G.F. Haendel conducted by D. Stern (Label Arion), and had just taken out to Hybrid Music a solo record of Henry Purcell's " Ayres and Songs " with Sébastien Guillot and Anne Marie Lasla on the occasion of the 350th birthday of the birth of the composer and more recently, Stabat Mater and Salve Regina, Vivaldi / Pergolese label Harmonia Mundi. In 2010, he was selected to represent France at the Shanghai World expo. Ever since, he regularly goes back to China to perform and teach at the Conservatory of music and in the international Yishu-8 Fondation in Beijing. Finally, he prepares an original recording of Airs of castrats for 2014, with combine chinese music and a tour in all Asia. He also created with Paco Decina, a show based on the myth of King Arthur in 2013. Together they achieve a performance combining the art of the body and the voice through music and dancing.

Discographie

2000 : « Ad Vesperas » Remy Gousseau (label Cantabile)

2006 : « Athamas », de l'opéra Semele de G. F. Haendel direction D. Stern (Label Arion),

2009 : « Lovers Roses » de Henry Purcell (label Hybrid Music) avec l'Ensemble Sprezzatura (Sébastien Guillot et Anne Marie Lasla) à l'occasion de son 350ème anniversaire.

2010 : « Stabat Mater de Vivaldi et Salve Regina de Pergolèse » avec le Barok Ensemble (Label Harmonia Mundi)

E2012 : « Airs d'Amours des castrats » avec l'ensemble Sprezzatura

2013 : « Duos baroques » avec l'ensemble Sprezzatura

BIOGRAPHIES DE L'EQUIPE ARTISTIQUE

Jay Elfenbein – musicien

www.elfpagesmusic.com

Le New York Times a décrit les performances de Jay Elfenbein ainsi: "magnifiquement joué" et "avec virtuosité et panache." Jay est venu en France après deux ans comme soliste de violes de gambe et contrebasse avec le Cirque du Soleil à Macau et une carrière de jazz et musique classique, baroque et médiévale de 30 ans à New York, Washington et Boston.

En jazz, Jay a travaillé avec Anthony Braxton, Lou Rawls, Dave Brubeck, Roscoe Mitchell, Joseph Jarman, Jean-Phillipe Viret et Chris Potter, parmi d'autres. Il est créateur de GambaDream, un ensemble de jazz et musique contemporaine improvisée dans lequel il figure comme soliste à la viole de gambe électrique, avec un CD, GambaDream.

Fred Malle – compositeur et régisseur son

<http://musiquepourpacodecina.bandcamp.com>

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 – créateur et régisseur lumière

In 1983 he started as a light engineer stage manager. He worked for the Opera, theater, dance and street performances.

Since he was also a photographer he directed his own studio from 1989 to 1993. After that he was completely devoted to lights and live performances.

Since 1998 he is the moderator for lighting workshops in the hopes of teaching future professionals to this art.

The installments which he creates always show the stellar value of the lights!

Frédérique Chauveaux – créatrice d'images vidéo

www.frederiquechauveaux.com

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.

RESIDENCES

Adaptations du spectacle dans les lieux de patrimoine (si nécessaire).

2 à 4 jours sur place avec 7 personnes.

Besoins techniques

- Autonomie du spectacle : la pièce est conçue pour être diffusée de façon autonome. Cependant, une visite technique sera effectuée pour toute proposition de lieu.
- Pour chaque spectacle, une fiche technique sera transmise.

Actions artistiques lors des résidences

Les artistes proposeront conjointement aux structures d'accueils des actions artistiques dans la mesure où le travail de création s'effectue sur le territoire.

Les répétitions seront ouvertes aux publiques. Rencontres, échanges et partages seront offerts aux associations de danse et de musiques ou toute autre formation.

Tournée à partir de l'été 2013

Coût de la représentation : 6 500 euros HT + déplacements, défraiements, hébergement et transport matériel.

Photos : JJ. Brumachon et Laurent Schneegans

