

INDIGO

Choreography Paco Dècina

Created at the *Théâtre de la Cité internationale*
February, 2007

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Photo : Anne barthélémy

**INDIGO is the deep colour of the night
as it secretly prepares to take on a
purple tinge.**

Paco Dècina

INDIGO - a creation for 6 dancers

Creation at the *Théâtre de la Cité internationale* in Paris from February 1 to 6, 2007 (6 performances)

Choreography	Paco Dècina
Original score	Winter Family
Lights	Laurent Schneegans
Costumes and accessories	Valeria Apicella
Dancers	Valeria Apicella, Noriko Matsuyama, Orin Camus, Paco Dècina, Carlo Locatelli and Takashi Ueno
Music recorded by	Xavier Klaine (music creation, piano, harmoniums), Ruth Rosenthal (texts/voice),
Musicians guest	Sylvain Favre (violin), Fabien Lehalle (électric bass), Olivier Robert (cymbals, drums), Norsola Johnson (cello), Olivier Demeaux (harmonium)
Costumes production	Pascal Vanlef
Sound engineering	Frédéric Malle
Production	Catherine Monaldi
Co-produced	by the Paco Dècina Company, the <i>Théâtre de la Cité internationale</i> , the <i>Bourges Maison de la Culture</i> , the <i>Rive Gauche</i> - a subsidized stage for dance in Saint-Etienne-du-Rouvray, the <i>Trident</i> - National stage of Cherbourg-Octeville, with the assistance of the City of Paris, the <i>Ménagerie de Verre</i> , <i>Micadanses</i> and the <i>CND</i> .



The Paco Dècina Company is subsidized by the Ministère de la Culture et de la Communication – DRAC Ile-de-France in the program « Aide for Subsidized Companies » and Culturesfrance for the foreign tours. The Company is in residence at the Théâtre de la Cité internationale with the assistance of the Conseil Régional d'Ile-de-France and the City of Paris.

Photos : Benjamin Renout Agence Enguérand

The Company's next creation will be a new step in the process of researching that, which questions the intuition and the memory, which supports the danced movement. Accompanied by poetic inspiration and attentive to what the body actually lives, the intuition ties us to the breath of all beings, whether or not there is a shape, whether or not there is a name.

In this unity the dance takes on the body as an echo, which resounds the given moment to the layout of the environment.

The aim while working on a piece is to welcome the expression of this unity taking on a form and give it a space.

For several years I have been asking myself what dance really unveils and brings to light, how it transforms the body mass in movement and how its rhythms and its frequencies reveal something « impalpable ».

In the ondulatory theory which considers light as a chromatic vibration, the octave, which represents the colors of the spectrum, occupies a small surface in the scale of the vibratory phenomenon - the only one visible to the human eye.

Indigo is a frequency, speed, a stage plan, density, space, a sharpened eye, a level of sensitivity, die, a chromatic vibration, a state of the soul which helps the dancing body weight in its metamorphosis through the rhythms of its own frequencies.

Indigo is the deep colour of the night as it secretly prepares to take on a purple tinge.

Paco Dècina



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'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.

Laurent Schneegans, light creation

In 1983, Laurent Schneegans debuts as light engineer and stage manager for theatre, dance and street theatre. Passionate about photography, he ran a studio for several years.

He met Joël Hourbeigt, and soon became his assistant.

He also assisted Philippe Lacombe, Dominique Bruguère, Patrice Trottier, Marie-Christine Soma.

He created the light design for Jean-Louis Martin Barbaz, Guy-Pierre Couleau, Brigitte Jacques Wajman, Suzanna Lastreto, Jean-Pierre Andréani, Jean-Pierre Nortel, Jean-François Matignon, Guillaume Dujardin, Emmanuelle Laborit and Paco Dècina.

He regularly organizes light workshops for amateurs and professionals alike.

Valeria Apicella, dancer

Born in Naples, and from classical and contemporary training (Cunningham, improvisation contact) Valeria Apicella developed her relationship with the body and with dance throughout a long association with the Paco Dècina Company, which has proven to be a major encounter for her professionally. She continues her research by collaborating with several artists who question the body such as the audiovisual director, Laurent Goldring, the graphic designer Michal Batory or Justina Tuha.

Since 1997 she has danced all of Paco Dècina's pieces : *Cinq passages*, *Hua*, *Neti Neti*, *Summa Iru*, *Soffio*, *Intervalle*, *Chevaliers sans armure*. Some, like *Neti Neti*, have become central works for her development as a performer and for her creations.

She has also founded her own company, *3.14*, with film critic Cyril Béghin, and has successively created events for the TNB, *Tiede*, and her own solo, *L'Assise*.

At this point she began to reflect on the relationship between the body, dance and film with works like *Stalker* by film director, Andreï Tarkovski, whose physical and visual atmosphere allowed her to begin a theoretical discussion on dance (publications and conferences).

Winter Family, (Rosenthal/Klaine)

Graduated in piano and chamber music from the Conservatoire National de Région of Nancy (class of Odile Ledieu), Xavier Klaine is a musician and a composer.

He has been working with the Israeli artist Ruth Rosenthal with in the "Winter Family" duet (Sub Rosa Records) since January 2004. Since then, Winter Family has composed the music of Paco Dècina's creations and has performed more particularly in Paris, New-York, Gent, Milano, Jerusalem and Tel-Aviv.

Orin Camus, dancer

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.

Noriko Matsuyama, dancer

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.

Takashi Ueno, dancer

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.

Carlo Locatelli, dancer

Artist, choreographer and teacher.

Parallel to his university studies (Bologne, Letters and Philosophy, Disciplines in Musical and Performance Art) he was professionally trained in contemporary dance in Italy and Japan.

Residing in France since 1992, he has danced for Paco Dècina, Sidonie Rochon and Isabelle Debouloz before venturing to his own creations : « *Corpi* », « *Hommage à la poésie italienne* », « *Une leçon d'anatomie humaine* », « *Reflets* ».

Trained in fascia-therapy, since 2002 he holds workshops in practice/theory functional anatomy at the *CND* in Paris, the courses offering the State diploma, as well as for various participants (children, adults) and teaches contemporary dance regularly at *RIDC*.

About the musicians

Sylvain Favre, a violinist, now studying at the CNSMD of Paris, is one of the "Chkr" trio members (Inlassables Disques).

Fabien Lehalle, a visual arts artist, is the bass player of the "Epsilon" project.

Olivier Robert plays the guitar and the drums for "Women and Children" (Hallso Records, Narnack Records).

Norsola Johnson is the cellist of the Canadian team "Godspeed You Black Emperor !" (Constellation Records).

Olivier Demaux is the keyboard programme planner of "Cheveu" (S-S Records, Szd/Royal Records).

He works in a ritual-like harmony, never giving into the sensational. What makes his dance an event lies in his capacity to live in a world within where trends, speeches, imagery or technology have no domain over our daily existence. Paco Dècina's dance possesses neither frenzy nor self-control, but a quality in the tempo wherein its barely palpable lingering flow enables the subtlety of its course. Watching and listening are an important part of this Napolitano's choreography. Sharpened from silence and blackness, it opens a path to infinity, a kind of enigmatic quest whereby each piece makes its print. Absorbed by the body's secret language, Dècina's research and experimentation have evolved towards a delicate and refined work. Entirely devoted to the mystery of dance and to its invisible worlds that haunt and conceal it, his choreography allows this nameless thing to surge. Dècina's approach to bodies and movement is founded upon this and his pieces appear to us like majestic contemplations sealed in the abstract nature of gesture.

Since 1986 and *Palm Trees on Colva Beach*, a creation for 4 dancers, Paco Dècina has progressively abandoned figures and objects as well as Antique or Byzantine motifs which attracted the gravitating dancing bodies in his first pieces. Illuminated reveries one by one both motionless or in motion (*Ombre in rosso antico*, 1989), a mental landscape (*Mare rubato*, 1996) have slowly been erased during the Company's twenty years of existence. Today, Paco Dècina focuses more on body, space, light, and colour while keeping posture at a distance in today's landscape. He rounded his edges and then *Préface a un ombre portée* (1997), a solo piece written for female dancer, Maria Donata d'Urso, *Infini* solo, created as a tribute to Christian Ferry and *Cinq passages dans l'ombre*, a piece for five dancers, are the benchmark of this mutation of the heart and soul of his work both from the danced movement's point of view as well as his approach to the space on stage. The new millennium also marked a new period for Dècina. With *Neti Neti* (2000), a duet created for newcomers, Valeria Apicella and Paolo Rudelli, the choreographer engages his dance in the continuum of the movement. The title is derived from a dialect from India and signifies "neither this nor that."

In danced terms it's all about getting away from tension and opposition in order to find a space to release. This surpassing of one's self goes through a state of abandonment. And this « non-wanting » gives birth to flowing carnal gestures with a preference towards the roundness and rapture of the gesture itself. It gives this meditative quality to dance, its sense of space and dialogue, of touch, gendered from this very contemplation.

In residency at the *Théâtre de la Cité Internationale* since November 2005, the Paco Dècina Company has recently created a duet performed by Valeria Apicella and Paco Dècina. The choreographer unveils new facets and possibilities of movement in this piece. Trajectories and lines, distance and body to body, carried or erased gestures, past or present bodies, as sustained, deported and intensified by the light's vibration giving dance a new face. *Chevaliers sans armure* moves with the heart's pulse in rhythm to emotions, immersed in the radiations of a powerful red. Yet another way to make contact with this intimate space where the « theatre of feelings » are played, suspending time just long enough to renew with the invisible worlds and the possibilities it shelters.

A work in progress, this new metamorphosis is accomplished through the colour *Indigo*, title of the new creation for six dancers. Rooted from intuition and the perception of the beginnings of danced movement, this poetic sensitivity is accompanied by the study of *light*. Following the study of *breath* (*Soffio* 2003), Paco Dècina pursues his reflection by renewing with the spectral dimension of his work. And, with his fully embedded conviction in the fundamentals of choreographic art says, « dance is not filling up the travelled space but is the movement in the process of becoming. It's the nakedness that lies under the cloth of the coded movement, the life of the moment in a recognizable form that appears. To question the body is to question the world. »

Irène Filiberti

I believe that in order to dance one has to forget one's self, let go off ideas, and make the body available to the danced movement.

The danced movement - dance - is a vital flow perpetually in movement and in transformation.

By this intensive aspect, and by creating new space to spread out in at each instant, the dancer's body can then become the medium by which the shape is formed, and the spectator's eye, the witness enabling the dance to look at itself. So, who then is dancing ?

Is there truly a separation between the dancer, the piece and the spectator ?

By listening to this vital flow, constantly in metamorphosis, the dance itself appears to us. Whether we are sitting and watching or standing on one leg, ready to welcome it.

A fiery alchemy of the memory, a fugitive "space" for the unthinkable, supple, mobile, instantaneous, escaping possessiveness, criterion and concepts, dance allows the buried memory of our body to become visible. By redistributing it in another time space, dance gives it the possibility to come untied. It is as if for those having difficulty finding their place in this world of "the understandable" could now exist in the qualitative flow of the dance's movement.

This individual and collective memory necropolis that forms our body constitutes its depth and opacity. How can they find the flight that is needed in order to flow and give in to the danced movement, if the movement itself flees at its first stumble and disappears like a wild animal at watch ?

Dance. How does it work ? What marks the difference between bodily agitation and the danced movement ? How can one distinguish the mechanical body from the dancing body ? Do they have the same expansion, the same limits ; do they discover the same spaces, the same time span ? You must sharpen your eye in order to perceive the limits of the biological figure from the anatomical synthesis and meet the dancing body. Dance is not filling up the traveled space but is the movement in the process of "becoming".

It's the nakedness that lies under the cloth of the coded movement, the life of the moment in recognizable form that appears. To question the body is to question the world.

Paco Dècina, Introductory text for the danced conference,
which took place at the *Université de La Rochelle*
on November 22, 2000 during the "premières rencontres
internationales « Art, Science et Technologie »".

Today, the choreographer Paco Dècina and his company, *Post-Retroguardia* - Valeria Apicella, Rodolphe Fouillot, Orin Camus, Noriko Matsuyama, Jorge Crudo, Emilie Praud, Takashi Ueno, Carlo Locatelli (dancers), Xavier Klaine (composer), Laurent Schneegans (light creation, technician), Catherine Monaldi (administration) - is associated with the *Théâtre de la Cité internationale*.

The relationship between the Theatre and Paco Dècina has been growing ever since the presentation of *Neti Neti* in February 2001, at the *Presqu'iles 2001*. The revival of *Soffio* in 2004 gave them the opportunity to interact with the public by setting up artistic and stage- technique workshops with the *Lycée La Source* and the *Académie Fratellini* both before and after the productions. They made the decision to continue their collaboration on a long-term basis in February 2005 just following the presentation of the two duets in *Intervalle* with the support of the *Conseil Régional d'Ile-de-France*. Paco Dècina's dance is like a written composition of movement : pure, limpid, readable, concentrating only on what is essential. It is a dance of maturity.

Paco Dècina, choreographer marking the history of dance by his open approach for over twenty years says : "It is time for me to pass on all that I have received along the way. This is why this building this shared space parallel to the creations will become a trampoline for new discoveries. My work as choreographer is more and more in need of a homeland, a place to be anchored to, and a space where dance as well as its uncertainties can settle down. A shared space, a meeting place, a land bearing the fruit of "collective thinking"'.

This concern was in perfect timing with the *Théâtre de la Cité internationale* and its desire to privilege artistic activity. This residency will have two fields of action : creation (one piece per year) and public-artist interaction through the workshops. The *Post-Retroguardia Company* and the *Théâtre de la Cité internationale* have several propositions for the public to discover the "dancing body" : workshops, meetings, conferences, internships, interventions.... inciting the reflection on dance and its accessibility.

The Company's available repertoire

- 2006 - *Chevaliers sans armure*** with Valeria Apicella and Paco Dècina. Music by Xavier Klaine (Winter Family). Lights by Laurent Schneegans.
- 2004 - *Intervalle*** (two duets) with Valeria Apicella, Orin Camus and Noriko Matsuyama, Rodolphe Fouillot. Music by Xavier Klaine and Olivier Renouf. 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.



Photo: Benjamin Renout Agence Enguerand