

Intervalle



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An interval is defined as the distance between one point and another point, between two objects, two frequencies, two periods.

This distance is a free space, unlimited, where nothing is for sure.

The respect shown for this emptiness which is full of possibilities, renders visible the space between rhythms.

This dynamic, changing movement, layered, fleeting, elusive, increasing, decreasing, fluid - linking everything that exists, reveals the space between shapes and the time which shapes them.

In our bodies (where we identify our own shapes, our destinies), we use our joints to move from shape to shape, from rhythm to rhythm.

Are they the essence of these areas of transmutation where we confirm the changes taking place in our bodies?

In these spaces we find truth, neither inside nor outside - the interval is a force field where the conscience is finally free to speak.

Intervalle

Creation 2004

Runing time 66 mn

Choreography

Paco Dècina

First duo

Dancers

Valeria Apicella

Orin Camus

Original music and piano

Xavier Klaine

Second duo

Dancers

Noriko Matsuyama

Rodophe Fouillot

Music and sound score

Olivier Renouf

Lighting

Laurent Schneegans

Costume

Paco Dècina

Production

Karine Fernandez

Coproduction

CCN de Nantes / Brumachon-Lamarche

Le Trident, Scène nationale de Cherbourg-Octeville

CCF de Brazzaville (Congo)

Company Post-Retroguardia

Creative Residencies : Centre Culturel Français de Brazzaville, the Congo (September/October 2003), Centre Chorégraphique National de Nantes (December 2003), Le Mas de la Danse, Fontvieille (April 2004), le Forum de Falaise (May 2004). This project is also supported by the CND which has offered studio space. The Compagnie Post-Rétroguardia / Paco Dècina receives support from the Ministère de la Culture / DRAC Ile-de-France as part of its program of grants to subsidised companies, and the assistance of the AFAA "French Association for Artistic Action" and the French Ministry of Foreign Affairs for tour abroad.

With his new work *Intervalle*, Paco Dècina dances and speaks about love

Fulfillment. They dance in the air, lying down, barely touching, wrapped in each other's arms, at arm's length, with body and soul and in an absolute state of grace. "They" are Valeria Apicella and Orin Camus, musically accompanied by the pianist and composer Xavier Klaine. Then, to a score by Olivier Renouf, Noriko Matsuyama and Rodolphe Fouillot take the space. In these two duets, collectively called *Intervalle*, the choreographer Paco Dècina, a past master of the filtering and changing of time, whose *Soffio* so enchanted us last season - here introduces us to slightly more than an hour of pure happiness. We watch two couples, two beings who are drawn together, alternately approaching and rejecting each other, finally joining together in peace. With extraordinary sensuality, fluidity, subtlety and a phenomenal level of sensitivity in performance rippling between them, these four performers move with unparalleled grace. They are lit by Laurent Schneegans and they dance and dance and it is what we love to see.

La République du Centre, Jean-Dominique Burtin, January 27, 2005

The right distance

Intervalle by Paco Dècina is a work in which two couples interact and intertwine in a non-anecdotal, plotless form, which allows one to formulate his or her own interpretations of the couples' actions, regardless of whether this is the choreographer's intent. It is useful to know how the piece was created, to know that Dècina continues working in the deliberately plotless mode begun in *Neti-Neti* (2000). A piano is set upstage, there is no set. This is pure dance, with a barely perceptible virtuosity involving focus and rhythmic precision, following a remarkable progression from extreme slowness to faster speeds. We are aware of the entanglements, of the assumptions made by each partner. In the first duet the man literally penetrates the intimate spaces of the woman, filling in the spaces made by her shapes, to a powerfully controlled piano piece performed and composed by Xavier Klaine. *Distance which unites* - Then the man lies down, another assumes the same shape; the pianist exits the stage, a new female dancer enters and the first male dancer exits. This transition eliminates any sense of opposition between the two couples, though they remain inextricably linked like the two sides of a book, created as one movement of spirit. Their very distance unites the duets while the strange score forces one to listen carefully. One is intensely aware of the space between the bodies and the tension therein. One sees the importance of being at exactly the right 'interval' to cross into the space of the Other. And, as Merce Cunningham once said, "whenever two people are on a stage there is immediately a story being told, so it is unnecessary to add anything else." The story of this particular *Intervalle* seems to be that of all couples who are searching for the right distance between fusion and autonomy.

Le Journal des Spectacles, Philippe Verrière, December 22, 2004

We watch as the space between two bodies vibrates, flexes, twists, tenses. The choreographer Paco Dècina, who also known for his choreography of the immobility of certain bodies in space, presents a sober yet sensual work which avoids showy virtuosity. Contemplating a piece by Paco Dècina induces a sort of spiritual reverie - this is dance which feels good, from which one emerges refreshed, in fact you won't find anything better anywhere. *Intervalle* consists of two duets, one to an original piano piece by Xavier Klaine, the other to an electronic score by Olivier Renouf.

Télérama, Rosita Boisseau, february 8, 2005

Intervalle, interlaced duets paying tribute to the idea of slowness

Paco Dècina is known as a creator of minutely fashioned exquisite dances. Even at top speed, his movements leave visible 'jet trails' in the air. Clearly it is the right time for him to explore the idea of the space *between* bodies, while continuing his work on slow motion movement, this time through the performances of Valeria Apicella and Orin Camus, and Noriko Matsuyama and Rodolphe Fouillot. These four dancers constitute two duets whose entanglements become part of the choreographic source material, in successive phases of symbiosis to an original piano score by Xavier Klaine. *Intervalle* is incredibly precise, allowing neither a misstep nor a false note. The audience sees an intense through line of dancing linking all four dancers.

La Terrasse, Emérentienne Dubourg, December, 2004

A celebration of moving slowly

Paco Dècina's new work is called *Intervalle*. Here two duos interlock and interchange, embodying two views of one concept - moving slowly. One man, one woman, two duets. Are they meant to be seen as "duo one" and "duo two"? Paco Dècina explains "*The raw material for me is something unformed which I approach using my intuition, my understanding of it. The idea of slowness came to me on its own, it demands complete honesty with the self as well as its opposite, rapidity. Dance is for me a way to know myself and others.*" The piano score, written and performed by Xavier Klaine, lays down the notion of suspended space, changing moment to moment with the extreme slowness of the movement. Each gesture is executed, stretched out, focused, spare. The spectator realises he is not seeing *Intervalle* from the front or from another angle, he discovers that he is inside a choreographic time warp conveying him from place to place, with neither beginning nor end. He begins seeing the dance as the folds of a fabric of shapes consisting of micromutations and tiny impulses, infinitely small but infinitely necessary. The angular curving shapes Paco Dècina gives to each performer, male and female, evoke the possibilities of these bodies imbued with their relationships to others, in a continuous movement of feints and territorial claims. The watchers and the watched drift into a decompartmentalised space asking them to close their eyes in order to "see" better, to go beyond merely visible shapes. This work is close to us yet so far away -

Presse Océan - Cécile Favier - July 3, 2004

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.

Technical Requirements

Set : Black dance floor. Opening 14 meters, depth 11 meters.
Yamaha miniature grand piano or similar on the forestage stage right (if it is possible out of the dance space)
Fly curtain with black back without folds if possible.

Light : *Light board with cues 66 2kw circuits*

34 1 kw P.C. (106, 201, 206, #100)
13 2 kw P.C. (197, 108)
1 1 kw profiles 15/41 Juliat 614 type or similar
12 2 kw profiles Juliat 713 SX type (#119)
28 P.A.R. 64 CP 61 (12 in 108) (NSP)
3 P.A.R. 64 CP 62 (108) (MFL)

Sound : It is better if the sound mixing table is in the audience space (directly in line with the stage)

Mixing table

6 independent outputs (Mix and sub-group), that you can assign to any band (any input).
Band equalizer with at least 2 semi-parametric

Peripherals

2 CD or MD desk, with auto-cue (single track play) that works (or auto-pause)
3 graphic equalizers (2x31 bands)
1 delay in line on the front
1 mike stand and 3 mike lines on the stage

Diffusion system

1 front of the house with sub bass, appropriated to the sound level of the audience space.
2 wedges on the floor for the pianist (put on the side)
2 loud-speakers on the floor upstage about 2x500 W
If it is a big audience space and/or with balcony, allow delayed extra loud-speakers and 2 loud-speakers hung on the last fly bar upstage, about 2x500 w
It is better if the whole diffusion system has the same brand.

Setting :

First day

08h-12h (light and curtains setting) 2 stage hands, 2 electricians, 1 light manager, 1 sound engineer
14h-18h (light focus) 2 stage hands, 2 electricians, 1 light manager
Piano delivery
17h-21h 1 sound engineer
18h-21h (dancers rehearsal on the stage)

Second day

08h-12h (light focus and light cues recording) 1 stage hands, 2 electricians, 1 light manager, 1 dresser
12h-14h sound adjustment and piano tuning from 2h p.m. to 3h p.m.
15h-18h (final rehearsal) 1 stage hand, 1 light manager, 1 dresser, 1 sound engineer
Show (playing time 1h06) 1 light manager, 1 sound manager

Dressing rooms : Catering since the day before the performance. Water
Heated dressing rooms with showers and toilets for 5 persons - Towels

Taking down : None