

CREATION

VOLVER

ARTISTIC CONCEPTION

JEAN-CLAUDE GALLOTTA
OLIVIA RUIZ

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production **Groupe Émile Dubois / Cie Jean-Claude Gallotta**

co-production **Théâtre National de Chaillot / Biennale de la danse de Lyon 2016 / Centre chorégraphique national de Grenoble /**

MA scène nationale – Pays de Montbéliard.

with the backing of **Asterios Spectacles, MC2: Grenoble, the Centre National de la Danse, the MAGASIN Centre National d'Art Contemporain, Manush and Bloch**

VOLVER

artistic conception **Jean-Claude Gallotta, Olivia Ruiz**

choreography **Jean-Claude Gallotta**
assisted by **Mathilde Altaraz**

text by **Olivia Ruiz and Claude-Henri Buffard**

dramaturgy **Claude-Henri Buffard**

with
Olivia Ruiz (song and dance)

dancers
Agnès Canova, Paul Gouëlo, Ibrahim Guetissi, Georgia Ives, Fuxi Li, Lilou Niang, Gaetano Vaccaro, Thierry Verger, Béatrice Warrand

musicians
Vincent David, Mathieu Denis, David Hadjadj, Frédéric Jean, Frank Marty

lighting design
Manuel Bernard

costume design **Stéphanie Vaillant and Aïala**, assisted by **Anne Jonathan**

video
Maxime Dos

PREVIEW PERFORMANCE AT MC2: Grenoble, September 17, 2016

Biennale de la danse de Lyon

from Wednesday September 21 to Saturday September 24, 2016, 4 shows

Théâtre national de Chaillot

from October 6 to 21, 2016 (no shows on 10, 16, 17), 13 shows

VOLVER

Since their first work together on *El amor brujo* (*Bewitched Love* - composed by Manuel de Falla), written with the orchestra conductor Marc Minkowski and the stage director Jacques Osinski, Olivia Ruiz and Jean-Claude Gallotta have been keen to renew the experience and collaborate on a new project where they can explore their respective artistic universes...

... Jean-Claude invited Olivia to collaborate on a musical show based on her songs and on the themes of the foreigner and immigration. In late 2014 Olivia Ruiz and the playwright Claude-Henri Buffard began to work together on a scenario based on an idea of the choreographer.

In what might appear to be a classical story of forbidden love, various themes began to emerge: the difficulty of belonging to two countries, the richness that comes from belonging to two cultures, the pain and suffering that can also sometimes emerge. Born into an immigrant family, Olivia Ruiz wanted her character to project a strong image, to tell a powerful story, to express regrets, to embody the wounds and suffering of her own parents and grandparents.

The young person that Olivia portrays has to find the strength to emigrate from her native land in the South and embrace the big city. She will have to face another world, and new forms of violence. She will struggle against her fears, and she will open herself to desire, as well as to unreasonable demands.

Will she emerge from this turmoil changed in some way?



© Jean-Louis Fernandez

PROJECT NOTE

JEAN-CLAUDE GALLOTTA

With *Volver* I am keen to pursue my experimental work with dance and different musical styles. The starting point was meeting Olivia Ruiz.

It was our collaboration together on the show *El amor brujo* by Manuel de Falla in 2013. Olivia sang the lead role Candelas, but my secret hope was that she would agree to dance as well. She not only accepted but insisted on rehearsing with the dancers, sweating blood and perspiration day after day in the studio, until she became very much part of the dance company. I found her to be strong-willed and compelling.

I also went to one of her concerts which convinced me that, more than a singer, she is a consummate artist : the author of her own lyrics, a showwoman able to move between musical genres from variety to rock.

I had one previous experience of this kind of project (*L'Homme à la tête de chou – The Cabbage Head Man – with Serge Gainsbourg's songs, sung by Alain Bashung*). So one evening, over dinner, I described a new project and sketched it out with some drawings on the table cloth. The idea was to tell her life story in a musical show : a girl from the South struggles with her dual allegiance to her native countries and native cultures, with her conflicting desires for both, and with her regrets sometimes. I began to realize that « native country » cannot be expressed in the plural.

We have called the show a « musical ». There is no doubt, it is that, with musicians on stage, with dancers. But we also want it to be our very own artistic expression of performing and being on stage : a seamless collaboration, and a spectacular medley of music and dance which co-exist in harmony and create an upbeat atmosphere. For ourselves and for the audience, it is a happening on stage.

Our deepest desire is to address the audience and say, in the words sung by Olivia: «Quiero volar, contigo ».

INTERVIEW

OLIVIA RUIZ

What motivated you to take on this project?

Certainly our work together on *L'Amour sorcier* was a factor. I gave Jean-Claude copies of my four albums while working on *L'Amour sorcier*. He listened to them and told me that he would like to choreograph thirteen of my songs. He suggested that we develop a story and that we collaborate on a musical show together. I found the experience of dancing to his choreography in *L'Amour sorcier* very rewarding and eagerly accepted his new proposal.

How did you approach the project?

With a lot of sweat ! It's not easy at all. And now I understand why there are so few musical shows produced in France. It's very demanding to sing and dance at the same time. You have to commit your brain to singing and dancing, and then synchronize the two together. It's challenging, but I enjoyed it tremendously. In all of my concerts and shows I have dance routines. But for *Volver* I have to sing and dance one hour and twenty minutes non-stop, because I am both the narrator and the lead character as well.

How did the collaboration with Jean-Claude Gallotta go?

He tossed around a few ideas with his playwright, Claude-Henri Buffard, about a young girl who falls in love with someone she shouldn't have. I used the storyline – with the love story as a mere backdrop – to move the main theme towards the topic of immigration. This seems to me to be the critical issue today. Obviously it affects me very personally. I am very familiar with the theme because I was born into a family of immigrants. There's the constant quest for legitimacy, and the heartbreak that comes with being uprooted from your native culture. The story we tell in *Volver* is basically that of my grandfather and my two grandmothers. I wrote the initial texts which we then polished with Claude-Henri and Jean-Claude. Jean-Claude and I also discussed every artistic choice, then briefed the professionals: the lighting designers, the costume designers. Anyone can produce a good idea, but true talent is making the idea a reality. That's why it is so important to choose the right technical people, so that dreams can come to life. I learned so much alongside Jean-Claude Gallotta. He's a remarkable person. Studying dance with him is like studying musical arrangement with Leonard Bernstein.

What is your background in dance?





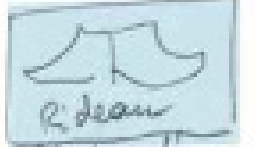
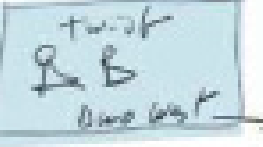


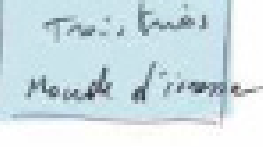

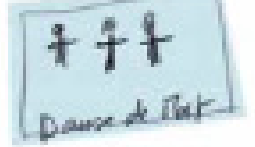


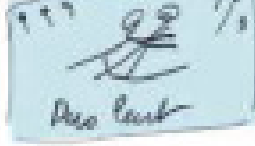


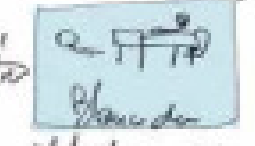

Like so many so-called hyperactive children, my parents signed me up for dance classes when I was five years old. I danced contemporary and modern-jazz until the age of 15. The crazy coincidence with the whole thing is that when I finished my last concert tour, I said to my producer that I really wanted to get back to working more with my body and strengthening my relationship with dance.

I should add that I'm a great admirer of choreography and an avid spectator of dance. I have always worked with my body because it is very much an essential ingredient in song as well as dance. I see our musical like a London show or a Broadway show. By that I mean we have a good writer and all the talents and qualities of every artist on stage and off, including the musicians, all this is critical to the show's success. By the way I always look at my own concerts as musical shows.

Interview by Gallia Valette – Pilenko
(La Biennale de la danse)



EN RÉPÉTITION

 <p>Début dans le noir sauter vers parties d'oblique</p>	 <p>Vient enrouler</p>	 <p>Basse et angle</p>
 <p>Volant de feu et si par le regard</p>	 <p>R. deau J'arrive pas à enrouler</p>	 <p>Tour de B dans les T → stabilité</p>
 <p>De toi à venir coup de fouet</p>	 <p>Volant de lui ou elle</p>	 <p>Tour, tour Moude d'ironie</p>
 <p>L'essai de la retour avec angle</p>	 <p>Dance de chat</p>	 <p>L'essai de la il descend</p>
 <p>Triomphe châtaî</p>	 <p>Des lant</p>	 <p>Se déplace en arrière</p>
 <p>Elle doit retourner de l'arrière et R si on</p>	 <p>Blanc de Plafond craie sur la 2 page</p>	 <p>Le tour de feu Petit virage</p>

Dessins pour ma prochaine chorégraphie en septembre 2016 avec
Olivia Ruiz ses musiciens et les danseurs du groupe Suite Babou

JL Galloty

THE SONGS IN THE SHOW

The various songs sung by Olivia Ruiz are from her various albums.
They include:

LES VIEUX AMOUREUX

(The Song of Old Lovers)

PARIS

L.A MELANCHOLY

DE TOI À MOI 1

(From You to Me 1)

QUIJOTE

(Quixote)

LE CALME ET LA TEMPETE

(The Calm and the Storm)

SPIT THE DEVIL

DE TOI à MOI 2

(From You to Me 2)

GOUTEZ-MOI

(Taste Me)

LA FEMME CHOCOLAT

(Chocolate Women)

VOLVER

J'TRAINE DES PIEDS

(Dragging My Feet)

LE TANGO DU QUI

(The Who Tango)

SOME QUOTES FROM THE SONGS

« Je ne sais pas, par où commencer,
Dois-je suivre la lune, ou ma bonne étoile ?
Attendre que la vie finisse par passer,
Ou provoquer le destin fatal »

(I don't know – where should I begin
Should I follow the moon, or my lucky star ?
Wait until life is over
Or provoke my own fate)
Quote from *Paris* (Lyrics: Chet, music: David Hadjadj
and Jérôme Rebotier)

« Vous m'avez mangé un bout
Et puis vous m'avez recrachée
Je sais je suis pimentée
C'est l'Espagne, ça vous fait les pieds
Allez, goûtez-moi
Ne me dégoûtez pas de moi (...) »

(You took a bite of me
Then you spit me out
I know I'm spicy and hot
That's Spain – that'll teach you
Go ahead, taste me
Don't make me disgusted with myself)
Quote from *Goutez-moi* (Lyrics and music: Mathias
Malzieu)

« Pour les puissantes querelles qui nous brûlèrent
les ailes
Nos tendresses officielles et nos fuites instinctives
Pour ces instants mortels de vrai bonheur bordel !
A contempler le ciel claquant d'étoiles furtives
Pour ce grand firmament patiemment dessiné
Et pour ce ciel vivant où nous nous sommes
planqués
Pour les nombreux tourments si souvent
contournés
Et pour tous les suivants où tu vas me manquer
Je te quitte »

(Because of the almighty quarrels that singed our
wings
Our public tenderness and our instinctive flights
Because of these mortal moments of true happiness,
good God !
Gazing at the sky full of fleeting stars
Because of this vast firmament patiently designed
And because of the countless torments so often
overcome
And because of those yet to come that I will regret
I am leaving you now)
Quote from *De toi à moi 2* (Lyrics: Nery, music : Olivier
Daviaud)

« Le calme ou la tempête
Deux chemins, dans lequel plonger ?
Prends-moi folle tempête
Je m'abandonne à tes mouvements
Inonde-moi de vie d'ivresse
Je suis moi-même trop peu souvent (...)»

(The calm or the storm
Two different paths to choose from. But
which ?
Take me demented storm
I give way to your flurries
Bathe me with life's intoxication
I am not myself enough)
Quote from *Le Calme et la tempête* (Lyrics and
music : Olivia Ruiz)

JEAN-CLAUDE GALLOTTA



© Laurent Philippe

Jean-Claude Gallotta
books

1990

→ **MÉMOIRES D'UN DICTAPHONE**, carnets
(Memoires of a Dictaphone. Notebooks)
Jean-Claude Gallotta, éditions Plon

1993

→ **LES YEUX QUI DANSENT**
(Dancing eyes)
Conversations with Bernard Raffalli, éditions Actes
sud

1998

→ **PIERRE CHATEL**
Monologue pour l'Adieu au siècle
(Monologue. Adieu to a century)
Éditions Paroles d'Aube

2005

→ **SOUVENIRS OBLIQUES D'UN CHORÉGRAPHE**
(Oblique Souvenirs of a Choreograph)
Claude-Henri Buffard and Jean-Claude Gallotta
Photography by Guy Delahaye
Éditions Actes sud

2014

→ **L'ENFANCE DE MAMMAME**
(Mammame's Youth)
Text by Jean-Claude Gallotta
and Claude-Henri Buffard
Illustrations by Olivier Supiot
Éditions P'tit Glénat

After spending time in the late 1970s in New York where he discovered the universe of post-modern dance (Merce Cunningham, Yvonne Rainer, Lucinda Childs, Trisha Brown, Steve Paxton, Stuart Sherman...), Jean-Claude Gallotta returned to Grenoble and – with Mathilde Altaraz – founded the Groupe Émile Dubois which became in 1984 a national center of choreography (Centre chorégraphique national). From the outset the dance company was based in Grenoble's Maison de la culture, which he directed from 1986 to 1989. Jean-Claude Gallotta has created over 60 choreographies and presented them on every continent. Among his creations : *Ulysse*, *Mammame*, *Docteur Labus*, *Presque Don Quichotte*, *Les Larmes de Marco Polo*, *99 duos*, *Trois générations*, *Cher Ulysse*... He also choreographed several shows for the Ballet of the Opéra de Lyon and for the Ballet of the Opéra de Paris. At the invitation of the stage director, Tadashi Suzuki in Shizuoka (Japan), he founded a Japanese dance company and worked with it between 1997 and 2000. In 2009 he choreographed *L'Homme à tête de chou – Cabbage Head Man* (based on the Serge Gainsbourg album in a version by Alain Bashung) ; in 2011 he created *Daphnis é Chloé* (Théâtre de la Ville) and *Le Sacre du printemps – The Rite of Spring* (Théâtre de Chaillot). In late 2012, he presented *Racheter la mort des gestes – Chroniques chorégraphiques 1 (Atoning for Death by Movements – Choreographic Chronicles 1)* at Théâtre de la Ville, then in Grenoble at the MC2. In early 2013, he reprised *Yvan Vaffan* (a show created in 1984) which enabled him to work on his repertory, thus advocating a certain "continuité de l'art", sharing with the public a common history, that of a shared artistic past and future. In October 2013, he co-authored the show *l'Histoire du soldat* by Stravinsky and *L'Amour sorcier* by Manuel de Falla with the orchestra conductor Marc Minkowski and the stage director, Jacques Osinski. He opened the 2014-15 season with *Le Sacre et ses révolutions* at the Philharmonie de Paris, and in June 2015, he created *L'Étranger* based on Albert Camus - *The Stranger*, performed at MC2: Grenoble. He opened the 2015-16 season with *My Rock* at the MC2 and at the Théâtre du Rond-Point in Paris. On December 31, 2015, Jean-Claude Gallotta stepped down as director of the Centre Chorégraphique national - Grenoble.

Today, with his dance company fully reconstituted under its original name - Groupe Émile Dubois – he continues on his artistic way.

In association with the Théâtre du Rond Point (Paris) and MC2 : Grenoble, where his company is now based, he is creating new forms of work to explore the choreographic universe. In 2016, the Groupe Émile Dubois will go on tour with three shows : *My Rock*, *l'Étranger*, *l'Enfance de Mammame*.

OLIVIA RUIZ



© JB Mondino

Olivia Ruiz is a French singer and actress with Spanish roots. Her father was a musician and quite naturally she had strong urges already in early adolescence to perform on stage. At the age of 12 she became a member of the *Medievales* company in Carcassonne under the administration of Michel Granvale and Yvan Chiffre. In high school she joined the Drama section and then went on to study cinema and the performing arts at university. Alongside these activities she continued to sing in different styles, joining a choir, then a rock band, forming a duo with Frank Marty, her music partner since 1997 and specialist of rare musical instruments. Finally, she teamed up with her father to present a homage to their musical roots. She released her first album – *J'aime pas l'amour* (I don't like love) in 2003. With her second album, *La femme chocolat* (Chocolate Woman), released in 2005, she met with critical acclaim and wide-spread success. With the songs *La femme chocolat* and *j'traîne des pieds* (Dragging my feet) her album sold over 1.3 million copies.

In 2009 she released her third album, *Miss Météores*, writing the lyrics and composing the music with Mathias Malzieu. Her fourth album, *Le calme et la tempête*, was released in 2012.

A successful author, composer, and singer, Olivia Ruiz has won 4 « victoires de la musique » awarded for outstanding achievement in the French music industry : in 2007 for Best Concert, and in 2007 and 2010 for Best Female Artist. Olivia still enjoys taking artistic risks. In 2014 she was the voice of Miss Acacia in *Jack et La mécanique du cœur* (Jack and the Mechanics of the Heart) by Mathias Malzieu. She also played Candelas (the gypsy in *El Amor Brujo*, a pantomime ballet by Manuel de Falla) at l'Opera Comique in Paris. Olivia's performance, associating contemporary dance, song, and acting, directed by the choreographer Jean-Claude Gallotta and the orchestra conductor Marc Minkovski, met with critical acclaim. Olivia is currently finishing her fifth album in the recording studio.

TOURING SCHEDULE 2016-2017

// September 17, 2016
(preview performance)

MC2: Grenoble

// September 21 to 24, 2016
Biennale de la danse de Lyon

// October 6 to 21, 2016
Théâtre national de Chaillot

// March 3 and 4, 2017

MC2: Grenoble

// March 14, 2017

Théâtre Equilibre, Fribourg (Switzerland)

// March 18, 2017

Théâtre de l'Olivier, Istres

// March 19, 2017

Palais des Festivals, Cannes

// March 24, 2017

MA - scène nationale, Montbéliard

// March 28, 2017

Le Volcan, Le Havre

// April 19, 2017

Théâtre, Herblay

// April 26, 2017

Théâtre, Garges-les-Gonesse

// April 28, 2017

Salle Zinga Zanga, Béziers

With the backing of **BLOCH**

Find the latest news about the dance company on the website

www.gallotta-danse.com

The Groupe Émile Dubois / Compagnie Jean-Claude Gallotta is backed by the Ministry of Culture and Communication (Ministère de la culture et de la communication-DGCA) as well as the DRAC Auvergne - Rhône-Alpes, the Région Auvergne - Rhône-Alpes, and the Département de l'Isère and the town of Grenoble, Available on tour March and April 2018
