

# TRANSMISSION

OF  
CHOREOGRAPHIC  
WORKS  
FOR  
OPERA BALLETS

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# PROJECT

From the very beginning of my work, at a time I was engaging in the movement known as the Nouvelle danse française, I was thinking long and hard about ballet. In fact, my first major choreography was a ballet, Ulysse, created in 1981. In the decades that followed it became for me a landmark piece and remains so to the present day. In fact, it has been included in this season's calendar of performances.

My involvement with ballet has been a constant feature of my career, from the Paris Opera in 1995 and 1999 to numerous other venues, including the operas of the Rhine and Lorraine, the Ballet Contemporaneo of the Teatro San Martín (Buenos Aires), and the Strut Dance in Perth, Australia (2013).

The depth and breadth that these transmissions have provided my choreographies encourages me to continue adapting my repertoire to ballet troupes, to maintain the invaluable dialogue between my work and the performers of major companies.

In this dossier I propose several of my pieces for transmission, as well as shorter pieces for collaborative programs: duets, trios, group pieces, including variations that can be performed with a corps de ballet.

Jean-Claude Gallotta

# BALLET

## Ballet Ulysse (10 to 40 dancers)

Original Creation (1981) for 10 dancers

Running time : 75 minutes



« *Ulysse*, a homage to Homer and the Irish writer James Joyce, is a « *ballet blanc* » in every sense of the word. The performers are lifted by whirlwinds of gestures, catapulting themselves into the performance space, as if to devour the entire world and more.

Gallotta's choreography is accomplished, a nexus of diagonals that cross and uncross in lively counterpoints, reminiscent of mood swings."

Rosita Boisseau Ina.fr, 2016

VIDEO RECORDING

<https://youtu.be/gxxmagVd7qo>

# BALLET

## Docteur Labus (4 duos)

Original Creation (1988) for 4 female dancers + 4 male dancers + 1 rôle  
Running time : 75 minutes



«A powerful, moving, singular work.

With Docteur Labus, we witness in turn four couples and four love stories. Let me put it plainly and simply: an enchantment... We are moved, amused and captivated throughout. And when the eight dancers return to take their bows, «the enduring exhaustion of fleeting passions» on their faces, the applause is thunderous and deserved. A triumph.

### VIDEO RECORDING

<https://www.numeridanse.tv/videotheque-danse/docteur-labus>

### \* SHORT VERSION

An option is to present just one of the four duets - 1 female dancer and 1 male dancer  
Running time : 20 minutes

# BALLET

## Trois Générations (24 dancers - Children, adults, seniors)

Original creation (2004) : 24 dancers (Children, Adults, Seniors)

Running time : 84 minutes



I have long dreamed, yearned even, to stage in the same choreography three different generations of performers - children, grown-ups, and elders.

I am curious to discover how attentive observation captures and affects the repeated dance movements produced by bodies of varying ages. When and where do the different ages of dancers transform and deform the same gesture? How old is the dance itself? Where do we stand in respect of the time-honored problem: at what age should we dance, at what age should we quit?

Thus, *three generations*, perhaps with the intention of making our other life dance; above all with the purpose of feeling ever closer to the love we feel, the love of being together.

J.-C.G. - 2002

VIDEO RECORDING

<https://www.numeridanse.tv/videotheque-danse/trois-generations>

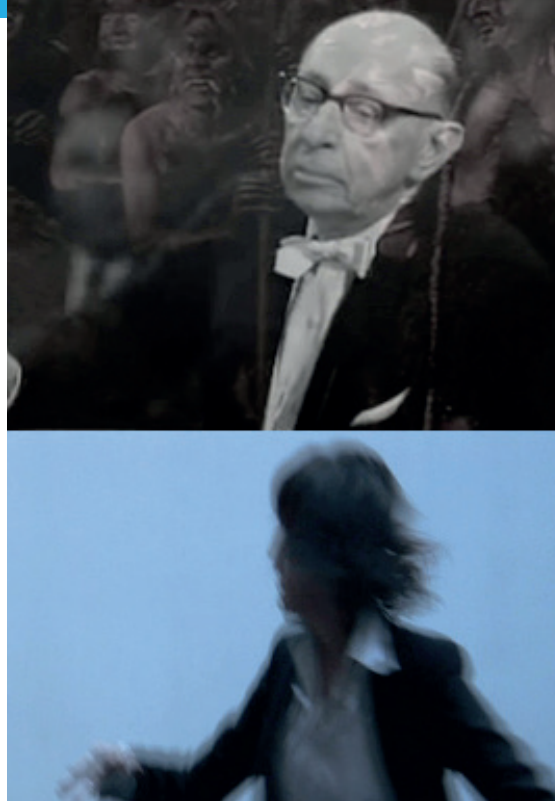
# BALLET

## Le Sacre du printemps printemps (The Rite of Spring) (for 12 to 20 dancers)

Original Creation (2011) : 12 dancers  
Running time : 33 minutes

## Le Sacre du printemps (The Rite of Spring with a prelude entitled I-Tumulte, II-Pour Igor) (for 12 to 20 dancers)

C Original Creation (2011) : 12 dancers  
Running Time: 54 minutes



« Gallotta shakes up Le Sacre. He presents a sharp, spirited version of Stravinsky's classic piece. »  
M.-C. Vernay - Libération

«Yet another retelling of a classic? Much more: a gritty fairy tale that rushes headlong into the future. » Rosita Boisseau - Le Monde

«A magnificent ballet troupe displaying extraordinary energy and vitality, together with remarkable execution.» Raphaël de Gubernatis - Nouvelobs.com

### VIDEO RECORDING

*Le Sacre du printemps* (The Rite of Spring)

Running time : 33 minutes

<https://www.numeridanse.tv/videotheque-danse/le-sacre-du-printemps>

*Le Sacre du printemps* (The Rite of Spring with a prelude entitled I-Tumulte, II-Pour Igor)

Running time : 54 minutes

<https://www.numeridanse.tv/videotheque-danse/le-sacre-du-printemps-precede-de-i-tumulte-ii-pour-igor>

# BALLET

## Yvan Vaffan (from 12 to 20 dancers)

Original Creation (1984) : 12 dancers

Running time: 97 minutes



Yvan Vaffan is a work described at the time as tribal, truculent, theatrical. I am eagerly anticipating reinterpreting it, because I believe that dance is constantly summoned to rethink itself, to tirelessly resurrect and be reborn.

J.-C.G. - 2012

VIDEO RECORDING

<https://www.numeridanse.tv/videotheque-danse/yvan-vaffan>

# BALLET

## Daphnis é Chloé (1 female dancer and 2 male dancers)

Original Creation (1982) : 3 dancers - 1 female dancer and 2 male dancers

Running time: 55 minutes



Created in 1982 for the Avignon Festival with the dancers Mathilde Altaraz, Jean-Claude Gallotta and Pascal Gravat, music written and performed on stage by Henry Torgue, this particular choreography moved audiences with its ability to combine intellect, primal instinct, humor and pure sensual joy.

The performance was enthusiastically celebrated by the press at the time. Libération wrote: «A real gem»; Le Nouvel Observateur said : « One of the most beautiful things I ever seen »; Le Monde noted «The very essence of love».

VIDEO RECORDING

<https://youtu.be/9Yjlip1imFo>



# BIOGRAPHY

## JEAN-CLAUDE GALLOTTA

After a stay in New York at the end of the 1970s, where he met Merce Cunningham and discovered the world of post-modern dance (Yvonne Rainer, Lucinda Childs, Trisha Brown, etc.), Jean-Claude Gallotta founded the Groupe Émile Dubois in Grenoble in 1979 - with Mathilde Altaraz. In 1984 it became one of the first national choreographic centres, part of the Maison de la Culture in Grenoble, which he also directed from 1986 to 1988.

*Ulysse* (1981) brought him international recognition, as far afield as Shizuoka, where he directed a Japanese company from 1997 to 1999. Subsequent productions include *Daphnis é Chloé* (1982), *Hommage à Yves P.* (1983), *Mammame* (1985), *Docteur Labus* (1988), *Presque Don Quichotte* (1999), *Nosferatu* (at the Paris Opera, 2001). Keen to open the doors wide to contemporary dance, he has created a series of works about and with 'les Gens', including *Trois Générations* (2004), and *Racheter la mort des gestes* (Théâtre de la Ville, 2012), in which he mixes professional dancers with people of all ages, builds and backgrounds.

Over the years, his repertoire of over eighty choreographies has been enriched by the intersection of dance with other arts: film (he has directed two feature-length films himself), video, literature and classical music. In 2015, his *Sacre et ses révolutions* was presented at the Philharmonie de Paris; in 2016, he created *Volver* with singer Olivia Ruiz at the Biennale de la danse de Lyon; that same year, his Groupe Émile Dubois became an independent company once again. He is also working on rock figures with the triptych *My Rock, My Ladies Rock* and the re-creation of *L'Homme à tête de chou* in 2019 at the Printemps de Bourges festival.

In 2020, he will pay tribute to his first master, Merce Cunningham, with the creation of *Jour se rêve*, accompanied by musician Rodolphe Burger and visual artist Dominique Gonzalez-Foerster. At the same time, he developed a form adapted to the public space, *Climatic' Danse*, as well as its version for children, *Danse, ma planète, danse!*

In 2021, at the request of Le Volcan, Scène nationale du Havre, he will recreate *Ulysse*, 40 years after its creation.

In September 2022, he will create *Penelope*, a feminine and contemporary version of his original Ulysses. Jean-Claude Gallotta and his company are based at the MC2 in Grenoble.

All the latest news about the company is on our website  
[www.gallotta-danse.com](http://www.gallotta-danse.com)

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