

L'Homme à tête de chou

The show

The story is constructed as a long flashback, in the manner of the American “films noirs”. Part-man, part-vegetable *l'Homme à tête de chou* (Cabbage Head) relives the tragic story of his fatal love for Marilou, which leads to madness and crime. On a bare stage, with no furniture and no set, Jean-Claude Gallotta stages the story in a series of dance tableaux performed by a troupe of 14 dancers. Serge Gainsbourg's songs are performed on tape by Alain Bashung, with new orchestrations and additional music by Denis Clavaizolle.

The purpose

Alongside Gainsbourg and Bashung, it's difficult for Jean-Claude Gallotta not to try to strip down his art to the bare essentials - or at least try to do so -, using the only means available to choreography: bodies, music and words.

Jean-Claude Gallotta shares with these two gentlemen a taste for thoroughness, a mix of seriousness and levity and an increasingly radical artistic stance. The result, on the stage of *l'Homme à tête de chou*, (Cabbage-head) is that there's nothing *fanciful*: a mocking moonlit night, probably with a petrol-blue moon, sets the scene. No need for anything else. Bodies without a set, left to interpret all the violence, desire and the smell of death and love that run through Gainsbourg's words and music, and the story of that little bitch Marilou, the elusive shampoo girl who a man “blinded by her pagan beauty” will do away with under the foam.

In twelve tableaux and with fourteen dancers, Jean-Claude Gallotta's dance intertwines with the work of the two masters, whose “absence is our inheritance” and, on the bare stage, tries to “show something of the latent sadness that the two artists felt along with their tremendous energy”. Like the ritual of a dance that is not “sex-symbolically” correct, violent and jam-packed with love, sometimes painful, and which runs on the only fuel that has any value: desire.

C.-H.B
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