

# DEAR CINEMA



Contact Cie

Alexis Petit / + 33 (0)4 76 00 63 69 > [alexis.petit@gallotta-danse.com](mailto:alexis.petit@gallotta-danse.com)

Distribution/ Delta Danse

+33 545 94 75 95 > [tduclos@deltadanse.com](mailto:tduclos@deltadanse.com)

Press relations France / Opus 64

Arnaud Pain / + 33 (0)1 40 26 77 94 > [a.pain@opus64.com](mailto:a.pain@opus64.com)

# DEAR CINEMA



**choreography** Jean-Claude Gallotta

**assistant choreographer** Mathilde Altaraz

**texts and dramaturgy** Claude-Henri Buffard

**lights and scenography** Manuel Bernard

**with** Axelle André, Alice Botelho, Ibrahim Guetissi, Fuxi Li, Bernardita Moya Alcalde, Clara Protar, Jérémy Silvetti, Gaetano Vaccaro et Thierry Verger

**original music** Eric Capone et Sophie Martel

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

**coproduction** Théâtre de Caen

# PROJECT



Following on from his dialogue with mythology (*Ulysse, Penelope*), Jean-Claude Gallotta, in his next show, turns his attention to something closer to home: figures who are more real; personalities who make cinema; people he knows or has met in his lifetime; individuals who have played an important role in shaping his own artistic path and development.

When all is said and done, Jean-Claude Gallotta has had only one bona fide mentor: the cinema. It is this medium that has enabled him to approach dance, music and literature more intimately. Everything he has learned – about life and its dynamic forces; about people and what moves them; about the body and what directs it; about thought and what conveys it; about beauty and all that it heals – everything, in his telling, comes from the cinema. There are obvious affinities between dance and cinema. Both are arts of movement – indeed, movement is their very principle. Also, their rhythmic continuum is achieved through montage. And last but not least, both unfold in the frame of time.

*Dear Cinéma* is the story of Gallotta-the-choreographer's crucial encounters with filmmakers, with their works of course, but also the bond he has established with them – on occasion fleeting, but always fertile – including projects dreamed of and those actually realized, drawing on a shared desire «to create something together». The exchanges they have shared together – sometimes the mere words – continue to inspire him even today. With these artists and their works, Jean-Claude feels he treasures more memories than if he were a thousand years old.

It is, no doubt, with this material in mind that Gallotta creates his choreographies. From the close interplay between dance and film, the two arts achieve in his hands new synergies which emerge uninhibited from a creative process that involves refining and interweaving. When cinema penetrates the choreographer's dance, it does so in different ways: with the filmed portraits of *99 choreographed duos*; with tributes to Vittorio de Sica in his *Trois Générations* and to David Lean in his *Chroniques chorégraphiques*, in which film images themselves become choreographic sequences. Also in his *Rei Dom* and his *l'Amour en deux*, the choreographer himself becomes a moviemaker. And, finally, in his *Carnets de voyage*, the choreographer is the cameraman. Thus, in turn, Jean-Claude Gallotta's dance infiltrates the cinema.

Some filmmakers, such as Claude Mouriéras (*Un chant presque éteint* and *Montalvo et l'enfant*) or Raul Ruiz (*Mammame*), succeed in creating «artistic gem after gem». Others absorb a bit of Gallottian spirit in their films through various references and associations: for example, Anne-Marie Mieville in *Lou n'a pas dit non*, Jean-Luc Godard in *Nouvelle Vague*, Bertrand Blier in *les Côtelettes...*, and more recently Nadège Trébal in *Douze mille*.

With a view to forging a link between the cinema and live performance on stage, Jean-Claude Gallotta has entrusted students from the Lyon-based École nationale supérieure de cinéma, aka the CinéFabrique under the direction of Claude Mouriéras, with the creative task of providing each dance sequence with a visual prologue in the form of a very short film. Somewhat like an ancient fresco that evaporates in contact with air, think Fellini's *Roma*, each filmed sequence will give way to choreographic movement on stage, prolonging the filmed sequence, while simultaneously deepening and expanding it. In return, once the filmed image has brought the choreographed sequence to the fore, dance will bring to life its defining feature: the here and now.

*Cher cinéma* is an evocation. A remembrance. With bodies, words, movements, lights, perhaps images fading into black.

A little like those ancient frescoes that fade too quickly on contact with the air (Fellini's *Roma*), *Cher cinéma* is a dance that knows its own transience. In the folds of its memory, the serious and the ironic join forces on stage to resist the onslaught of the present. Which is, moreover, a beautiful today. C.-H.B.



# 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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