

# DAY DREAMERS



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# DAY DREAMERS

choreography

Jean-Claude Gallotta

music

Rodolphe Burger

Assisted by

Mathilde Altaraz

Dramaturgy

Claude-Henri Buffard

fabrics & colors

Dominique Gonzalez Foerster

assisted by

Anne Jonathan

and

Chiraz Sedouga

scenography

Dominique Gonzalez-Foerster,

Manuel Bernard

lights

Manuel Bernard

with

Axelle André,

Naïs Arlaud,

Ximena Figueroa,

Ibrahim Guétissi,

Georgia Ives,

Fuxi Li,

Bernardita Moya Alcalde,

Jérémy Silvetti,

Gaetano Vaccaro,

Thierry Verger

and

Jean-Claude Gallotta



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# TOURING SCHEDULE

## DAY DREAMERS

Creation October 6, 2020

Le Manège - Scène nationale de Maubeuge

> November 20, 2020 / Thonon-les-Bains / Maison des arts du Léman  
(Canceled – being postponed)

> November 24-26, 2020 / Grenoble / MC2 :  
(Canceled – being postponed)

> December 11, 2020 / Saint-Étienne-du-Rouvray / Théâtre Le Rive Gauche  
(Canceled – being postponed)

> January 19, 2021 / La Roche-sur-Yon / Le Grand R, scène nationale  
(Canceled – being postponed)

> January 23, 2021 / Avignon / L'Autre scène  
(Canceled – being postponed)

> January 28-29, 2021 / Épinal / La Rotonde  
(Canceled – being postponed)

> From February 3 to 14, 2021 / Paris / Théâtre du Rond-Point

> March 30 and 31, 2021 / Chambéry / Malraux, scène nationale

> June 1, 2021 / Istres / Scènes et Cinés, Scène conventionnée Art en territoire  
– Territoire Istres Ouest Provence

> June 3 and 4, 2021 / Perpignan / Théâtre de l'Archipel, scène nationale

> June 8, 2021 / Orléans / Scène nationale

production

Groupe Émile Dubois / Cie Jean-Claude Gallotta

coproduction

Théâtre du Rond-Point, Scènes Vosges, Le Manège – Scène nationale de Maubeuge, Le Grand R – Scène nationale La Roche-sur-Yon, Malraux – Scène nationale Chambéry Savoie, L'Archipel – Scène nationale de Perpignan

With the backing of the MC2: Grenoble



# Project Note

Time and again, Jean-Claude Gallotta's dance explores themes that insulate it from the present moment. That is because the very bodies of the performers demand acceptance of the here and now. Such themes include mythologies, repertory and tributes.

More recently, Jean-Claude Gallotta created a dialogue between his dance and the great figures of the century. This is evident in his rock triptych (My Rock, My Ladies Rock, The Man With the Cabbage Head) and his dance diptychs with literature (The Stranger, Bonjour Tristesse). Now he has decided to return to the choreographic form of his early career: dance without a libretto, without any specific intention, unencumbered by narrative, without thematic references.

With Day Dreamers, Jean-Claude Gallotta returns to Manhattan, hanging out in Bethune Street, where in the early 80s his aspirations as a budding choreographer were reflected in the large windows of the Merce Cunningham Studio. An opportunity to reexamine his sources: in particular his one key source: abstraction, an abstraction however that does not dispense with the flesh of dance.

Béjart once said : « two shoulders or two thighs, you can grab hold of them, you can bite into them ». With Jean-Claude Gallotta there is always some meaning, a hint of narrative, a dash of figuration, a dab of irony or fun that disrupts the rhythmic design of the scene.

These fleeting moments – that he allows to happen, or that he does not disallow, or that he even provokes – traverse Day Dreamers. Therein lies one of the originalities of Jean-Claude Gallotta's work, the origin of a movement of which he may be the sole representative: “playful abstraction”.

Like the practice of Cunningham, Cage and Rauschenberg forming an exchange, Jean-Claude Gallotta extends a similar invitation to the musician, Rodolphe Burger. Burger is an explorer of new sound scapes, mixing rock and philosophy. He visits Beckett and Johnny Cash, Büchner and Lou Reed, and in so doing achieves an alchemy of elitism and populism. Gallotta has also invited the gifted, many-sided artist, Dominique Gonzalez-Foerster, to join the project. She is an explorer of connections between the arts, with a special predilection for ambiguity. She will design the costumes and lighting for the dancers “to shed light on the conscience of the present moment”.

Day Dreamers consists of three « events », each lasting 20 minutes. Between these events are two solos by the choreographer. The performance intends to create a choreography of “the present without impatience”. Its intensity derives from the unfettered experience of the moment, from sound and image. Will “playful abstraction” emerge anew, or once again? How will it be received by a contemporary audience? Neither the performers, the musician, the costume and lighting designer, or the choreographer can say. They are all deeply focused on creating their own space in the same time and place – the performance space – each his own space, like the void on the first day of the world before all creation. C.-H.B.









# biography

## JEAN-CLAUDE GALLOTTA

Since the beginning of the 1980's, the choreographer Jean-Claude Gallotta has imposed himself as a pioneer of what is called the 'New French Dance'. With the Groupe Émile Dubois he created in Grenoble with Mathilde Altaraz, he is at the origin of one of the first Centre Chorégraphique National de France (National Choreographic Center of France) he headed from 1984 to 2015. He invents a playful and energetic dance, with a rich and complex construction, allowing its interpreters to show their talent of improvisation and their quality of execution. His first main piece in 1981, Ulysses, a ballet blanc which has become emblematic and which plays on the codes of classical dance without destroying them, brought him an international recognition. His repertoire is currently constituted of eighty choreographies including pieces such as: Daphnis é Chloé, Hommage à Yves P, Mammame, Docteur Labus, Trois Générations, Le Sacre du Printemps – The Rite of Spring, L'homme à tête de chou – Cabbage Head Man, My Rock...which are reference works having left a strong mark. Jean-Claude Gallotta has often used French literature as a source of inspiration with: Les Larmes de Marco Polo, Presque Don Quichotte, L'Étranger – The Stranger, Bonjour Tristesse...

He has been associated author for the Théâtre du Rond-Point (Paris) since 2015. The Groupe Emile Dubois is located in the premises of MC2 in Grenoble. At the invitation of Volcan, Scène national du Havre, for the 2021 Season, Jean-Claude Gallotta is preparing a recreation of his Ulysse, first staged 40 years ago.



# biography

## RODOLPHE BURGER

A guitarist and singer, founder of the group Kat Onoma (1986–2002), Rodolphe Burger has pursued a truly original career over the past 30 years.

Under his own label, Dernière Bande, he has released over twenty albums (as well as five solo albums), many in collaboration with a range of writers, artists and friends, including Pierre Alferi, Olivier Cadiot, Alain Bashung, Jeanne Balibar, Françoise Hardy, James Blood Ulmer, Erik Truffaz, Rachid Taha, Ben Sidran and many more, a tribute to his creative generosity.

With the Rodolphe Burger Company he has created a number of shows since 2010, including:

- Le Cantique des Cantiques (Song of Songs) and Hommage à Mahmoud Darwich (A Tribute to Mahmoud Darwich) performed in the Strasbourg Cathedral in November 2016
- Hommage au Velvet Underground (in a new version performed at the Philharmonie de Paris in 2016)
- In the Land of the Head Hunters, a live musical performance accompanying a film by Edward S. Curtis (July 2015, in the Antic Theatre, closing the festival Les Rencontres d'Arles)
- Psychopharmaka (with Olivier Cadiot).

His creation Explicit Lyrics became a solo album titled GOOD, released in February 2017 (Dernière Bande / PIAS).

His most recent album, Environs, was released in June 2020.

He also founded the festival « C'est dans la Vallée », a pioneering gathering of artists. The festival takes place bi-annually in the town of Sainte-Marie-Aux-Mines, in the Haut Rhin region of eastern France.



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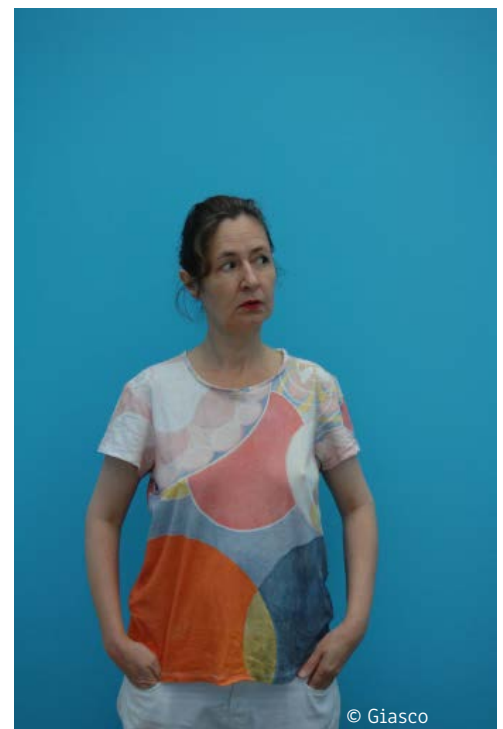
# biography

## DOMINIQUE GONZALEZ-FOERSTER

A multi-talented experimental artist, Dominique Gonzalez-Foerster approaches the artistic endeavor from many different angles: as a plastic artist, stage director, engraver, photographer, musician, film maker, employing other talents as well.

She draws on a wide range of literary references (from Virginia Woolf to Thomas Pynchon, from the Brontë Sisters to Nathaniel Hawthorne), and other references, including cinema, architecture, music, science and popular culture, using them to create “rooms” and “interiors”, “gardens”, “attractions” and “planets”. She sets out to achieve “spatial installations”, “anticipations” or “apparitions”. Since 1988 she has created over fifty interiors and spatial installations, abridging atmospheres and emotions through objects, colors, lights and spatial modulations. In 2008 she was the first French artist to create an installation in the Turbine Hall of the Tate Modern in London.

In multiple international exhibitions (Museu de Arte/Lisbonne, Palacio de Cristal/Madrid, Centre Georges Pompidou/Paris) she has used short films, stage sets and concerts to challenge these “varieties of spaces” and their relationship with the public.



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



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The Groupe Émile Dubois / Compagnie Jean-Claude Gallotta is backed by  
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