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NOUVELLES
PIECES
COURTES

NEW PRODUCTION - PREMIERE AT LA COURSIVE (LA ROCHELLE- FRANCE)
FROM 16TH TO 20TH OF MAY 2017

DCA
DECOUFLÉ

(...) The works of Philippe Decouflé (born in 1961) can be experienced like a fantastic flipbook of genres channeling the brilliant, paradoxical moods of this multi-talented creator. At once playful, erotic, eccentric, burlesque, fabulous, comical, performed to both rock and pop music -- this sorcerer of the stage mixes together flamboyant combinations which light up the dance like so many fireworks.

Since 1983 when he founded his company, DCA, Decouflé, a discreet character who first stepped into the limelight when he choreographed the Opening Ceremony of the 1992 Winter Olympics in Albertville, France – continues to expand the edges of his own fantasies while remaining resolutely himself. With a drive which incorporates all his desires, he reaches for the moon and succeeds, working with remarkable craftsmanship and precision, adding to his dancing sculpted costumes and a wide range of video and visual effects(...). Codex, created in 1986, is a compendium of Decouflé fundamentals: visual extravagances, playful humor, turning bodies and the world upside down in unexpected colors. Dance vocabulary is neither Decouflé's strength nor his obsession, but he does have certain signature moves, a fluidity of certain arm and hand movements, bodies angled on the diagonal, and a pervasive drive and momentum. For him the profession of choreographer is more about assemblage, juggling all the elements of performance (moving bodies, lighting, costumes, sets, texts, music ...). Alternating sensations of metamorphosis and kaleidoscopic images, the enchanted creations of this lover of the wacky and the bizarre are Shazam (1998), Sombrero (2006), Octopus (2010) ... offering audiences the power of expanding their imagination in the theatre and giving reality a run for its money.

Sets, intricate machinery, shadow puppets, games with frames and mirrors, plays-within-the-play, optical illusions, visible backstage actions: the Decouflé aesthetic transforms and transposes the ordinary (...). The body is always at the center of this dizzying visual spectacle, its beauty, its eroticism and its vulnerability. The experimental yet popular movement created by Philippe Decouflé is driven by his own purely 'swing'-infused artistic journey.

(translated into English from the book *Danse Contemporaine, Broché* (2016) by Rosita Boisseau)

[Compagnie DCA Trailer](https://vimeo.com/112056736)
<https://vimeo.com/112056736>



PHILIPPE DECOUFLÉ



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«As a child, I dreamt of becoming a comic strip artist. Drawing is usually the start of my creative process. I just throw out ideas and sketch out pictures that pass through my head. My culture is comics, musicals, nightclub dancing, and also Oskar Schlemmer, the Bauhaus choreographer. Discovering photos of characters from his *Triadisches Ballett* was a revelation for me. I had always wanted to work with simple geometric shapes like cubes and triangles. I liked seeing how these lines and volumes behaved with each other. Alwin Nikolais taught me the importance of light and costume, and the confidence you need to mix everything together. Technically, it was Merce Cunningham who taught me the most about dance. I was taking video courses he was giving in New York. It was fascinating. That's where I learned how to solve problems of distance and geometry, and the basic principles of optics and movement. Tex Avery inspired me a lot in thinking up gestures that are almost impossible to do. I've always kept something of that desire to create something strange, extreme or crazy in my movements. I'm looking for a dance style that's off-balance, always on the verge of toppling over. With influences like the Marx Brothers, for example, and in particular Groucho Marx, I've developed a taste for naughty risk-taking, and comic repetition of mistakes.»

CHOREGRAPHER AND ARTISTIC DIRECTOR

- For the Compagnie DCA

Courtepointe - 2016

WIEBO - 2015

Contact - 2014

Beaux-arts - 2013

Entrée Interdite - 2013

Opticon - 2012

Panorama - 2012

Swimming poules et flying coqs - 2011

Octopus - 2010

Sombreros - 2008

Cœurs croisés - 2007

Sombrero - 2006

Ilris (2iris) - 2004

Solo - 2003

Iris - 2003

Cyrk 13 - 2002

Triton 2ter - (1999)

Triton 2 et les Petites Tritures - (1998)

Shazam! - 1998

Marguerite - 1997

Decodex - 1995

Denise - 1995

Petites Pièces Montées - 1993

Triton - 1990

Technicolor - 1988

Codex - 1986

Les Danses folkloriques martiennes - 1985

Tranche de cake - 1984

Vague café - 1983

- For others

Watashi wa Shingo (My Name is Shingo), musical from Kazuo Umezu's manga- Yokohama, 2016

Paramour, musical for the Cirque du Soleil - New-York, Lyric Theater, 2016

Iris for the Cirque du Soleil - Los Angeles, Kodak Theater, 2011

Désirs, for the Crazy Horse de Paris, 2009

La Mêlée des mondes during the World cup of Rugby - Saint-Denis, 2007

L'Autre Défilé with the Parc de la Villette - Paris, 2006

Tricodex with the National Ballet of the Lyon Opera - 2004/2005

La Cérémonie du 50e Festival International du Film de Cannes - 1997

L'Art en Parade with children workshop at the Georges Pompidou Center - Paris, 1997

Dora, le chat qui a vécu un million de fois, musical show - Tokyo, 1996

Opening and Closing Ceremonies of the XVI Olympic Winter Games- Albertville, 1992

Tutti for the Paris Opera - 1987

FILM DIRECTOR

- Short Films

Les beaux jaloux - Compagnie Oïbo, Canal + - 2010

Ilris - Arte with Arte/Roussillon - 2005

Abracadabra - Arte, avec Arte/Roussillon - 1997

Le p'tit bal (film 35 mm, 4 mn) - 1994

Codex le film (film 16 mm, 26 mn) - 1987

Caramba! (film 35 mm, 8 mn) - 1986

Jump (video 1 pouce, 12 mn) - 1984

La voix des légumes (video 3/4, 6 mn) - 1983

- Video Clips

Théodore, Paul et Gabriel - 2015

Fine Young Cannibals - 1988

New Order - 1987

- DVD / VHS

Kaleïdoskop - 2004

Shazam! - 1998

Abracadabra - 1998

Decodex - 1996

- Advertisement

France Télécom, Loft-Seibu group, Polaroid, Dior, Gervais, France 2

CHOREOGRAPHER

Jeannette - film directed by Bruno Dumont - 2016

Visage - film directed by Tsai Ming-Liang - 2009

La Danse des Sabots - for Bleu, Blanc, Goude de Jean-Paul Goude and the Ceremony of the Bicentenary of the French Revolution - Paris, 1989.

Le dernier Chaperon Rouge - short-film directed by Jan Kounen - 1995

DANCER

For the choreographers:

Régine CHOPINOT (Grand Ecart, Swim One, Délices...) - 1982/1984

Karole ARMITAGE (Parafango) - 1982/1983

Alwin NIKOLAÏS (CNDC Angers) - 1981

And in numerous other shows of the Compagnie DCA.

AWARDS

Concours Chorégraphique de Bagnolet First Price and *Ministère de la Culture* Price in 1983

Ministère de la Culture Price with *Caramba!* in 1987

International video-dance Price from the Vienna IMZ Festival with *Codex* in 1988

MTV Award and Gold disc for the *New Order* video clip at London in 1988

Silver Lion at the Cannes International Advertising Festival with the Polaroid advertising in 1989

SACD Dance Prize in 1992

Honorary citizen of Cartagena (Colombia) in 1992

7 *d'Or* Price for Best performance music with the Ceremonies of the Albertville & Savoie Winter Olympic Games in 1993

8th *Victoires de la Musique* Best television broadcasting with the Ceremonies of the Albertville & Savoie Winter Olympic Games in 1993

Chevalier de l'ordre des Arts et des Lettres in 1994

Best choreographic film from the *IMZ Opéra de Lyon Festival* with *Le p'tit bal* in 1994

Villeurbanne Short Film Festival special mention with *Le p'tit bal* in 1994

Rencontres Internationales du Film de Genève public prize with *Le p'tit bal* in 1995

Grand prix National for the choreography from the *Ministère de la Culture* in 1995

Commandeur de l'ordre des Arts et des Lettres in 2015

NOTE OF INTENT OF THE DIRECTOR

This work consists of several short pieces.

Many contemporary dance works were created in that way, from George Balanchine to Merce Cunningham, from Martha Graham to Alwin Nikolais – these American choreographers almost always present modular evenings composed of short pieces.

And more fundamentally, my interest in the short form comes to me via rock'n roll: short, efficient tracks gaining in power what they lose in duration.

For me this system works well for dance, where the composition is often more poetic than narrative, where the format needs to be adapted to its subject, to go through different worlds in a same programme and take the pleasure to get lost.

Duo

A duet created for and by two multi-faceted artists, Raphaël Cruz and Violette Wanty. They give a choreographic, acrobatic and musical performance (since they produce their own live music) along with a piano, a flute and a few ghosts, but without any faking or magic wand.

Le Trou, (The Hole)

A hole. What for ?
To see what was hidden.
To enlighten the emptiness.
To fill a bottomless well with dancing beings.
To contemplate the other side of the world or an upside-down world.
To spring out suddenly.
To gently slip away.

Vivaldis

The game consists of writing a dance as faithful as possible to the score of Vivaldi, and which echo its geometric construction, its richness, its luminous composition, and the wittiness that sparkles through it, too. It is therefore a series of choreographic variations whose geometry is emphasized by the contrast of Black and White and bright colors.

Evolution

Some very personal hypotheses about evolution - what evolution, exactly? The one of human beings capable of producing their own doubles, and even triples and quadruples, playing with their numbers, growing and shrinking, crawling and flying ...
For this piece, we have developed a new video technique: Looping.

A journey to Japan

Conjuring up the memories of the company, this journey is the story of a gap: the gap between the expectations of the travelers as so many clichés or dream-like images and the absurd discoveries that do not fail to occur; the gap between the traditional aesthetics of kabuki, prints, haiku, and the abundance of modern Japan. From mishaps to questions, from moments of solitude to astonishment, the journey follows its course, as uncertain and surprising as a bossa nova heard round the corner of a street in Tokyo.

- Philippe Decouflé



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CAST & CREDITS

NOUVELLES PIÈCES COURTES

A Compagnie DCA / Philippe Decouflé Production

Direction & choreography: Philippe Decouflé

Assistant choreographer: Alexandra Naudet

Cast :

Flavien Bernezet
Meritxell Checa Esteban
Raphael Cruz *
Julien Ferranti
Ninon Noiret
Alice Roland *
Suzanne Soler
Violette Wanty

Original music : Pierre Le Bourgeois - Peter Corser
Raphael Cruz and Violette Wanty (duo)
Cengiz Djengo Hartlap

Texts : Alice Roland

Lighting design and stage management : Begoña Garcia Navas

Video design : Olivier Simola et Laurent Radanovic

Set design : Alban Ho Van

Assistant : Ariane Bromberger

Costume design : Laurence Chalou, Jean Malo

Assistants : Peggy Housset, Charlotte Coffinet

Stage managing and flight : Léon Bony

Stage managing and set construction : Guillaume Troublé

Sound : Jean-Pierre Spirli

And also : Benoit Simon (video softwares development), Mathias Delfau (pictures of the flying duet), Malika Chauveau (wooden screen Vivaldis). Thanks : Ken Masumoto

The promotional pictures of the show, contained in this document, have been taken by Charles Fréger.

www.charlesfreger.com/fr/

Additional music :

Antonio Vivaldi : extraits du Stabat Mater (Andreas Scholl , Ensemble 415 Chiara Bianchini) et du Concerto pour 2 Mandolines en Sol Majeur (Claudio Scimone) / Antonio Carlos Jobim, Samba de Uma Nota Só (The Composer of Desafinado Plays) Hoopi Sol, Farewell Blues / Joseph Racaille, Cléo Mambo / Tau Moe Family, E Mama Ea / Paulinho Da Viola, Dança de Solidão / Shugo Tokumaru, Bricolage music (Toss album)

** (on a portion of the tour, please contact us for more details)*

Production :

Compagnie DCA / Philippe Decouflé

Coproduction : Chaillot - Théâtre National de la Danse (Paris), La Coursive - Scène Nationale de La Rochelle, Espace Malraux - Scène Nationale de Chambéry et de la Savoie, La Filature - Scène Nationale de Mulhouse, Théâtre de Nîmes - Scène Conventionnée pour la Danse Contemporaine, Bonlieu - Scène Nationale d'Annecy

With the support of Théâtre National de Bretagne

Compagnie DCA thanks la Maison Hermès

The «Compagnie DCA» is an independant company, supplied by DRAC Île-de-France - French Ministry of Culture and Communication, the Department of Seine-Saint-Denis and the City of Saint-Denis where it is located.
The French Institute regularly supports the «Compagnie DCA» for its overseas tours and the Île-de-France Region for its investments.

Philippe Decouflé and the «Compagnie DCA» are associated with Chaillot - Théâtre National de la Danse (Paris).

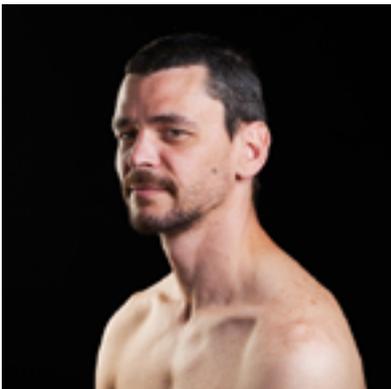
The order of the pieces is carrefully determined by Compagnie DCA - Philippe Decouflé each day.

Duration of the show : 1h30

PERFORMERS

FLAVIEN BERNEZET

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Flavién Bernezet began his career in 1998 with Rosella Hightower's Jeune Ballet International. He worked, notably, with Thierry Malandain, Angelin Prejlocaj, the hip-hop dance company Révolution, Système Castafiore (where he was interpretative dancer in 2000) and Catherine Berbessou, with whom he discovered the Argentine Tango. He founded the company « Petitgrain », before rejoining the Centre National Chorégraphique of Roubaix under the direction of Carolyn Carlson. In 2007, he joined the Compagnie DCA and performed in *Sombreros*, *Octopus*, *Wiebo*, *Contact* and *Courtepointe*.

MERITXELL CHECA ESTEBAN

©Hors-champs



Meritxell Checa Esteban was born in Barcelona in 1983. She first trained in classical, modern and contemporary dance in Spain. In 2006 she joined the Folkwang Hochschule University in Essen (Germany).

Throughout her career, she always combines her own artistic creation with Wilky_Troc (creating her own pieces such as *Last Picture* or *Protocolo*), by surrounding herself with international performers and artists. She worked with Alias Compagnie (Switzerland), the Tanztheater Wuppertal of Pina Bausch (Germany) as guest dancer and with the Staatstheater Kassel (Germany) with Johannes Wieland. In 2015, she set up the Tanztheater Social Projeet to bring dance to non-professionals dancers. In the meantime, she started to work on *Etairas*, setting the first basis of her new show to come. She has been working for the last year with the Stoppgap Dance Company (United Kingdom),

for *The Enormous Room*. She joined the Compagnie DCA in 2010 and danced in *Octopus*, *Panorama*, *Contact* and *Courtepointe*.

RAPHAEL CRUZ



Raphael Cruz, a native of San Francisco, began his journey into the circus arts at the age 6. Specializing in traditional Chinese acrobatics. He studied with the Founder of the Nanjing acrobatic troupe, Master Trainer Lu Yi. At the age of fifteen, having years of performing under his belt, he decided to further his training at The National Circus School of Montreal. Among many of the disciplines he learned, he specialized in Hand to Hand and graduated with a performance with his older brother. After graduating, Raphael became an original member and artistic collaborator of The 7 Fingers production "Traces". Raphael also studied music extensively and plays several instruments, which helped him land the role "Buster" in Cirque du Soleil's production

of *Iris* (2012) in Los Angeles. Raphael was also Assistant Choreographer for the opening ceremonies of the Sochi Olympics (2014), and then Associate Acrobatic Designer for Cirque du Soleil's Broadway production "PARAMOUR" (2016). It was during the collaboration on *Iris* that Raphael met Philippe Decouflé, who cast him for *Wiebo* and *Courtepointe*.

JULIEN FERRANTI



Born in Brazil in 1990, Julien Ferranti started Jazz dance with Classi-jazz, an association based in the South of France. He then successfully applied to the Contemporary Dance section of the Conservatoire à rayonnement régional (CNRR) in Nice (2005). The following year, he enrolled at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) graduating with a diploma in 2011. The same year, he joined DCA and then performed in *Panorama* (2012), *Contact* (2014) and *Courtepointe* (2016), shows in the course of which he also develops his singer's talent.

NINON NOIRET



Ninon Noiret started her first steps on stage in ballet and modern-jazz.

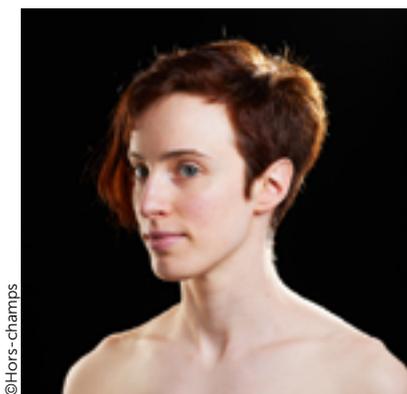
A few years later, she discovered theater and joined the Bordeaux School of Performing Arts, and then learnt acrobatics and chinese pole.

She played at TNBA (Bordeaux, France) in a play of Yann- Joel Collin and in the Sibfest festival in Romania with Vlad Massaci.

She is a performer, a dancer and a singer in Groupe Noces Compagny's show «*Punky Marie*». She then joined her first circus company, Rêve de Singe, and went on tour with them. At

the same time she works with the «Théâtre du Rivage» on a Marivaux play in which she is both dancer and actress. She joined the compagnie DCA for this new production.

ALICE ROLAND



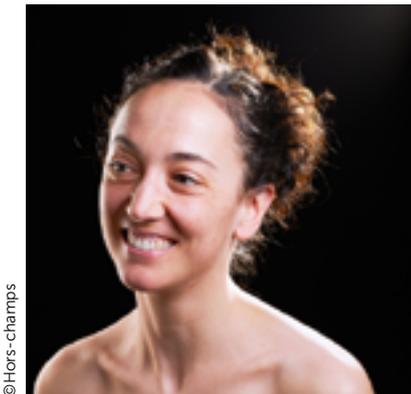
Alice Roland dances, writes, and sometimes translates english. Since 2007, she has participated in different productions of the Compagnie DCA (*Coeurs Croisés*, *Octopus*, *Marcel Duchamp mis à nu par sa célibataire même*, *Contact*).

From 2007 to 2009 she performed in the choreographic experience *Peripatein* by Armelle Devignon, in the *Phénomènes dansés* by Agnès Butet and in an erotic theater.

Since 2007, she has often worked with the choreographer Gaëlle Bourges (*Je baise les yeux*, *La belle indifférence*, *Le Verrou*, *A mon seul désir*).

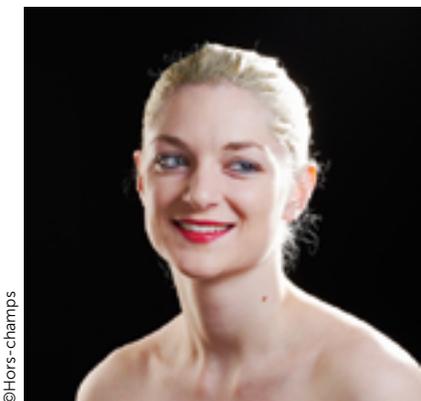
In 2014, Alice published *À L'Œil Nu* by P.O.L.

SUZANNE SOLER



Having worked with the Romanes Circus (Paris, France) from 1996 to 1997 Suzanne Soler enrolled with the National Circus School of Montreal where she was first specialized in swinging trapeze. She has since participated in many productions and developed different aerial acts (dance trapeze, silks, aerial rope, bungee, trapeze duo). She worked with cirque Monti in 2001, with Cirque Eloize (*Nomade*) from 2001 to 2007, the Cirque du Soleil (*Zed*, *Tokyo* 2008-10 and *Iris* where she met Philippe Decouflé in 2011), and Les 7 Doigts de la Main (*Le murmure du coquelicot* - 2013). She joined the Compagnie DCA in 2014 for different projects : *Contact*, *Wiebo*, *Panorama* and *Courtepointe*.

VIOLETTE WANTY



After training in classical and then contemporary dance at the Conservatoire à rayonnement régional (CRR) in Paris, followed by a year at the Roubaix National Choreographic Centre (CCN), with Carolyn Carlson, Violette joined the Geneva Junior Ballet. She then worked with Guilherme Botelho before joining the Compagnie DCA for *Panorama*, and participated in DCA other projects such as *Wiebo*, *Beaux-arts*, *Contact* or *Courtepointe*. She remains interested in a number of other styles and disciplines such as singing, playing flute, aerial acrobatics or pole dance... and takes part in different musical and artistic projects.

ASSISTANT CHOREGRAPHER

ALEXANDRA NAUDET

Alexandra Naudet studied classical and contemporary dance in the National Conservatory of Poitiers (France) then at the Royal Ballet School of Flanders in Anvers (Belgium) and finally at the National Center for Contemporary Dance in Angers under the artistic direction of Joëlle Bouvier & Regis Obadia. She joined the Compagnie DCA in 1994 for *Petites Pièces Montées*. She is an emblematic dancer of the Company and has held strong roles in *Shazam*, *Iris* and *Sombreros*...

She had the honor to meet Mikhail Baryshnikov and to dance in one of his production. She also worked with Stephanie Thiersch (Cie Mouvoir), a choreographer based in Cologne (Germany), in the solo *Under Green Ground* (for which she was awarded best dancer of Germany by the Ballettanz Magazine in 2005). She also worked with La Machine (François Delarozière) in Nantes (France) and with Odile Azagury in *Femmes de Sang* (2013) or more recently with the Collectif Or Normes (Christelle Derré).

LIGHTING DESIGN

BEGOÑA GARCIA NAVAS

Begoña Garcia Navas, lighting designer, works with the compagnie DCA for more than twenty years. Her collaboration extends from lighting design to stage management on shows such as *Cyrk 13*, *Shazam!*, *Triton 2ter*, *Sombrero*, *Sombreros*, *Cœurs Croisés*, *Octopus*, *Panorama*, the new review of Crazy Horse directed by Philippe Decouflé, but also *Contact*, *Wiebo* and more recently *Courtepointe*. Trained for lighting at the Performance Technology Center in Madrid, Begoña has also explored other disciplines such as video and collaborated with other companies, festivals, theaters and artists.

VIDEO DESIGN

OLIVIER SIMOLA

Olivier Simola has several creations to his credit as dancer, video artist and stage director. As a dancer, he was trained at the Conservatoire National de Région in Grenoble (France) and then at the Conservatoire National Supérieur de Musique in Lyon (France). Olivier worked with a lot of choreographers (Andy Degroat, Philippe Saire, Jean-François Duroure, Christophe Salengro and Joël Borges). Olivier Simola is one of the pillars of the Compagnie DCA, which he joined in 1995 for *Decodex*. He collaborated as dancer and video artist for the shows *Marguerite*, the *Cérémonie du 50ème anniversaire du Festival de Cannes*, *Shazam!*, *Iris and Illris and Sombrero*. As a video artist, he has developed a creative look, very close to the singular universe of Philippe Decouflé (particularly for *Iris*, *Sombrero*, *Solo*, *Octopus*, *Désirs*, for the Crazy Horse, the exhibition project *Opticon*, *Contact* and *Courtepointe*). He also worked with Benjamin Millepied, Michael Baryshnikov, the french singer Raphaël (he realised the video design of his solo tour), the Cirque du Soleil (*Iris* - 2011, *Paramour* - 2016, *Michael Jackson One* - 2013), Franco Dragone (*Aïda*, *Paris Merveilles* - at Le Lido (Paris) or Charlie Le Mindu).

LAURENT RADANOVIC

Laurent Radanovic obtained a degree in cinema and audiovisual studies in Paris VIII. He started to work at La Cinémathèque Française in the department of the programs, in charge of editing and maintaining broadcasted copies. He also participated in the conservation of the copies of CinédoxParisFilmsCoop, an experimental film theatre of great renown in Europe. He joined the Compagnie DCA in 1997 as a projectionist, and since then he participated in all the Company projects. Alongside his work for the Company, he collaborated with Olivier Simola on the projects of Benjamin Millepied, the singers Nosfell and Raphaël. He also managed video for the festivals Scopitone in Nantes (France) and Paris Quartier d'Été (France). In 2012, he took part in the realization of interactive installations for the exhibition «Opticon» presented in the Grande Halle de la Villette. In 2015, he was on charge of the video design on *Wiebo*, and worked, in 2016, on *My name is Shingo* (Japon).

SET DESIGN

ALBAN HO VAN

After studying at the Arts Decoratifs and at the school of the Théâtre National de Strasbourg, Alban Ho Van was trained with several designers in C. Honoré, L. Carax and P. Claudel movies.

He also worked in theatre with Galin Stoev on *Liliom* by Ferenc Molnar, *Les Gens d'Oz* by Yana Borissova and on *Tartuffe* by Molière for the Comédie Française. He created the set designs of *Nouveau Roman* and *Fin de L'Histoire*, written and directed by Christophe Honoré, with whom he worked at the National Opera, on *Dialogues des Carmélites* (Poulenc/Bernanos), *Pelléas et Mélisande* (Debussy/Maeterlinck), and *Così fan tutte* (Mozart/Da Ponte) at the Festival d'Art Lyrique d'Aix.

Alban recently collaborated with Agnès Jaoui on *Un air de Famille* and on *Cuisine et Dépendances* and designed the set of *Melancholia Europea* (written and directed by Bérangère Jannelle).

COSTUME DESIGN

JEAN-MALO

He started his career in Nantes (France) for the cabaret and the theater. Loyal partner of Philippe Guillotel, he assisted him in the realization of costumes for shows such as *Oliver Twist* of Josette Baiz and in a lot of Philippe Decouflé's shows : *Abracadabra*, the *Cérémonies d'ouverture et de clôture des Jeux Olympiques d'Albertville*, the *Cérémonie du 50ème Festival International du Film de Cannes*, *Décodex...* He designed, alone or with other, costumes for *Triton 2ter*, *Cyrk 13*, *Sombreros*, *Coeurs Croisés* and *Octopus*. He also designed costumes for Christophe Salengro's shows (*Repassage*, *Dîners Impériaux*) and Claudine Merkel's shows (*Parade 2010* at the Picasso Museum of Münster). He made flying harness for James Thierrée, François Chaignaud and Cécile Bengola for the show *Castor et Pollux*. More recently, Jean-Malo worked with the company Moral Soul/ Herwann Asseh for the creation of the piece *Manibus* and designed costumes for the closing-night of the festival «Tems Fêtes 2016» (Douarnenez, France).

LAURENCE CHALOU

After studying at the Ecole du Louvre and at the fashion school ESMOD (France), Laurence Chalou perfected her formation at La Comédie Française and at Berlin and Düsseldorf Operas.

She began her career as a costume designer for TV series (*Les liaisons dangereuses*, *Van Gogh...*) and worked as manager for fashion stores.

Laurence pursued her career creating by designing costumes for performing arts and by working closely with the theatre director Bérangère Jannelle (*La Périchole*, *Fra Diabolo*, *Amphitryon*, *66 Gallery*, *Twelve Night*) and the choreographer Dominique Brun (*Le Sacre du printemps*).

She also worked as a costume designer on numerous films : Claude Berri (*Ensemble C'est Tout*), Alain Chabat, (*Rrrrrr, Le Marsupilami*), Luc Besson (*Adèle Blanc-Sec*), Jean-Pierre Améris (*L'homme qui rit*), Frédéric Forestier (*Stars 80*), Pascal Bourdiaux (*Fiston*), Jean-Jacques Zilberman, Guillaume Gallienne (*Les garçons et Guillaume à table*)...

Laurence started to work with Philippe Decouflé with *L'Autre Défilé* followed by *La Mêlée des mondes*. Their collaboration kept going with *Contact* and *Courtepointe*.



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TOUR DATES 2016-2017 SEASON

schedule subject to change

PREMIERES

16th - 20th may :

Booking:
Website:

La Coursive, Scène Nationale de La Rochelle - 5 performances

+ 33 (0)5 46 51 54 02
<http://www.la-coursive.com>

31st may - 2nd june :

Booking:
Website:

La Comédie de Clermont-Ferrand, Scène Nationale - 3 performances

+ 33 (0)4 73 29 08 14
<http://www.lacomediodeclermont.com>

13th - 15th june :

Booking:
Website:

Espace Malraux, Scène Nationale de Chambéry et de la Savoie - 3 performances

+ 33 (0)4 79 85 55 43
<http://www.espacemalraux-chambery.fr/>

20th - 24th june :

Booking:
Website:

deSingel, Anvers (Belgique) - 5 performances

+32 (0)3 248 28 28
<https://desingel.be>

TOUR DATES 2017-2018 SEASON

schedule subject to change

20th - 29th september :

Booking:
Website:

Maison de la Danse, Lyon - 9 performances

+ 33 (0)4 72 78 18 00
<http://www.maisondeladanse.com>

4th - 7th october :

Booking:
Website:

Théâtre de Nîmes - 4 performances

+ 33 (0)4 66 36 65 10
<http://www.theatredenimes.com>

11th - 14th october :

Booking:
Website:

Bonlieu, Scène Nationale d'Annecy - 4 performances

+ 33 (0)4 50 33 44 11
<http://www.bonlieu-annecy.com>

18th - 20th october :

Booking:
Website:

Le Phénix, Scène Nationale de Valenciennes - 3 performances

+33 (0)3 27 32 32 32
<http://www.lephenix.fr>

27th - 29th october :

Booking:
Website:

Festival Torino Danza, Turin (Italy) - 3 performances

+39 011 316 1607
<http://www.torinodanzafestival.it>

14th - 16th november :

Booking :
Website :

Théâtre de Cornouailles, Scène Nationale de Quimper
- 3 performances

+33 (0)2 98 55 98 55
<http://www.theatre-cornouaille.fr>

23th - 25th november :

Booking:
Website:

Scène Nationale d'Albi - 3 performances

+33 (0)5 63 38 55 56
<http://www.sn-albi.fr>

30th november - 2nd december :

Booking:
Website:

Carré Colonnes, scène cosmopolitaine Saint-Médard et Blanquefort
- 3 performances

+33 (0)5 57 93 18 93
<http://www.carrecolonnes.fr>

TOUR DATES 2017-2018 SEASON

schedule subject to change

6th - 8th december :

Booking:
Website:

Maison de la Culture d'Amiens, Scène Nationale - 3 performances
+33 (0)3 22 97 79 77
<http://www.maisondelaculture-amiens.com>

18 - 20 octobre :

Réservation :
Site internet :

le Phénix, Scène nationale de Valenciennes - 3 représentations
+32 (0)3 27 32 32 32
<https://www.lephenix.fr>

20th - 22nd december :

Booking:
Website:

La Filature, Scène Nationale de Mulhouse- 3 performances
+33 (0)3 89 36 28 28
<http://www.lafilature.org>

29th december - 12th january :

Booking:
Website:

Chaillot - Théâtre National de la Danse, Paris - 13 performances
+ 33 (0)1 53 65 30 00
<https://www.theatre-chaillot.fr>

25th - 27th january :

Booking:
Website:

Anthéa-Antipolis, Théâtre d'Antibes- 3 performances
+ 33 (0)4 83 76 13 00
<http://www.anthea-antibes.fr>

31st january - 2nd february :

Booking:
Website:

Scène Nationale de Sète et du Bassin de Thau - 3 performances
+33 (0)4 67 74 66 97
<http://www.theatredesete.com>

14th - 17th february :

Booking:
Website:

Le Quartz, Scène Nationale de Brest - 4 performances
+33 (0)2 98 33 70 70
<http://www.lequartz.com>

21st - 24th march :

Booking:
Website:

Odyssud, Centre culturel de la ville de Blagnac - 4 performances
+33 (0)5 61 71 75 15
<http://www.odyssud.com>

5th - 8th april :

Booking:
Website:

Les Gémeaux, Scène Nationale de Sceaux - 4 performances
+33 (0)1 46 61 36 67
<http://www.lesgemeaux.com>

20th april - 10th may :

Booking:
Website:

Chaillot - Théâtre National de la Danse, Paris - 17 performances
+33 (0)1 53 65 30 00
<https://www.theatre-chaillot.fr>



COMPAGNIE DCA / PHILIPPE DECOUFLÉ

Having been introduced to dance by Isaac Alvarez and the Circus Academy of Annie Fratellini, after a first career as a dancer (with Régine Chopinot, Alwin Nikolais), Philippe Decouflé created in 1983 the Compagnie DCA (which means sometimes Decouflé's Company for the Arts, sometimes Défense Contre Avion), after winning the «Concours chorégraphique international de Bagnolet» with the show *Vague café*. Philippe Decouflé then created several productions whose titles bore evidence of his interest for the world of comics and to its humour : with *Surprises*, *Fraîcheur limite*, *Soupière de luxe*, *Tranche de cake*, Decouflé's fame spread in France and throughout Europe.

In 1986, the success of *Codex* confirmed the blossoming of the Company and contributed to defining a more and more singular artistic identity. *Codex* was inspired from an illustrated encyclopaedia, drawn at the end of the 1970s by a young Italian, Luigi Seraphini : the fantastic animals, the imaginary plants and the living vegetables were to inspire Decouflé in the years to come. Meanwhile, Decouflé became more and more interested in video, directing a few "dance videos" such as – *La voix des légumes*, *Jump* ; a few years later, he wrote and directed a short film – *Caramba* as well as video clips for New Order – *True Faith* - or the Fine Young Cannibals – *She Drives Me Crazy*.

In 1989, a wide audience acclaimed Decouflé for his Polaroid commercial that won him a Silver Lion at the Cannes Advertising Film Festival. Even more celebrated was the *Danse des Sabots* : this creation turned out to be the highlight of the great «Bleu, Blanc, Goude» parade designed by Jean Paul Goude on the Champs Elysées on the occasion of the 200th anniversary of the French Revolution. The year after, Decouflé turned back to the stage productions with *Triton* and reached a new milestone including circus in his show. The research on unexpected forms and materials lied at the core of those productions and Decouflé's deepest artistic identity was thus further established. The collaboration with Philippe Guillotel (a plastic artist, during a long time member of DCA) who created stunning costumes, gave way to a still more personal artistic and choreographic identity.

In 1992, Philippe Decouflé was chosen for the Opening and Closing Ceremonies of the XVIth Olympic Games held in Albertville, France. For these grand shows, he relied on long term collaborators such as dancers Pascale Henrot, Christophe Salengro, Eric Martin, costume designer Philippe Guillotel and set designer Jean Rabasse, musicians Joseph Racaille, Antonin Maurel and Martin Meissonnier. The event also celebrated this unique art of meeting the worlds of the circus, the image and the dance.

In 1993, Philippe Decouflé created *Petites pièces Montées* where he "dream[ed] about Méliès and phantasmagoria". He explored the space on stage by wondering "how to have the dancers enter and exit through the flies and have them burst from the stage floor". He then worked on a new short film : *Le P'tit Bal* featured by Decouflé himself and Pascale Houbin whose performance illustrated Bourvil's famous song « C'était bien » with a fake sign language. The film won many international awards.

In 1995, DCA found its home in Saint-Denis outside Paris in a former heating station hence nicknamed « La Chaufferie ». There were finally present together all the vital elements of the company : rehearsal rooms for the artists, studio for the technicians and staff offices. The place was to gradually become an exceptional laboratory, alive with the encounters and exchanges of many different artists, designers, technicians and inventors.

Ultimately Decouflé's imagination turned once again to the odd animals and weird plants of *Codex* : he imagined *Decodex*, another production which met an outstanding success through a long tour both in France and abroad.

In 1996, Decouflé started working in Japan with the musical *Dora, the cat who lived a million times*. His relation with that country was to last. The same year, Decouflé directed an important publicity campaign launched by France Telecom.

He widened the scope of his creations in 1997 with a children workshop, *L'art en Parade* held at the Georges Pompidou Center. In Cannes he staged the Opening Ceremony for the 50th anniversary of the International Film Festival, and back in Saint-Denis, he created *Denise*, a show that announced a future groundbreaking production, *Shazam!*

From 1998 to 2001, the compagnie DCA activity has been very strong. Philippe directed *Abracadabra*, an cinematic essay and focused on the show *Shazam!* which has been given more than two hundred times in France and abroad. 1998 is also the year of *Triton et les petites Tritures*, inspired from the 1990 *Triton*, was staged under a circus big top. In 1999, he redesigned the visuals of the French television channel, France 2. In 2001, *Shazam!* was finally performed at the Paris Opera Garnier.

In 2001 Decouflé started the *Cyrk 13* long adventure. *Cyrk 13* was born out of the encounter of Decouflé with the 13th class of the National Center of Circus Arts in Châlons-en-Champagne, France. First created and remodelled afterwards the show has been touring in France and Europe until 2003.

Keen on returning to his first identity of "choreography craftsman", and dancer as well, Decouflé created and performed *Solo* in 2003. Initially destined to the GREC Festival in Barcelona, the piece has never ceased to evolve and has been performed over the years. That same year, Decouflé and his troupe were invited to open the 10th Kanagawa Arts International Festival with a new production called *Iris*.

In 2004, a new version, *IIris*, was taken on tour. This project gave birth to a two parts film: *2iris*, directed by Decouflé himself and aired on the German-French TV Channel Arte. In the meantime, Naïve released *Kaleïdoskop* a DVD presenting most DCA's experimental videos and short films.

2004 is also the year of a new production, *Tricodex*, conceived for the dancers of the National Ballet of the Lyon Opera. *Tricodex* was then performed in Paris and throughout the world (Bilbao, Beijing, Shanghai, London, New York).

In 2006, Philippe Decouflé presented *L'autre défilé* at the "Parc de la Villette", Paris, an extravagant "fashion show" of costumes from the Paris Opera and the Comédie-Française.

Also in 2006, he created *Sombrero* for five dancers, two actors and two musicians conceived with his partners (Olivier Simola, Patrice Besombes, Alexandra Naudet, Sébastien Libolt and Christophe Salengro). This show was inspired by an important work on shadows and referred a lot to cinematography.

In 2007, Decouflé explored the frontiers of intimacy and exhibitionism with a new show inspired by New Burlesque : *Coeurs Croisés*. The question is : "Why the hell do we get undressed anyway? ". And it's a good question, when we consider global warming and the mind-body dichotomy. To this question the show brings pictures and answers.

Then, in 2007, a thousand of merry ravelling, forming a large parade entitled *La Mêlée des mondes* invaded the streets of Saint-Denis in the honour of the opening of the world cup of Rugby.

In 2008, Philippe Decouflé created a new version of *Sombrero* : *Sombreros*. The tour, which had started with *Sombrero* was to be one of the major success of the company since its creation.

In 2009, after having being appointed artistic director of Crazy Horse, he directed a new production for the prestigious parisian cabaret, *Désirs*, which is stayed the permanent revue until 2017.

In 2010, Philippe Decouflé created *Octopus* with a partly renewed group of dancers and 2 rock/pop musicians, Labyalla Nosfell and Pierre Le Bourgeois. Beauty and ugliness, passion and jealousy, or sensuality are sources of inspiration.

In 2011, besides DCA's activities Philippe Decouflé directed *Iris* for the Cirque du Soleil, a permanent show on the theme of cinema at the Kodak Theatre in Los Angeles, USA. (Let us point out here that this *Iris* show has only its name in common with the *Iris* show of 2003). On this occasion, he relied on long-time collaborators (Pascale Henrot, Philippe Guillotel, Jean Rabasse Olivier Simola, Patrice Besombes, Christophe Waksman) and worked with Danny Elfman, fetish composer of Tim Burton. Back in France, he created the aquatic performance *Swimming Poules et Flying Cocqs* during the festival «Mettre en Scène» in Rennes, France.

In 2012, the Grande Halle de la Villette in Paris devoted to him an important monograph consisting of shows and a large exhibition: *Opticon*. DCA presented playful and interactive installations around the optics, halfway between contemporary art and the fairground stall as well as a retrospective of his work confirming once more his popularity. It was during this event that the show *Panorama* was created, in which he revisited with seven young interpreters his entire work with the company, from *Vague Café* (1983) to *Sombrero* (2006).

In 2013, while *Panorama* and *Octopus* were on tour, Philippe Decouflé started workshops on a new show to come: *Contact*. Lines of research were presented to the public during performances in Paris ("*Entrée Interdite*" at the Théâtre de La Cité Internationale) and Rennes («*Beaux-Arts*» at the Fine Arts Museum).

2014 was a very active year shaped by an Asian tour of *Panorama* and the creation of *Contact*, a new kind and visual musical, carried by a large and multigenerational troupe on a music by Nosfell and Pierre Le Bourgeois. Philippe Decouflé was also the special guest of the exhibition *Micro-Macro*, produced by the Maison des Arts de Créteil, presented in Lille, Maubeuge and Créteil (France), which will total more than 150 000 visitors. New Opticons were created on this occasion.

In 2015, for the opening of the Philharmonie de Paris, which welcomed in its news spaces the exhibition «David Bowie Is ...», Philippe Decouflé paid tribute to this pop icon with *Wiebo*. He created an hybrid show, halfway between the concert and the performance, carried by twenty dancers, musicians, performers and three invited singers (Jeanne Added, Jenny Beth – Savages, Sophie Hunger).

In 2016, the *Contact* tour went on to play notably in Korea and Japan and Philippe answered to a new commissioned work from Cirque du Soleil. He created a Broadway musical for 38 performers, entitled *Paramour*, in June 2016, at the Lyric Theater, becoming the first French director to present a performance on 42nd Street. In the second half of the year, the Company presented a new performance, *Courtepointe*, at the Théâtre National de Bretagne ending the association started in 2011. Philippe then left to Japan to stage, with a Japanese team, another musical. This is an adaptation for the stage of a manga called «*Watashi Wa Shingo*» (*My name is Shingo*) of Kazuo Umezu. The show, created at the Kanagawa Art Foundation (Yokohama), is then performed at the National Theater in Tokyo.

2017 will see the Premiere of *Nouvelles Pièces Courtes*, which the first show is scheduled for 16th of May at La Coursive, Scène Nationale de la Rochelle.

As of January 1st, 2017, following the renewal of Didier Deschamps in the direction of the theater, Compagnie DCA and Philippe Decouflé became partners in Chaillot - Théâtre National de la Danse.

The company remains independent and supported since 2016 by the Ministry of Culture as a national and international company.

Philippe Decouflé continues also to collaborate on numerous projects, as recently with the director Bruno Dumont for the television movie *Jeannette*, adaptation of Charles Péguy's play *The Mystery of Charity of Joan of Arc*.

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