

# Comme un trio

From Françoise Sagan's  
**Bonjour Tristesse**

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choreography  
**Jean-Claude Gallotta**

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From Françoise Sagan's  
**Bonjour Tristesse**

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choreography

**Jean-Claude Gallotta**

with

**Georgia Ives, Thierry Verger, Béatrice Warrand**

choreography assistant

**Mathilde Altaraz**

dramaturgy

**Claude-Henri Buffard**

Music

**Strigall**

Costume design

**Marion Mercier** assisted by **Jacques Schiotto**

Lightning

**Benjamin Croizy**

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

with the backing of **MC2: Grenoble**

and with the kind permission of **Denis Westhoff**

cover page - photo credit : **M.F**

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**Creation**

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**SEPTEMBER 27TH 2018**

[MC2: - Grenoble]

## touring schedule

**> SEPTEMBER 28TH 2018**

[ L'Agora - Saint-Ismier ]

**> SEPTEMBER 29TH 2018**

[ L'Oriel - Varcès ]

**> OCTOBER 13TH 2018**

[ Le Quai des Arts - Argentan ]

**> FROM DÉCEMBER 11TH TO 15TH 2018**

[ Mc2: - Grenoble ]

**>> JANUARY 25TH 2019**

[ Espace culturel François Mitterrand - Canteleu ]

**>> JANUARY 26TH 2019**

[ Théâtre Casino Barrière - Deauville ]

**>> MAY 4TH 2019**

[ Théâtre - Saint-Vallier ]

**>> MAI 10TH 2019**

[ Théâtre - Nevers ]

**>> JULY 20TH 2019**

[ Festival Plurales - Luxeuil-les-Bains ]

**Available on tour 2019-2020**



# Teaser 1

<https://goo.gl/CrgWbd>

# Teaser 2

<https://bit.ly/2DY2s6H>

«If this text leaves me space, if its formal  
lightness gives me permission to play  
choreographically between his sentences, I  
take at the same time the extent of its depth  
too often unexplored».  
Jean-Claude Gallotta



Love in a twosome fluctuates between passion and lust; Love in a threesome between pleasure and cruelty. In contrast, solitary love answers to the charming, yet grave name of sorrow. Jean-Claude Gallotta was eager to create something, inspired by the words and life of Françoise Sagan (the honest Sagan, the impish Sagan, the disillusioned Sagan), that juggles insouciance and seriousness. "Comme un trio » (Like a Trio) is a stage performance where Georgia Ives, Thierry Verger, and Béatrice Warrand dance and sing, fall in and out of love, their bodies in skin-on-skin contact.

C.-H.B





## Project Note

# Comme un trio

« I am overcome of late with a strange feeling that troubles and obsesses me. I hesitate to call it by the charming yet grave name of sorrow ». Such are the first lines of Sagan's 188-page novel – « a charming little monster » – written in the 1950s when she was only 18. It created an immediate scandal. In the opinion of François Mauriac, the novel expressed the « moral depravity of female adolescence ».

The 30-year post-war boom was just taking off in France, an ideal period for playful "distractions", insouciance, uninterrupted fun, frivolity and a desire to live life to the fullest in a society under reconstruction after the dark years of war.

With her curt voice and rapid style, not to mention her appetite for forbidden and, at times, illicit pleasures, Françoise Sagan was the standard-bearer of the age, one of the earliest faces of the New Wave: Young contemporary heroes, individualists in search of autonomy, flirting with idleness and, every so often, with the laws of the land. In a sense they set in motion the second half of the 20th century.

Contemporary dance has paid scant attention to such frivolity and has all but ignored the literature of the time. Was it because it was seen to be too bourgeois? Too superficial? Too self-absorbed?

With *Comme un trio*, Jean-Claude Gallotta gets back to the pas de trois, following his previous piece *L'Étranger* inspired by Camus. From one beach to another, under the scorching sun of *L'Étranger*, *Bonjour Tristesse* answers back with a sun in love with desirable bodies and gilded in the sand that borders the tacky villas. As the writer, the choreographer went fishing the small crabs crossing the human soul, he saw there cruelty, bursts of perversion, existential doubts. This beach is far from the sentimental and romantic ones.

Françoise Sagan, too quickly labeled as the ambassador of a wealthy, individualistic and carefree youth, was a woman open to the world, invested, supporting the French society's emancipatory movements. It is this contradictory Sagan, light-hearted and passionate, indifferent to the world and attentive to its ups and downs, that Jean-Claude Gallotta wants to approach on the stage.

C.-H.B.





## biographie

# Jean-Claude Gallotta

Following a lengthy stay in New York at the end of the 1970s, during which he met Merce Cunningham and discovered the world of post-modern dance (Yvonne Rainer, Lucinda Childs, Trisha Brown...), Jean-Claude Gallotta returned to Grenoble and, with Mathilde Altaraz, founded the Groupe Émile Dubois, which in 1981 took up residence in the Maison de la Culture de Grenoble (House of Culture). In 1984 it was named a National Choreographic Center, one of the first of its kind in France. With his first ballet, *Ulysse*, in 1981, his international reputation was assured. Other works followed, including *Daphnis é Chloé* (1982), *Hommage à Yves P.* (1983), *Mammame* (1985), *Docteur Labus* (1988), *Presque Don Quichotte* (1999), and *Trois générations* (2004). Between 1997 and 1999, he directed a Japanese dance company in Shizuoka, Japan. Over the years his choreographic creations – over 90 to date – widened to embrace other arts: cinema (he has two feature-length films to his credit), video, literature (*les Larmes de Marco Polo* (2000), *l'Etranger* (2017)), classical music – (*Bach danse experience* (2008), *l'Amoursorcier* (2013), working with

the stage director Jacques Osinski and the orchestra conductor Marc Minkowski; and *le Sacre et ses révolutions* (2015) performed at the Paris Philharmonia); original music – working with composers such as Henri Torgue, Serge Houppin and Strigall; and even pop music, thereby expanding the frontiers of contemporary dance deemed somewhat elitist. In the pop music register, working with the singer Olivia Ruiz, he created *Volver*, presented at the Biennale of Dance in Lyon in 2016. His additional work in the genre includes his triptych *My Rock* (2004), *l'Homme à tête de chou* (Cabbage Head Man) (2009), and *My Ladies Rock* (2017).

The French Ministry of Culture has recognized the Groupe Émile Dubois as a dance company with national and international impact. The company is now resident at the MC2: Grenoble. Jean-Claude Gallotta is also an associate author at the Théâtre du Rond-Point in Paris. He is currently working on his latest creation, *Comme un trio* (*Like A Trio*), based on Françoise Sagan's novel *Bonjour Tristesse*. He will reprise his creation of *l'Homme à tête de chou* at the renowned music festival, Le Printemps de Bourges, in the Spring of 2019.





## The interpreters

### Georgia Ives

Passionate about contemporary dance, music, and creation, Georgia Ives became immersed in these disciplines at a very young age through her involvement at the cultural center "Centre d'animation la Grange aux Belles" in Paris. Then, in 2001, she was admitted to the Paris National Conservatory (CNR de Paris) where she studied for four years. In 2005, she entered the National Conservatory for Music and Dance (CNSM de Paris). In 2009, as a member of the CNSM's Junior Ballet contemporain, she performed in the duet *Sunset Fratell* by Jean-Claude Gallotta. She became a member of the Groupe Émile Dubois in 2011, performing in the creation of *The Rite of Spring (Sacre du Printemps)*. Since then she has performed in all of the choreographer's creations.

### Thierry Verger

Born in Mulhouse, he began his training in classical and modern dance at the age of 15. He assisted, and performed for, Philippe Découflé at the opening and closing ceremonies of the Albertville Winter Olympics. He joined the Groupe Émile Dubois in 1992 and performed in *La Légende de Don Juan*. Since then he has performed in all of Jean-Claude Gallotta's creations.

### Béatrice Warrand

At a very early age, in Toulon, she began her training in classical dance and modern jazz. At the age of 16, she was taken on by the Ballet Théâtre Joseph Russillo in Toulouse. Between 1995 and 1999 she performed in all of Jean-Claude Gallotta's creations. From 2000 to 2003 she performed in various musicals such as *les Demoiselles de Rochefort* and *Roméo et Juliette*, choreographed by Redha. She also performed in the feature film *les Côtelettes* by Bertrand Blier. In 2005 she returned to the Groupe Émile Dubois and since then has performed in all of Jean-Claude Gallotta's creations.



## Naïs Arlaud

In 2012, she began her professional training in Paris at the Rick Odums School of Dance (IFPRO Rick Odums). Later she entered the Conservatory (CRR) in Lyon. In 2015, she joined the young ballet Cobos Mika for two years in Spain. There she performed in various choreographic creations for Peter Mika, Anton Lachky, Hofesh Shechter, Julia&Rudi, and others. Alongside this activity she traveled to Israel to mature and develop her mastery of Gaga, created by the choreographer Ohad Naharin. After returning to France, she performed with the dance company Ellipse and continued to attend numerous workshops with a view to expanding her artistic horizons. She joined the Groupe Émile Dubois in 2018 for the creation of *Comme un trio (Like a Trio)*.



## Angèle Methangkool-Robert

Born in Bangkok, she grew up in Grenoble, France. In middle school she was provided an adjusted class schedule in order to study contemporary dance at the Conservatory in Grenoble. In high school she concentrated her studies on the plastic arts, then went on to study graphic design in Paris. This was followed by a year in Berlin where she decided to rededicate herself to dance. Subsequently, she trained to become a teacher of contemporary dance at Epsedanse in Montpellier. In 2018 she joined the Groupe Émile Dubois for the creation of *Comme un trio (Like a Trio)*.

and alternately



## Bruno Maréchal

Between 1997 and 2010 Bruno Maréchal trained as a dancer in Grenoble at the ABC Dancel'Album Compagnie under the direction of Cathy Cambet. From 2010 to 2012 he continued his professional dance training at the Association Coline de Istres. During this period he performed in a number of creations and reprisals (25 shows per year). In 2012, he joined the Groupe Émile Dubois for the reprisal of the Rite of Spring (*le Sacre du printemps*). He was also involved in the creation of Ivan Vaffan. In 2013 he performed in the creation of *l'Histoire du soldat* and *el Amor brujo*. Other performances included the re-creation of *l'Enfance de Mammame* (2014) and *My Rock* (2015). In 2018 he performed in Jean-Claude Gallotta's *Comme un trio (Like a Trio)*.

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

The Groupe Émile Dubois / Compagnie Jean-Claude Gallotta is backed by the Ministry of Culture and Communication-DGCA and the DRAC Auvergne - Rhône-Alpes, the Région Auvergne - Rhône-Alpes and the Département de l'Isère.