

COMPAGNIE LE GRAND JETÉ !
FRÉDÉRIC CELLÉ

In extremis

Creation 2021

Duration : 1 h
Acrobat-dancers



Coproductions : « La Fabrique Chaillot » - Chaillot – Théâtre national de la Danse (Paris)

Accueil studio CCN de Créteil - Mourad Merzouki, Espace des Arts, scène nationale de Chalon-sur-Saône, Le Théâtre, Scène nationale de Mâcon, La Maison/Nevers Scène conventionnée Arts et territoire, VIADANSE Centre Chorégraphique National de Bourgogne Franche-Comté à Belfort.

Supporters : Théâtre du Rempart à Semur en Auxois, Théâtre de Beaune, Théâtre Paul Eluard de Bezons, L'arc scène nationale Le Creusot; Fonds SACD Musique de Scène

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EXTREMIS



A meld of acrobatics and dance, "In extremis" drives the performers to surpass themselves in a liberating and communicative act.

In an apocalyptic space, six men and women begin the aftermath story that allows them to move on. How do they recover? How do they find their way back to humanity and each other?

Frédéric Cella draws inspiration from the world around us to explore human feelings. He plays with notions of resistance and abandonment to invent choreographic situations and explore our human interactions. In this devastated reality, dance is the path to recovery and is limitless as a form of rebirth. Fueled by the visual arts, the scenography of the light, and music, the entire artistic creation pulls us into a struggle against norms, at the heart of demands for freedom. We start with the relationship with oneself, building into the rebirth of the group by realizing our personal selves and power.

We culminate in the explosion, the rebellion, a form of wild dance, where the bodies are revealed and freed in a life-saving energy, necessary for a new start and a rebirth. Torn between desires and real risks, the performers put themselves in danger to survive. They seek excessive movement, sometimes desperate, often extraordinarily.

The performers, from dance and circus backgrounds, develop an acrobatic choreographic vocabulary to express themselves, measure themselves, challenge themselves and play. The movement is raw, excessive, sensitive, often exceptional, and never ceases to offer spectators the powerful attraction of the art of falling. They are sincere and authentic performers who do not see the performance for itself but for its capacity for emotion and recognition in the tribe they make up.

STATEMENT OF INTENT

Highly intrigued by body language, I have been developing my choreographic identity in acro dance for several years. For this project, I collaborate with Caty Olive on lighting, Anouk Dell'Aiera on scenography and LAAKE for the music.

For "In extremis", I stage six performers from dance and circus backgrounds to show the different possibilities of union and discord of a group who must take risks.

In the beginning: doubt, the disorder of the intimate, with the need to take new bearings. There is the desire to not be alone. Then comes the drive to move, to breath, alone, in pairs, a remote inside, a desire to survive perhaps, and to share the experience with others. Then there is the urge to take power, the need for authority, wanting to create a state within a state, a home within the group. At last there is the explosion, the rebellion, a kind of wild dance where the bodies are revealed and freed in a dazzling life-saving energy, necessary for rebirth.

The stage space is a living structure: like a constant call to order. Bodies circulate, murmur, resonate, shiver, stamp, convulse, and share the experience of risk.

The stage is composed and, at the same time, broken down by the outline of the multiple lives that intersect there. Its foundations could well be those of encounters, human alliances that combine in gestures and utopias. Overcoming the sense of loss or rejection threaded throughout, "In extremis" plays with its intense multi-layer richness until its climax: the jubilation of a cycle, the joy of being alive.



FOLLOWING . . .

The piece explodes into impulses and constraints in tune with Laake's music. A plot that unfolds between the sometimes quickness of human desires and the building of realities. Moments of haggard energy, of unbridled questing, the show plays with the challenged demands of the performers through extreme and intense physical situations.

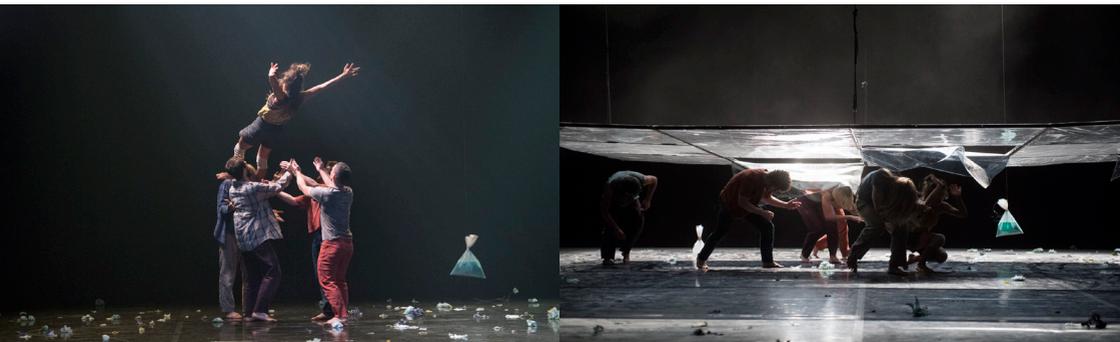
The choreography is intended to be raw and flows with excessive, animal, sometimes impulsive movement.

It is a concrete and dangerous dance, a compulsive choreography at the limits of physical performance, in its positive impulses, to restore its formidable energy. In fact, dance is catapulted into a territory where there is no limit.

It puts itself in danger in a survival regimen, dares to engage in an instability, that of a writing of the gestual under tension.

Favoring the instantaneous and the discontinuous, there is a furious desire to dance, to jump, to impress with meticulous dance sequences alone or with others. We will rather look for a movement of instinct, urgency, tension accumulated then discharged, released, harsh.

What is questioned with this creation is, again and again, what foments the work of the company, what brings us together and separates us: the human.





LE GRAND JETÉ !

The company Le grand jeté! is an association law 1901 created in June 2002 and established in the Burgundy region of France, in Cluny. Le grand jeté is in a three-year agreement with the Drac Bourgogne-Franche-Comté, the city of Cluny, the Departmental Council of Saône-et-Loire and the Regional Council of Bourgogne-Franche-Comté.

Le grand jeté!, it is also the Festival Cluny Danse, which promotes the arts of movement and dance in public space, every year in the third week of May.

FRÉDÉRIC CELLÉ IS THE CREATOR AND CHOREOGRAPHER
BEHIND LE GRAND JETÉ. HE CREATES HIS PRODUCTIONS
AROUND ACRO DANCE, BY MIXING CONTEMPORARY
DANCE AND ACROBATICS.

The company is a « Lieu ressource » in the Department of Saône-et-Loire and is the artistic resource for dance at the Pontus de Tiard high school in Chalon-sur-Saône.

In the city as on the stage, always on the alert, Frédéric Cellé invents works for the public space as well as for the stage.

The company is co-directed by Annick Boisset and Frédéric Cellé, it employs Clémence Trinque, particularly for the coordination of the Cluny Danse Festival.

The company joins forces with performers, choreographic assistants, scenographers, playwrights, light and sound designers, costume designers or designers, to offer shared live shows.

PRACTICAL INFORMATION

Distribution : Arthur Bernard Bazin, Juliette Jouvin, Louise Léguillon,
Alexis Jestin, Simone Giancola et Xavi Auquer Gomez

Choreographer : Frédéric Cellé

Assistant : Pauline Maluski

external view: Solange Cheloudiakoff

Scenographer : Anouk Dell'Aiera

Composeur : LAAKE

Light designer : Caty Olive

Stage manager : Martin Massier

sound engineer : Thibault Farineau

Lighting director : Valentin Roby

Photographer : Laurent Phillipe



10 ON TOUR
Duration 1h
From 10 years

CONTACTS

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