

DOSSIER DE PRÉSENTATION 2016-2017

LE
DOME
THÉÂTRE

SSIDIANA



VENDREDI 30 SEPTEMBRE 2016 / 20H
55MN / COMPAGNIE LE SUPPLICI
DANSE & MUSIQUE LIVE / A PARTIR DE 15 ANS

Place de l'Europe / 73200 Albertville / Billetterie 04 79 10 44 80
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FABRIZIO FAVALE

CIE LE SUPPLICI



PREMIÈRE
EN FRANCE

OSSIDIANA

Pour la première fois programmé en France, le chorégraphe italien Fabrizio Favale livre un spectacle qui tient autant du ballet que du concert électronique.

Ossidiana doit son nom à une pierre volcanique que l'on trouve notamment dans le sud de l'Italie. Métaphore d'une pièce superbe, étrange et noire, où la danse se déploie en entrelacements, en cascades, en jaillissements simultanés. Huit danseurs à la technique éprouvée enchaînent ainsi courbes, tours, ondulations et spirales tandis qu'au plateau, une DJ mixe une partition musicale électronique enveloppante, créant des nappes de sons qui renforcent le caractère atmosphérique de la pièce. *Ossidiana* est un ballet foisonnant et baroque où tout se crée et se défait sous nos yeux, à l'instar des nuages ou des variations d'un ciel orageux. Imprégnée d'ésotérisme, la pièce puise aussi son inspiration dans des rituels archaïques

**INSPIRÉE DE RITUELS
ARCHAÏQUES DE L'ITALIE,
UNE DANSE FOISSONNANTE
ET BAROQUE**

de l'Italie et des sources iconographiques médiévales. Une danse sensuelle et envoiement. ● M.F.

Ossidiana owes its name to a volcanic rock found in southern Italy. A for a strange, brightly black piece the dance is molten, cascading and undulating. The eight dancers undulate while the DJ mixes electronic music that underpins the atmosphere. *Ossidiana* is a baroque ballet teeming with energy in a stormy sky harking back to archaic rituals and symbolism, the dance is both sensual and hypnotic.

Fabrizio Favale Le Supplici

press kit



"With his dancers Fabrizio Favale creates a kind of heartbreaking, fantastic embroidery in dance, perhaps in search of the movement of the clouds... The dance transports our views through large horizons, attractions, suspensions, repulsion of bodies, ready to become wild, in a continual amazement that is the figure and the invention of one of the most innovative italian choreographer. "

Massimo Marino controcene.it



“When I saw the first time Fabrizio Favale dancing, I couldn't believe he was moving at that speed! His dance is really a whole movement vocabulary that evokes large landscapes...”

Morag Deyes, Dance Base Edinburgh's Artistic Director, interview released for The Herald, 2 August 2013



"What he draws is a quick and light gesture, which tames the time (all the time you need, up to almost immobility) and makes palpable the space with the twisting of the torso, the flickering of the arms and a rotary pulse of Oriental origin. It's a dance almost sacred, full of thought and never superfluous, a volatile embroidery and for this reason even more precious."

Maria Cecilia Bizzarri, theater critic, DANZA & DANZA



“Athletes of the stage / Fabrizio Favale”

By Massimo Marino, studios and theater critic

Published on Corriere di Romagna, Sunday 11 July 2014, Santarcangelo Festival 2014

“The scrawl, the lacework, the embroidery is a baroque futility for those who is unfamiliar with the dizzying charm of the curved line, of the spiral, of the labyrinthine plot that makes us lose and rediscover. Is a useless decoration for those who cannot hear the silence screaming in the meanders that constitute the spirals of the brain, the infinite movements of the body, even those invisible, the joints of the existence, the vegetal forms that suddenly erupt in tender buds, in projects of impulses directed toward to the unexpected new lives. The linear thinking misses the charm of fast gap, the slowness joyful and enigmatic of the Arabesco, its acceleration, the discoveries that burst forth, in a tension that resides in all infinitesimal “between”.



The Fabrizio Favale's dance is all in the embroidery, in the Arabesco. Runs away from the significance, searching the availability of bodies; he looks with infinite amazement the movements of nature and the secret signs of the myth. For this reason he has crossed parts of Indian poems, searching of a sacred that escapes us in this contemporary life, or perhaps he just searching a very far charm, exotic, made by postures, gestures and exploration. He sought the movements of the flocks, the herds, the clouds. He has listened to the trees, the birds. He evokes ghosts.

He works preferably in areas that are beyond the light, in the shadows, in the wind, in the feathers, in the interlacing of the arms, legs, limbs, without touching each other, composing amazing ideograms, exploring impossible emulations. Here there is no dance theater: there is dance-poetry. There is no history and the imitation of nature appear to be consciously inane attempts to rob life for meaningless fragments. There is the individual and the group. The effort to fill the void that surrounds us and that pull along us. There is a childhood memory and an epic deposited in body postures. For Favale the dance explores things, the universe, the psyche. He wrote somewhere: "We want to demonstrate that perhaps is not the humanity to be the favorite subject of the dance, but something unreachable, stellar. An evoking an elsewhere that we crave, but we do not know what it is. Desire is something that concerns the stars: dance, therefore, has always been sidereal."

In his choreography we see lightning, drawings of what does not persist. His dancers are always ready to hyperbolic metamorphosis. They form soft sculptures that immediately vanish or multiply themselves like planets. His dance is a flame: a flame of bodies, of arms, of hands. Is a lightweight suspension of time, is how to disappear, is a rise to the essence.”





OSSIDIANA by Le Supplici
ph. johzero