

LE SACRE

A group of young people are dancing in a city street. They are wearing various styles of clothing, including tank tops, t-shirts, and jeans. The street is paved with cobblestones and has a white bicycle symbol painted on it. The buildings are multi-story and have windows. The scene is brightly lit, suggesting it is daytime.

collectif La Ville en Feu

Le Sacre

by the collectif **La Ville en Feu** is a rewriting of *The Rite of Spring (Le Sacre du Printemps)* by Igor Stravinsky, danced and sung a cappella.

It is the spring of a rebellious youth, that questions the individual's identity within the group and the place of this group within the community and public space.

This all-terrain show created by twelve artists aims at grasping a multitude of spaces, from the street to the theater hall.

- Isn't the existence of a community initially linked to the possibility of a common history, of a shared narrative, and conveyed by voices singing it? •
Isabelle Launoy



Les marchés dans le sable / september 2021 / Micadoases / Pont Louis Philippe in Paris

Our Sacre

Oration on the sidewalk / Profane communion
/ A trifle of time

We started from us, twelve young artists, animated by a passion, an impulse, an extravagance and a collective will to get hold of a mythical musical masterpiece. Our narrative arose gradually during the period of creation since our questionings come from this fundamental commitment which is collective creation.

Our group, which stands as a mirror of Nijinsky's original ballet's community, wonders. What « place » does one occupy socially, artistically and spacially? How does one find its individuality within a community? Is it a springboard or a brake for us to become emancipated, to find our voice, our path?

From the scandal of its debut in 1913 to its contemporary success, *The Rite of Spring* went from the status of controversial to mythical. It is this myth that stood in front of us as a challenge : to tackle a cultural mountain to express our need to sing, to speak. *Our Sacre* questions hierarchy, compartments, commonplaces, while defending a certain insolence towards our time.

To not be reasonable, to go where we are not expected, without censorship, to surpass ourselves, to remove skins, layers. To vibrate, to scratch, to reinvent, to find a hint of unity in the desired disorder. To connect to the forces of joy that go beyond our individualities to create the whole, to unite the sacred and the ordinary, to poeticize the quotidien.

Le langage des murènes / June 2021 / Les Hivers d'été / A l'occasion de la manifestation de la danse contemporaine en Avignon





"Danses hongroises" / September 2018 / End of residency / Yard of the Grand Théâtre de Provence

A choral-body

Dance and singing mingle, intertwine to form a roaring, whispering, discordant, whirring choir.

We decided to challenge ourselves and retranscribe the orchestral score of *The Rite of Spring* by Igor Stravinsky for twelve voices. Stravinsky's score is primarily construction material for us. Our rewriting drives our voices to imitate or to radically reinvent the acoustic texture of each symphonic instrument.

Thus our different blows, tonalities and vibrations create an unprecedented score of this melody. Each voice echoes its own link with Stravinsky's music. Our voices pass through complex rhythms as if they were holding on a wire, they become listening lines between us and the spectators and play on the created melodies.

We practice the singing vis-a-vis the dancing and the dancing vis-a-vis the singing. We work on the impact of the voice on the moving body. We simultaneously produce and perform music and movement. The singing and dancing's simultaneity characterizes and gives its theatricality to the show.

As performers, choreographers and stage directors, each one of us is a conductor, an instrument and an instrumentalist at the same time.





Space has become a fundamental concern during our creation process and pushed us away from the stage. While the show displays our physical perception of Stravinsky's work, the spaces we take up appear as concrete sensations, shared with the audience, on which we can rely.

The streets, cafés, halls, public squares are the settings of the show along with dust, wind, light and smells; these all enable us to interact with the public standing in the same space with us.

Therefore there is not a single show but an infinite number of variations. With the aim of poeticizing the *quotidien*, *Le Sacre* proposes another temporality to the space it inhabits. The show can either be played in the entire space or just part of it; there is a long version (45 minutes) and a short one (20 minutes); we can visit the same spot several times or pop up by surprise.



La Ville en Feu

is composed of Marius Barthaux, Maxime Bizet, Thomas Bleton, Louise Buléon-Kayser, Agathe De Wispelaere, Justine Dibling, Juliet Doucet, Giulia Dussollier, Jean Hostache, Myriam Jarmache, Simon Peretti and Garance Silve.

It is a collective of multidisciplinary artists who studied drama, singing and dancing in municipal conservatories in Paris and in schools of theater and dance in France, Switzerland and Belgium.

They met in Nadia Vadori-Gauthier's movement class.

In September 2015, the collective started a laboratory of choreographic and vocal research on *The Rite of Spring* by Igor Stravinsky. Their aim: to compose a new version of the symphony using singing and dancing. The first version of *Le Sacre* was created in June 2016 for the festival Danse Élargie at the Théâtre de la Ville.

In 2017, *La Ville en Feu* joined forces with *La Faim du soir tard* and *Les Occiputs* to create **La Grosse Plateforme**. Today this structure comprises 17 artists, creators, actors, dancers, managers, stage designers, performers, singers and teachers who collaborate on various multidisciplinary creations. As a collective, their goal is to make this platform a space where they can come together and think about artistic creation in today's context.



"Les claps" / August 2021 / Wild filming / Rue Charlemagne à Paris

Upcoming shows

2023

July, 8th and 9th, Les Tombées de la Nuit (Rennes)
August, 24th, 25th, 26th, Festival d'Aurillac (Aurillac)

Previous shows

2022

*September, Festival Mouvements de rue (Sedan),
Laboratoire chorégraphique de Reims, parc de la Patte
d'Oie (Reims)*

*June/July, Belluard Bollwerk Festival, presenting *Le Sacre*
AND *Les Planètes* together as a diptych (Fribourg,
Switzerland)*

March, Festival Immersion Danse, L'Étoile du Nord (Paris)

2021

*September, Les traversées du Marais, Micadanses, pont
Louis Philippe (Paris)*

August, Wild show in the streets, rue Charlemagne (Paris)

*June, Les Hivernales CDCN, Place du Palais des Papes
(Avignon)*

2020

*August, Festival Un Été Particulier, coulée verte René-
Dumont (Paris)*

May, Wild show during "La Petite Discrète" (Paris)

2019

October, Les dimanches de la Canebière (Marseille)

June, Fête de la musique, Musée du Luxembourg (Paris)

May, Fête d'ouverture de Visage du Monde (Cergy)
Festival Audaces (Arras)

Festival Sortilèges, rue et vous (Ath, Belgium)

Festival Namur en Mai (Namur, Belgium)

2018

September, creation of the final version

*Sortie de résidence au Grand Théâtre de Provence (Aix-
en-Provence)*

*Grand Théâtre de Provence, journées du Patrimoine (Aix-
en-Provence)*

Cité Fertile (Pantin)

June, Festival Et 20 l'Été (Paris)

Festival To Gaether (Paris)

2017

*September, Danse Élargie Suite ! cour du théâtre des
Abbeses (Paris)*

*June, festival Horizons Nécessaires, Théâtre de la Cité
Internationale (Paris)*

Festival Danse sur les Rails (Paris)

March, Point Éphémère (Paris).

2016 maquettes

*December, sortie de résidence, place du Palais des Papes
(Avignon)*

October, Mains d'Œuvres (Saint-Ouen).

Festival Spectacles Sauvages, Le Regard du Cygne (Paris)

June, concours Danse Élargie, Théâtre de la Ville (Paris)



"Solo Simon" / June 2021 / Les Hivernales CDCN / Place du Palais des Papes in Avignon

Technical information

The show can be played in **all kinds of space**, preferably with good acoustics.

Before the première, **we need 4 hours to scout and rehearse** the day before in order to adapt our show to the place of representation.

The show lasts **about 40mn**. Its length can vary depending on the spaces we occupy.

The long form, if played in its entirety, is **ambulatory** and can take place in two different places. The time needed for the public to move from one place to the other can impact the length of the show. During the audience's movement, we stay in character and do not communicate orally with the spectators, although we make it so they follow.

We need **a place where we can prepare physically and vocally** outside of but **close to the representation place and where the temperature is warm** before playing.

Before the show, **we may ask one of the welcoming crew member to tell the audience they are free** and welcome to move during the show, to get closer, further, intertwine with us, anything to make the experience of the show enjoyable to them.

Contacts

lavilleenfeu@gmail.com

Lucie Skouratko - manager : +33.6.10.19.65.12

Simon Peretti - artist : +33.6.29.32.05.26

Instagram / Facebook : @la_grosse_plateforme

Film : <https://vimeo.com/614309658>

password : strav

*Photo copyrights : Arthur Silve, Jeco Largo,
OGKCVH, Filip A voir et à danser, Clément
Salzedo



<http://lagrosseplateforme.com>



Théâtre
de la
Ville

studio
Le Regard
du Cygne



This project is supported by le Théâtre de la Ville, Danse Élargie, le théâtre Notre Dame d'Avignon, le studio Le Regard du Cygne, le Grand Théâtre de Provence.

