

**COMPAGNIE ARIADONE
CARLOTTA IKEDA**

**ZARATHOUSTRA
VARIATIONS**



Compagnie Ariadone
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COMPAGNIE ARIADONE CARLOTTA IKEDA

CAST

Choreography	Carlotta IKEDA & Ko MUROBUSHI
Dancers	Carlotta IKEDA Olia LYDAKI Nadine MILZNER Valérie PUJOL Yumino SEKI Pei-Jen TSAÏ Esther WROBEL
Lighting	Eric LOUSTAU-CARRÈRE
Original music	Osamu GOTO
Sound	Diego CROATTO
Set control	Laurent RIEUF
Light control	Florent BLANCHON
Costumes	Carlotta IKEDA et les danseuses
Technical consultant	Hervé POEYDOMENGE
Costumes assistant	Suzanne LASSALE

COMPAGNIE ARIADONE

CARLOTTA IKEDA

INTENTIONS

Interview with Carlotta IKEDA by Céline Musseau – February 05

*** Why have you chosen to present these variations of Zarathustra, twenty years later, rather than one of your other shows?**

This is not merely a performance of a show, but the creation of a new one. I am working with Ko MUROBUSHI on re-writing ZARATHUSTRA. The title will be ZARATHUSTRA - Variations.

At the beginning of the 90s, a theatre in Switzerland offered to produce a re-write like this. I turned them down, however, because I didn't feel ready. I needed to move ahead in my artistic development.

In 2005, 25 years after the creation of ZARATHUSTRA, the opportunity given by the *Tendance* Festival and my residency at the "Les Carmes" Cultural Centre in Langon echoed my desire to rework this play and to rediscover the energy that had been its force.

Butoh dance has changed a lot in 25 years and it has also lost something. I want to give my young dancers the Butoh energy of the 1980s.

*** What have you added, taken away, and done differently compared to the first version? It's a little dangerous...**

Times have changed. Let's not live in the past. Like society, my dance has evolved and these changes can be seen on stage. The audiences who knew the first version of ZARATHUSTRA will be able to analyse and criticise the differences. The risk has been taken.

The artistic direction of these variations is the same as it was in the original version. There will be slight differences: the set has changed, the movements have been altered.

The biggest change is that I no longer work exclusively with Oriental bodies (which I have done for more than ten years in all my new shows). I have chosen six dancers of different origins.

I don't know what kind of feeling this choice will generate, this mix, but it's a risk I like taking.

*** How did you go about things and how do you think Butoh is perceived today? It is obviously better-known than it was twenty years ago – did that change your way of working?**

I think that Butoh has given a lot to European contemporary dance. In particular, the notion of identity and humanity being part of the body. Butoh is the dance of reconciliation or the quest for being and for identity. Perhaps Western contemporary dance has taken this influence from Butoh. And perhaps this is why Butoh is not dead. Today there is a mutual influence between contemporary dance and Butoh.

The gradual recognition of Butoh hasn't changed anything in the way I work. I am still looking for my identity through dance and I still haven't found it.

Maybe I'll find it after my death?

Maybe dancers have no identity?

COMPAGNIE ARIADONE

CARLOTTA IKEDA

INTENTIONS

Ko Murobushi – January 2005 – Bordeaux

This is "ZARATHUSTRA", reworked for the third time. An unexpected, successful, singular encounter. My vagabondage will never come to an end... Like after every turn of the cycle, everything has to start again, to develop.

When I was 17 I was a "stumbling Nietzsche" or a "stumbling, drunken Rimbaud". Which came first? *A Season in Hell* or *Zarathustra*? How can I remember? With their headiness they entered into me. It wasn't me, it was them.... They bubbled and fizzed and made me dance. Nietzsche ordered me: "A day without dance is a day wasted", "Dance on your hands in vertical expression!"

Then came Artaud: "You thinking pig, break with your pig ideas". I was the pig. I slit the pig's throat. My Japanese went to pot, I stuttered, could no longer speak. With each new day, I did everything I could to kill my pig head, to make it roll.... Throw away the pig's head! Go deeper into the pig tunnel! Sometimes on the mountaintops, sometimes in the depths of a discotheque, I went from one to the other, endlessly.

Over my dead body, murmured Nietzsche in my "little ear". It was the "temptation for the outside" which came from deep down inside me, headily. I was a "little Ariadne" who moved forward alone in the maze. Thus was born "Nietzsche KIMYÔ (strange)!" : this was the initial motivation of my dance, which had already turned into a theme.

A few years later, when I was in the maze, I met a dancer (who was none other than Carlotta Ikeda), and I decided to give our troupe the name of *Compagnie Ariadone*: this was my desire for a show - "Nietzsche KIMYÔ (strange)! Part 2". It was to dig another maze, inside the original maze, which we would have to go into and which would resound in the heart of the first maze.

As much as *Zarathustra*, I must give Nietzsche, with my deepest gratitude, this *KIMYÔ* cry. This word has a strange sense, but it is a cry that came about before the stuttering beginnings and many a silence. It is a *bravo*⁷ to life. It is an aesthetic which brings "laughter and affirmation" to the absurd and worrying things which fill our ephemeral lives, covered in a thousand wounds.....

Let's return to one of the scenes in the play. Ariadone (Ariadne) throws herself into the sea. She drifts away in the infinite clamour of the waves. But Ariadone (Ariadne) comes back. Her suicide (throwing herself in the water) is the starting-point of her destiny in a circle. Deleuze wrote something like "Ariadne would have hanged herself. Ariadne desired annihilation". ... But afterwards, she turns away from Theseus to join Dionysus. Upon Dionysus' affirmation, Ariadne replies with her own. The affirmation thus becomes a double affirmation. The "Sils-Maria" scene where Carlotta dances in her red dress represents this return to the point of departure, that of the affirmation to life. But the rhythm of this dance, a spiral of life, is carried by this fissure itself, this intimate yawning gap, provoked by the break in her destiny. As in our lives, pain and its catharsis confer on dance the art and joy of the trade. Light and shadow engraved on our bodies slip by, like mirrors lighting each other up.

Ariadne is broken. Once again we will throw ourselves into the earth. New maps will thus be born of our bodies. As if to introduce a rupture in our everyday lives, closer to stagnant water, death announced out of habit. And of this split, to bring about a new period, to make the passage of time go faster.

As if to intentionally disturb the territory of our cultural differences, we have recourse to images, to cultural and mythological ideas in abundance, cross-culturally. The Japanese motifs are released into the gap opened by European elements, the gap frankly exposed. For example, the sounds of the *Gagaku*, court music of ancient Japan, come to us in their version metamorphosed by Gôtô Osamu. The movement of the nostalgic return to tradition is barred.

Ko Murobushi

COMPAGNIE ARIADONE

CARLOTTA IKEDA

PRESS

Le Monde

« With *Zarathoustra Variations* at the Théâtre Silvia-Monfort, Carlotta Ikeda from Japan offers a piece for six performers choreographed with Ko Murobushi, a remarkable reinterpretation of a show first conceived in 1981. The violence of the original is still pretty much intact. Set against a hurricane of sound, the women transform themselves successively into hyenas, witches and rockers, clinging to each other in an improbable chain. In their G-strings and their folly, these girls dare to do all those things women are taught not to do. Their grimaces and howls wring laughter out of their audience. »

Rosita Boisseau

Sud-Ouest

Carlotta Ikeda is based in Bordeaux and dances with her company all over the world. At the Tendance Festival, she presents her new creation.

We might as well say it straight away - the new creation by this Japanese artist based in France for the last twenty-five years and in Bordeaux since 1997 with her dance company (Ariadone), is magnificent. After *Togué*, a show of varying interest put on in 2002 to the rock music of the group Spina, *ZARATHUSTRA – Variations* sees Ikeda at the peak of her art, as in her *Sacre du Printemps (Haru No Saïten)*, *Tampopo* and *Ai-Amour*. The qualities of Ikeda join forces here with the mark of choreographer Ko Murobushi, the talented accomplice of the work of Ariadone.

Enchantment. A sell-out at Les Carmes and an additional performance scheduled last Sunday, for a total audience of some 800 people: twenty five years after the first version of *Zarathustra* made its mark on the Sigma festival in Bordeaux, this new work for 6 dancers around Carlotta is the fruit of enormous efforts by the choreographer with Ko Murobushi, a far cry from the butô dance of their beginnings. In the very first scene, with a girl cast adrift like in the beginnings of the world, the spell takes hold of the audience. Between slow, sliding control like a caress and the celebration of primitive violence, Ikeda rolls out her art, pathetic in her long crimson robe, the bearer of pure emotion in front of audience that holds its breath. Sculpted duets skilfully lit up by a Loustau-Carrère in great form, between the ultra-feminine and the savagery of gorgons, Olia Lydaki and her partners undulate in the shadows, drape themselves in a handful of piano notes, crawl under the salty rain of a sea unleashed, and laugh...

Jean-Noël Cadoux

COMPAGNIE ARIADONE CARLOTTA IKEDA

PRESS

Site Internet www.webthea.com

« From *Zarathustra*, a piece by Ko Murobushi (1980) for Carlotta Ikeda and the Ariadone Company, we have now moved on to *Zarathustra Variation*, co-authored by these two key figures of Butoh dance. And twenty five years later, its hypnotic power remains intact.

Slow, slow movements with a sense of anxiety, an impression of diving into a mass that is downy and limpid all at the same time. It is a journey as well as a show. And slowly but surely, twenty years on, *Zarathustra Variations* revives a founding work in the introduction of butoh dance to Europe, possessing all the elements for an analysis. There is the historic background: Carlotta Ikeda meets Ko Murobushi and the Dai-Rakuda-Kan (Théâtre du Grand Chameau) Butoh troupe in 1974 and creates the Ariadone no kai Company. It is the first all-female Butoh troupe, breaking away from past tradition. In 1980, Ko Murobushi choreographs this *Zarathustra* for Ariadone and Ikeda and it is with this piece that the company arrives in Europe. For western audiences, it was to come as a shock. An artistic style blending the slow movement of the spectre and the outrageousness of its expression. Nudity without sex, flesh without sensuality, and a ceremony without god. And then there is Nietzsche, or to be more precise, a rather strange omission of the philosopher: “*To be more precise, I would say that we are the opposite of the work of Zarathustra, a twisted Zarathustra: while Nietzsche thinks from West to East, we start out from the Orient*”, says Ko Murobushi. The last element is this return, in a way that is quite paradoxical for an artistic movement which is far from placing the notion of heritage at the centre of its approach, to a piece from the past, as if from the repertory.

A journey into the ambiguity of the body

And yet, despite all these points suggesting the analytical, *Zarathustra Variation* defies analysis. It has changed much, if only in that a good half of the performers are of western origin now, but it gives off the same sensations as it did in the beginning. Visually splendid, with a blood-red robe illuminated by the spotlights, with a mirror as its horizon and cascades of sand on the women's naked bodies. In seven scenes, it shows no sign of development, seems devoid of dramaturgy. One image succeeds another as the bodies grimace. The strangest of torpors takes hold, erases the sense of time and the demands of logic. We are ready to accept these funny, grotesque witches, and this solitary feminine figure left abandoned under the light, moving slowly with a hieratic quality. The strength of this piece is that it is not only a show, but is also the experience of diving into the ambiguity of the body, attractive and repelling, and yet a show all the same.»

Philippe Verrièle

COMPAGNIE ARIADONE CARLOTTA IKEDA

PRODUCTION

Coproducers

Centre Culturel « Les Carmes » / Langon
IDDAC - Festival « Tendances »
Office Artistique de la Région Aquitaine – OARA
ODYSÉE - Festival « MIMOS » / Périgueux
CCN de Biarritz – accueil studio 2005.
Compagnie ARIADONE.

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Technical partner – Ateliers Lumière / Bordeaux.

ZARATHOUSTRA-Variations

On tour.

2007

27 april
L'Hexagone
Scène Nationale
Meylan

6 march
Théâtre municipal
Bolzano, ITALY

24/26 january
Théâtre de l'Union
Limoges

2006

19 december
L'Estive
Scène Nationale
Foix

12 december
Théâtre Paul Eluard
Bezons

6 to 9 december
Théâtre 140
Bruxelles, BELGIUM

9 and 10 october
Festival Dance Umbrella
Londres, U.K

26 and 27 april
Théâtre National Bordeaux
Aquitaine
Bordeaux

18 march
Théâtre Libournia
Libourne

28 february
Théâtre François Mitterrand
Mont de Marsan

23/24 february
"Les Hivernales"
Théâtre de Cavaillon
Cavaillon

10 february
Les Nuithonies
Villars/Glâne

7 february
Maison de la culture
d'Amiens
Amiens

20/21 january
Festival "Faits d'hiver"
Paris

2005

8 december
Odysée
Périgueux

10 november
Octogone
Pully,
SWITZERLAND

21 october
Gallia Théâtre
Saintes

3 august
Festival MIMOS
Périgueux

20 may
Espace des Arts
Chalons sur Saône

18 march
Teatro Mancinelli
Orvietom ITALY

**12 & 13 march
Festival
Tendances
« Les Carmes »
Langon**