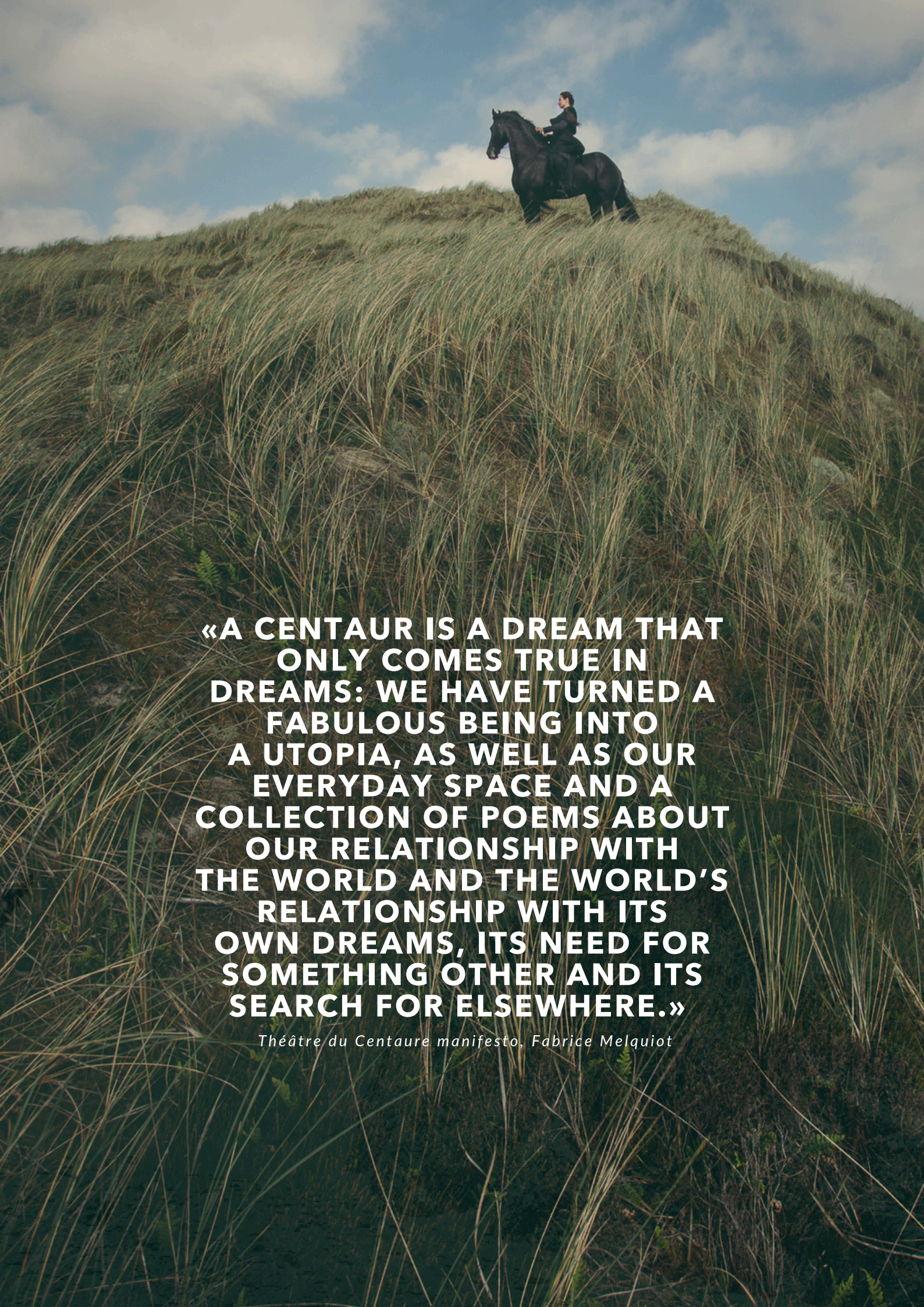




ENTRE CHIENS ET LOUPS

THÉÂTRE DU CENTAURE

A person is riding a dark horse on a grassy hill. The hill is covered in tall, dry grass that is blowing in the wind. The sky is blue with some white clouds. The text is overlaid on the lower half of the image.

**«A CENTAUR IS A DREAM THAT
ONLY COMES TRUE IN
DREAMS: WE HAVE TURNED A
FABULOUS BEING INTO
A UTOPIA, AS WELL AS OUR
EVERYDAY SPACE AND A
COLLECTION OF POEMS ABOUT
OUR RELATIONSHIP WITH
THE WORLD AND THE WORLD'S
RELATIONSHIP WITH ITS
OWN DREAMS, ITS NEED FOR
SOMETHING OTHER AND ITS
SEARCH FOR ELSEWHERE.»**

Théâtre du Centaure manifesto, Fabrice Melquiot

CRÉATION

13TH - 14TH JUNE 2025- CREATION
THÉÂTRE DE LA MER, SÈTE
WITH THE THÉÂTRE MOLIERE -> SÈTE

MEDIA RELATIONS

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SAISON 2025-2026

IN OUTDOOR VENUES, INSIDE THEATERS, PARTICULAR PLACES WHO MAKE SENSE WITH THE THE CREATION'S ISSUE.

JANUARY 24 – PREVIEW
FEBRUARY 8 BIENNALE INTERNATIONALE DES ARTS DU CIRQUE
2025 (BIAC)

2025

MAY 29 FESTIVAL MARÉE HAUTE, MONTS DE LACAUNE
JUNE 13-14 - 9 P.M. **CREATION** THÉÂTRE MOLIERE SÈTE, SCÈNE NATIONALE ARCHIPEL DE THAU
JULY 8-19 - 8 P.M. FESTIVAL VILLENEUVE EN SCÈNE, VILLENEUVE-LEZ-AVIGNON
JULY 22-27 EQUESTRIA, TARBES, AVEC LE PARVIS, SCÈNE NATIONALE DE TARBES
SEPTEMBER 26-27 LE QUARTZ, SCÈNE NATIONALE DE BREST
OCTOBER 2-3 SCÈNE NATIONALE D'ALBI-TARN
OCTOBER 7-11 ESPACE MALRAUX, SCÈNE NATIONALE DE CHAMBÉRY
OCTOBER 15-16 CHÂTEAU ROUGE, SCÈNE CONVENTIONNÉE D'ANNEMASSE
DECEMBER 12 SCÈNE DE BAYSSAN, DOMAINE DÉPARTEMENTAL DE BAYSSAN

2026

JANUARY 16-18 CIRQUE THÉÂTRE D'ELBEUF, PÔLE NATIONAL CIRQUE NORMANDIE
MARCH 6-8 LE THÉÂTRE, SCÈNE NATIONALE DE SAINT-NAZAIRE
JUNE LA BAIE DU MONT SAINT-MICHEL, NORMANDIE
JUNE 12-21 FESTIVAL OEROL, TERSCHELLING, PAYS-BAS
JULY 8-11 AGORA BOULAZAC, PÔLE NATIONAL CIRQUE
SEPTEMBER THÉÂTRE ANTIQUE D'ARLES, LES THÉÂTRES









ENTRE CHIENS ET LOUPS

CREATION

Choreography | Camille et Manolo

Musical composition | Agathe Di Piro and Walid Ben Selim

Sound design | Martin Dutasta

Lighting design | Bertrand Blayo

Costumes | Clarisse Guichard

ON STAGE

Two centaurs made up of four horses Sombre, West, Indra, Sahadeva and two humans
Camille and Manolo

Musician at the piano Agathe Di Piro

Vocal: Walid Ben Selim

Lighting director | Bertrand Blayo, Anaïs Silmar

General and sound director | Philippe Boinon

Equestrian assistants | Stéphane Alleno, Romance Nicoletti

PRODUCTION

THÉÂTRE DU CENTAURE

Administration | Matthieu Paris, Charlotte Grünspan

Communication, public relations | Dominique Raybaud

Media relations | Cécile Morel

CO-PRODUCTION

Théâtre Molière Sète, Archipel de Thau National Theatre

Le Théâtre, Saint-Nazaire National Theatre

Archaos, National Circus Hub

Château Rouge, Annemasse accredited theatre

Bay of Mont-Saint-Michel, Intercommunal area

ARTISTIC RESIDENCIES | CENTQUATRE#104Paris, LE QUARTZ Brest National Theatre

With the 2024 National Grant for Circus Arts Creation, French Ministry of Culture, DGCA
Regional Department of Cultural Affairs Provence-Alpes-Côte d'Azur,
and SACD stage music fund, La Copie Privée



ARTISTIC INTENTION

Imagine a pianist, a grand piano, two centaurs composed of a woman, a man, and four black horses, and a singing rising up...

The setting is simple and uncluttered. It highlights the raw experience of human and animal bodies, and the complex relationship that binds them.

We are between day and night, between dogs and wolves, between domestic and wild, between animal and human. From this edge between the worlds, we explore the relationship between beings: between different species, between a man and a woman, between a brother and a sister, between a parent and a child, between self and oneself. It's a chronicle of the complex relationships that unite us, an exploration of the invisible links that connect us.

For us, Centaur symbolizes above all a link quest. The link between animal and human, and beyond, the link with all living things.

Centaur's utopia is maybe that: make the connection to learn to be together by the touch of bodies, by the art of caressing.

The century's issues are colossal, at the Anthropocene age, global warming, and the fall of biodiversity, it's urgent to forge links with the living. The centaur is the metaphor of the link with Other, the other as Animal. Facing this dislocated world, the centaurs try to be one, to pack, to be community. What if hybridization was the ultimate poetic and political commitment?

This quest goes beyond words. Only music can give the fragile breath of this dialogue with the living.

The composition of the pianist Agathe Di Piro and the voice of Walid Ben Selim unfold a wordless poem for a dance of animal and human bodies on this quest for connection: gather what is separated and poetically inhabit the world as a centaur. In all its forms, poetry is for us a commitment of life. That's what we invite you to share with us.

Camille and Manolo



CREATIVE PROCESS

A CONTEMPORARY MYTHOLOGICAL CREATURE

The Centaurs, with their horses that have become their halves, awaken the mysterious, archaic animal side that lies dormant in every human being. They have invented a mythological creature, a vibrant mundane and contemporary reality, an imaginary being where human and animal become one.

A QUEST

This quest takes place over the course of a lifetime, or rather, several lifetimes. Training daily to the exacting standards of a dancer or athlete, humans and horses build a relationship that is as intimate and delicate as it is performative. Together, they develop a complex and specific vocabulary that is unique to each horse. The Centaurs foster a sensitive bond between both their halves. The authenticity of this connection gives this being a common physical and emotional identity. We no longer see a horse or a human, but a single hybrid creature.

A NEW LANGUAGE

Given that a real Centaur will never exist, we are naturally driven to invent different forms, a new language. The Théâtre du Centaure has been creating unique artistic forms for this poetic creature ever since it was founded. These are never just a succession of numbers focusing on a particular feat. The highest technical level is not an end in itself but a means to an end, the vocabulary of a new language.

A UTOPIA

The Centaur is a form of commitment because it is a utopia. In a world that separates all things, whether at best to understand them or at worst to oppose them, the Centaure works on hybridization, on blending, on coming together. This connection to the animal questions our connection to nature and our place in the world.



CREATIVE PROCESS

CHOREOGRAPHY AND ITERATIVE PROCESSES

For this creation featuring four horses and two humans, the choreographies are written with the ink of these six bodies. They guide them in inventing a language of movement, space and relationships - a physical language that is half human and half animal, a primal language.

The artists Camille and Manolo want the content, the process and the form to come together. What is recounted is recounted despite them, despite their will, in an organic process. Their only will is to be without will, to see what the unconscious brings into play, what the organism produces, what nature inspires, what their animal half produces.

The starting point for this creation is not a text or a pre-established idea, but an organic journey. During this process, they adopted an iterative method to explore, experiment and refine their movements and thoughts.

Over a period of months, they created movement sequences, tested them at their weekly public meetings and then assessed the results. They then adjusted, modified, tested other variations and revised them based on their own feelings, those of the horses, feedback and comments. This process enables them to develop their instinctive listening skills and to give shape to the horses' suggestions, opening the way to new potential. The result is guided more by the body than by the mind. They welcome what escapes them, what precedes them, what is beyond their control.

A SENSE OF FLOW

Guided by fluid forms and the gradual repetition of motifs, this creation is conceived as an everchanging cycle, evoking a sense of flow. Like the Möbius ring, their explorations are characterized by the absence of breaks through fluid transitions, forming an uninterrupted cycle of sequences. This gradually weaves a subtle dramatic tension, an organic, animal dance.

THE PRESENT MOMENT

Like horses, the artists strive to develop a deep awareness, an instinctive, attentive ear, a subtle perception of the dynamics of living things. Their work approach focuses on balance, acceptance and harmony with the world and nature that surround them, in a process of choral choreographic writing to create meaning and connection together. They aim to create an experience of active listening, inviting horses and humans, both actors and spectators, to immerse themselves in the present moment. The bodies of humans and horses are no longer in a state of duality, they seek neither to control nor to dominate, they offer a respectful and embracing stance, in line with who they are.



ENERGY, SPEED, STILLNESS AND CONFIDENCE

It is impossible to talk about Centaurs without talking about energy. A galloping Centaur is a body in motion hurtling at 50 kilometers an hour. Humans and horses surge together in this boundless energy in motion, combining their strengths. At full gallop, they convey the impression of a pack, a herd, a horde, or even a natural element such as waves or wind... Centaurs explore the relationship between speed and stillness, creating a balance that heightens the emotional impact. Once immobile, this symbiosis is built on trust. A human lies down, face within hoofbeats' reach, then stands on the animal's back like floating, fragile grass.

MUSICAL COMPOSITION

Agathe Di Piro chose to pay particular attention to horses and their gaits, composing organic music, closely linked to the animal and its unique energy.

The piano is an extension of the centaur's breathing, blending with its rhythm, becoming its voice, transcribing its thoughts.

She created the music for *Entre Chiens et Loups* as intimate music, meditative or dazzling, where horses, actors, and spectators are all connected in a single state of hypersensitivity, intense emotion, and collective relief. She hopes to offer the audience an immersive musical experience and share a true moment, outside of time.

Agathe Di Piro's music tames and suspends time, unfolds space, and delivers us a poetic experience of great intimacy. She perceives the breath of the Centaurs, draws inspiration from it to blend with the cadence of the horses, and creates a hypnotic, moving, and captivating music.

This performance is a rare meditative experience. It gives silence and resonance an essential, mysterious place, like an elevation. With cinematic atmospheres and suspended time, this luminous composition is a soothing breath.

A hypersensitive humanist poet, Walid Ben Selim brushes the choreography with his voice, carrying it, transcending it, embracing it as an element of sensual dialogue with the centaurs.

In the work *Entre Chiens et Loups*, the voice, the piano and the centaurs meet in a mystical dance, weaving together a sound and visual web that transcends time and space in an intimate complicity. The piano, by Agathe Di Piro's fingers, becomes an extension of the soul, a voice that resonates with the centaur's heartbeat. Each note played is a caress, a vibration that dialogues with the wild grace of the mythical animal. This intertwined relationship between the two imposing creatures, one resonant and motionless, the other alive and silent, is liberating. This musical interaction with the horses becomes a challenge, a game, bringing a poetic power between the wild and the virtuoso, between the centaurs and the piano.



HISTORY OF THE THEATRE DU CENTAURE

Artistic Direction | Camille & Manolo

The Théâtre du Centaure was founded in 1989 by Manolo and Camille joined in 1992. It is a space where Centaurs are created, the bridge between human and animal. It is a heterotopia, a tangible, real place where utopias are conceived, a children's playhouse home to the imaginary.

Initially, there were Tulkas ('89), Sanemory ('93) and Karna ('94), childhood plays where raw material was sought out and the foundations laid.

1995 marked the company's arrival in Marseille, followed by the creation of Jean Genet's *Les Bonnes* (1998). Performed by three Centaurs in a Louis XV salon, the show was a landmark in the history of the new circus for its singularity and the invention of a new language.

In 2002, Avignon's IN festival hosted *Macbeth*, based on William Shakespeare's play, which, under its volcano-inspired big top, offered a complete theatrical and architectural universe. A caravan of 20 people, 12 horses and five lorries set off for an entire year on the road in France.

Cargo, the 2005 visual poem, set the Centaur in the world of an industrial port, enabling the Théâtre du Centaure to transcend language barriers and explore Europe.

Following on from this creation, *Flux* was a collection of a dozen art films shot in port areas from the North Sea to the Black Sea. They take viewers on a journey of sound and vision through exceptional natural or industrial spaces.

Fabrice Melquiot, who collaborated on the latter creation, wrote *Otto Witte*, a poetic and absurd piece for a disturbingly strange Centaur-ass from Poitou.

In 2011, the Centaurs devised "*Surgissements*" (arising), unexpected appearances by the Centaurs in real places (stations, prisons, urban centers) that presaged their involvement in the city.

In 2013, Marseille, their hometown, became European Capital of Culture. Camille and Manolo wrote *TransHumance*, a project that became one of the capital's flagship events. Four million viewers watched «*Des racines et des ailes*» covering the event and on 9th June, 4,000 animals entered the city of Marseille, under the gaze of 400,000 people.

During this three-week walk, the Centaurs drew "*Animaglyphs*", large-scale living works of land art, for the birds to see.

After the subprime crisis and a tour of Singapore's stock markets, the world of high finance inspired *La 7e Vague* (The 7th Wave) (2015).

In 2016, the city of Marseille made a grand gesture and granted the company 8,000 m² of land at the foot of the Calanques National Park. The Théâtre du Centaure worked for four years on the design and construction of its new venue, conceived and built as a living work of art.

Since then, the Centaurs have been increasing their involvement in the local area and taking their location towards ecological transition: the creation of a CSA (community system of agriculture), permaculture gardens and courses, rubbish collection on horseback, a library-carriage, tree planting in the neighbourhood, a poetic tour of the site, training in environmentally friendly practices, etc.

For the company's 25th anniversary in 2017, Fabrice Melquiot suggested that Camille and Manolo tell their own story, that of children who believed in their dream, *Centaures Quand Nous Étions Enfants* (Centaurs, When We Were Children).

2019 saw *L'Envol*, a choreographic work that focuses on disability and the creative energy that enables it to be overcome.

2021 and 2022 saw the birth of two solos, *Nyx* with the Centauress Camille-Sombre with a text written and directed by Fabrice Melquiot and *Animal* with Manolo and four black horses choreographed by Kaori Ito.

Today, 30 years later, the Centaurs are still here, more dynamic than ever, working on their local projects and artistic work. The Centaur utopia still has a long journey ahead.

THE TEAM

CAMILLE & MANOLO, BOTH UNIQUE AND COMPLEMENTARY, DIRECT THE COMPANY TOGETHER. DIFFERENT YET INSEPARABLE, THEY EMBODY THE CENTAURS' PHILOSOPHY AND ITS IMPLEMENTATION.

CAMILLE • Artistic co-director of the Théâtre du Centaure and actress-Centaure

Born into a family of traditional equestrian artists, Camille was immersed in the world of theatre from an early age. She has been director of the Théâtre du Centaure with Manolo for 30 years. She has directed a dozen productions and made around thirty films. She is also the architect of the Centaurs' home, a carved wooden palace that draws its inspiration from Indonesia, where she studied. Every day of her life, as on stage, Camille works to become one with her black Friesians. A Centauress standing like waving grass on her horses, she represents the power and fragile balance of nature.

On stage, she will be centaurized with her horses Sombre and West, black Friesians horses who have become her other half. Standing upright, carried and lifted, she becomes one with her ebony-coated stallions. She is the image of a hybrid and dual being, symbolizing the union of woman and animal.

MANOLO • Founder and artistic co-director of the Théâtre du Centaure and actor-Centaure

Manolo founded the Théâtre du Centaure from a childhood dream. Before he could read or write, he wanted to be a Centaur and build a castle for artists and horses. Today, that «not-castle» - to use Fabrice Melquiot's expression - exists. Manolo has lived on horseback since childhood, and his equestrian and artistic training is both classical and multidisciplinary. At the Sorbonne Nouvelle, his academic works forged the concept of the actor-Centaure and the company's project. In life and on stage, Manolo works daily on his Centaur, listening to the singularity of his animal halves.

On stage, he will be centaurized united with two black Iberian horses, Indra and Sahadeva. Both fiery and hypersensitive, they are his share of mystery. In a long, slow-motion embrace or in a burst of emotion, this centaur explores step by step the intimate relationship that weaves together animal and human to become one.

AGATHE DI PIRO • Musical composition and piano

Agathe Di Piro, the third "centauress" hybridized with her grand piano, performs live the original music she created for this project. She first encountered the world of the Théâtre du Centaure in 2016 when composing the music for one of their short films. A virtuoso pianist and composer, Agathe Di Piro, a two-time gold medalist from the Conservatoire National de Lyon, excels in setting dance movement to music. Between 2010 and 2015, she was the youngest pianist to accompany the Ballet Preljocaj and the Ballet National de Marseille.

Her admirable piano technique and in-depth knowledge of French and Western musical languages allow her to create captivating and unique harmonies. Famous for her talent, she composes for theater, contemporary circus, new magic, and television. In 2022, she collaborated with the Montpellier National Opera and Walid Ben Selim on "Le Lanceur de Dés" by Mahmoud Darwich. She also participated in the children's rap opera "Nous Autres," which won the National Prize for Social Innovation. In 2023, she composed her first solo album, "Contemplations," to widespread acclaim. She also wrote the music for Calista Sinclair's magic show, which will be performed at La Villette in 2025.

www.agathedipiro.art



WALID BEN SELIM • Musical composition and singing

Humanist singer and composer Walid Ben Selim, born in Casablanca, transcends poetry in his musical works. After co-founding the "Nayda" movement in Moroccan rap, he founded N3rdistan, blending Arabic poetry and electronic music, and was recognized at the Printemps de Bourges and Visa For Music. He composed the music for the films "Une urgence ordinaire" (2018), "Sidi Valentin" (2021), and "Moroccan Badass Girl" (2023). In 2024, he premiered the opera "Ali" at La Monnaie de Munt and directed "Nous Autres," a participatory project for children. Winner of the 2023 Orange Foundation Prize, he performed at the Miami Symphony and the Oslo World Human Rights Festival. Associated artist of the Théâtre Molière in Sète and the Théâtre de l'Archipel in Perpignan, he won the award for Best Film Music at the Moroccan National Film Festival in 2024, and his album was ranked in the top 5 by Songlines Magazine.

www.walidbenselim.art



MARTIN DUTASTA • Sound design

A companion to the Théâtre du Centaure, he composed the beautiful soundtrack for Nyx. He studied music at the Lyon Conservatoire music school and sound engineering at ENS Louis Lumière in Paris. After several years as a sound engineer at Metropolis Studio in London and Mega Studio in Paris, he joined Ubisoft, where he worked on the sound content of numerous multimedia productions. Now based in the Alps, he is involved in defining sound creation software for musicians. He develops artistic projects combining sound creation and photography.

BERTRAND BLAYO • Lighting design

He arrived at the Théâtre du Centaure for the creation of La 7e Vague, and for many years has been experimenting with a sensitive dialogue between light, horses and the dancer's body, notably for the creations of the Ballet National de Marseille and the Ballet Preljocaj, with whom he has travelled the world. He is also an ETC-certified trainer at the Higher Institute of Performing Arts Technology (ISTS) in Avignon, where he teaches the technical challenges of lighting.

CLARISSE GUICHARD • Costume design

Artist and professor of contemporary clothing design in fashion higher education, her creations are inspired by the visual arts and the great couturiers such as Alexander McQueen, Yohji Yamamoto and Rei Kawakubo. For more than 15 years, the technical sophistication of her costumes has enhanced the performance of the Centaur actor and contributed to the dramaturgy.

A silhouette of a man in a suit riding a horse against a sunset sky. The man is looking to the right, and the horse is facing right. The sky is a mix of blue and orange, with some clouds. The overall mood is dramatic and artistic.

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