



VENDETTA

Creation

Choreographer > Link Berthomieux

Dancer > Link Le Neil Musique

Composer > Linky Larson

Visual > Kevin Ferré, Anthony Fulrad

Hip-hop, contemporary dance, text and music

Choreographic incubator La Manufacture - Aurillac

Creative residency

Work In Progress

Bordeaux France > March 23, 2018 > Le Performance Cie Révolution

Dornbirn Austria > June 15 & 16, 2018 > Tanzist Festival

Amsterdam Nederland > August 18, 2018 > Festival SummerDance Forever

Göteborg Sweden > August 19, 2018 > Tract Dance Tour

Härryda Sweden > August 21, 2018 > Tract Dance Tour Uddevalla Sweden > 23

août 2018 > Tract Dance Tour Denver USA > August 31, 2018 > Block Party 1750

Naucelles France > May 24, 2019 > La Fabrique au Parapluie

Creation

Festival AvignonOff 2019 - Théâtre Golovine > July 5 to 26, 2019

25th Kalamata International Dance Festival - Grèce > July 28, 2019

Détours Festival - Bruxelles > September 19, 2019

Introduction

"I have no hold on the truth. We are human. Guided by our higher intuitions, limited by our senses and our material contingencies. We are nothing but big speculators. Thus, all my words are just speculation. Do not take them for the truth. They are just waiting to be transcended by your own feelings and your thinking. These are only the fruit of my experiences and the expression of my feelings. So I give you my truth of the moment. The only great truth to which I devote myself in this life, the truth of my feelings, the truth of my presence here below, in accordance with what my heart wants to manifest. This is the only truth that everyone should follow, the truth of their own inner guidance. So I invite you to take all my words as a light and moving point of view, a point of view that seeks neither to convince nor to obtain, an invitation to perceive through another window."

Link Berthomieux

Link Berthomieux, Link Le Neil and Linky Larson. Fluid and anecdotal plural identity for the same artist: choreographer, performer and composer.

Link Berthomieux is his civil name, that of the choreographer.

Le Neil ("le lien" [the link] backwards) is the name of the company that embodies his karma. As for Linky Larson, this is a nod to the animated character Nicky Larson adapted from the manga cartoon City Hunter by Tsukasa Hōjō.

Genesis of the creation

Link Berthomieux carried out an "introspection of his sensitive nature".

It all started with a confusing sensation of feeling like a child in his adult body. This was a leitmotif sensation, from his teens to 25 years old.

This feeling was manifested as a result of "social interactions" as he puts it, in the professional context as well as in a daily and relational context, social interactions making him perceive his sensitivity hidden behind a constructed personality.

"I know, my body is finished, I'm a man now. Yet in these societal moments I experience my vulnerability. I realise, all of a sudden, that I have unconsciously hidden myself behind an absurd theatrical production. We humans do it instinctively after having been hurt. It is in these moments that I perceive and feel, physically, reinstating my child's hands, my short stature, my small unfinished body, reminding me of injuries, these moments of my childhood that are too complicated to handle. It is for my integrity that I built this identity to survive. Constructing an image was my way of protecting myself without being able to prevent this feeling of indefinite confusion."

This observation led him straight to the question of injury.

Many wounds are triggered in the relationship with the environment, in relationships with our loved ones.

It is often said that the family is Golden.

Yet our closest ones are, very often, those who hurt us the most. The family, our first encounter with humanity. Our first encounter with human love, with human fear and all the complexities associated with it.

"In creating this piece, I worked a lot with my French family beforehand, in reality without even knowing that it was to be at the centre of my production.

At the start it was simply the will to put movement on my wounds - my soul wounds.

As a child of a mixed-race marriage, my parents, my sister and I experienced rejection.

Simply because of difference, education, customs.

I understood that I had to work with my father and my French grandfather. Put on movement, put on words. Let everyone express their evils. Selflessly and without expectation. Put on movement.

I then recorded monologues. Several hours of words, referring to sensitive episodes in my life.

I still remember recording my first monologue, totally lost, without initiative, without finding the words. In normal times, it is so easy for me to speak of what is inside me clear-sightedly and with relative awareness. In front of the microphone, all these things vanish. We no longer know where to start. Then we start step by step, stalling several times like an old car, walking in a way that surprises us, that is unknown to us. In the end we shut off our inner voice, to become nothing more than a channel broadcasting information.

Involving my family in my work, I wanted to interview them. To get them to try to play the same game of transparency as I do, as much as they can. Speaking about the past, feelings, points of view. It was also a way of realising how feelings and sensitivity are treated in diametrically different ways from one generation to another. These interviews oozed humanity. I saw a sensitivity and a structure that was specific to each person. One person was transparent, with a beautiful simplicity. Another remained as hard as a rock. The fact remains that behind each word and energy a lot of information appeared, reflections of them. It inspired me so much that I wanted to build them into the show. However, given the intimate nature of these testimonies, some preferred that I keep them behind closed doors."

"Today I completed this project with my father. At each performance we will be together, at each show we will work together with kindness and openness. I had to make him aware of several aspects of my story in order to be able to manifest this solo.

I think that in all families there is a lot of love and a lot of fear. Because of this we leave a lot of things unspoken behind us, and each member of the family advances with their own weight, in silence.

We sometimes have feelings, resentment and misunderstanding. It crystallises in us,

which could lead us to believe that some members of our families are not benevolent.

I have detected that humans do their best according to their own conscience, education and manners. By taking their place, I realised that if I had been born under their name, in their body, if I had lived the same experiences as them, I would have done my best myself, just like them. In the end without really trying to imagine myself in their place, I can understand them, understand what all this implies.

I myself do my best, with all that I know and feel, with all my kindness. Even so sometimes, by being benevolent and in my heart, I sometimes hurt those I love, in my greatest misunderstanding and confusion. With my humblest unconsciousness. It makes me realise how ultimately we are all so alike, how similar we are, with our different consciousness and sensitivity. I realise today that those who have hurt me played their role perfectly between love and fear. They gave me the opportunity to experience the transcending of this crystallised evil, abandoning structures that I thought I needed, that I thought I was. Today I am grateful to them for having played their roles."

"My family was and remains just the trigger, to allow me to take my natural place, the one close to my heart. To be realistic, to transcend my wounds too, I perceived them as coming from my own responsibility. The only subject that can move it is myself."

"Today my family is no longer my family. When I speak to them, I speak to them as I do to my friends - uninhibited, without any predispositions, with lots fluidity and simplicity. I tell them about my life like I never told them before."

"This is the reason why I wanted to put it all on stage - to express how I feel, to invite everyone to see an extension of themselves in me. It is not just a message of hope, but a realistic message - a message of understanding, of trust in what is."

"Guided from the start to the end, we are."

"VENDETTA" is part of the artistic and cultural hip-hop movement, in connection with the approach of the b-boying movement.

It is also inhabited by a strong contemporary dimension, both in writing as well as in dance and theatrical production.

Thanks to his heritage and his training in contemporary, modern jazz and classical dance, Link Berthomieux plays on hybrid aesthetics in different and precise body states.

Particular attention has been given to the writing of the show, to its overall coherence and to its rhythm which is one of the work subjects of the second phase of creation.

The choreographer, the performer and the composer being one and the same person, the music, the text and the dance meet in an intimate collaborative relationship.

For Link Berthomieux, the voice must be the pillar of this creation - a vibrational vector through which everyone can see themselves, identify themselves and experience themselves, deep down in their vulnerability.

The light, meanwhile, is based on a work of apparent extreme simplicity and chiaroscuro. It highlights the body, which is gradually revealed in fragments, witnessing a transformation and the abandonment of the attributes of the adult to find the child in himself. Purposefully, the lighting of the creation is written with a base of only ten white projectors.

Through movement, music and voice, Link Berthomieux does not intend to defend a story but to set our human adventures in motion -

to show a different approach, another point of view.

No immutable intrinsic truth is exposed or demonstrated. It is only a perspective, an angle of view, experienced, with awareness that he hopes to share.

Link Berthomieux - Link Le Neil - Linky Larson
> Choreographer - Performer - Songwriter

Trained at La Manufacture directed by Vendetta Mathea in Aurillac, Link Berthomieux evolves in contact with different dance styles from contemporary to hip hop, including classical dance and jazz.

From this extensive multidisciplinary training, Link Berthomieux draws out an excellent technique and mastery of the qualities of movement.

On a choreographic level, Link Berthomieux develops a particular and very personal expression especially in relation to the ground.

As a dance teacher with a state diploma in contemporary dance, Link Berthomieux has been teaching and leading creative workshops since 2010.

The Le Neil company is the fruit of his multiple experiences within companies as a performer and choreographer in battles, around the Wynkl foundation, an association for the development of dancers.

Le Neil is moving towards a sober and mixed expression, using a contemporary approach based on a hip-hop foundation.

Companies

Vendetta Mathea & Co
 Cie Hybrid of Lionel Hun
 Cie Amala Dianor
 Cie Zahrbat
 MAM Dance
 Company Cie S-poart
 Supreme Legacy Crew (co-founder)
 Association WYNKL (co-founder)

Main creations

2007 to 2009
 Creations with Cie Tchad B Crowd

2009

"Homme Animal" by Vendetta Mathea & Co (+ 150 performances)

2012

"Water Soul" by Vendetta Mathea & Co (+ 70 performances)

2013

"Matière Androgyne" with Béatrice Debrabant

2014

"Flouck's" with Béatrice Debrabant

"Rock It All" musical by Yaman Okur and Brahim Zaibat with Hafid Sour

"Dream Control" by Supreme Legacy

"WYNKL" training workshops, meetings and exchanges.

2015

"Trans" and others by Lionel Hun Cie Hybride

"Des-génération" by Amala Dianor with Mufasa, Admiracles, Bboy Thias, Gabbin Nuissier and Brahim Bouchelaghem.

2016

"New School" by Amala Dianor with Mufasa and Admiracles

2017

"The Leftovers HBO" from MAM

2018

"Usure" by Brahim Bouchelaghem Cie Zahrbat Trans 2.0 from Cie Hybride

2019

"Climax" by Lionel Hun Cie Hybride

"Vendetta - 1^{ère} phase" by Link Berthomieux Cie Le Neil

2020

"Vendetta - 2^{ème} phase" by Link Berthomieux Cie Le Neil

Hip Hop

Winners

2019

Battle Bron Karavel

2018

Bboy France

Battle Défilé Karavel

2017

Irun Break

Battle BNE

Bboy France Auvergne

2016

Breakin the Bay

Open Your Mind Eindhoven

2015

Battle Deep in your Soul

2012

Juste Debout France Experimental Hôtel de Ville Paris

Irun Break Battle

R16 France

2009
Battle Multibreak

Finalist

Juste Debout World Bercy 2012
2019
Battle Experimental Mood
2018
Battle Mood
2017
Bboy France
2015
Detour Festival
Battle Defipayette
Open Your Mind IBE
2013
Juste Debout Switzerland experimental
Battle Trans'Urbaines
Battle Shup up and Dance
Battle Défi Payette Cannes
Battle Block Party Nimes
2012
Juste Debout World
Bercy R16 Europe 8vs8

Contemporary dance competition

2008
1st prize and young hope prize at the Biarritz International Dance Competition
2006
1st prize National CND Competition
1st prize European Dance Federation Competition
2005
1st prize National CND Competition

Battle jury

2019
Owl Urban Stylez Festival - Germany
Russian Roulette Festival
Yin&Yang Battle
World of Dance - Portugal
Battle HHD 2K19
Battle Mov and Arts
Open your Move Festival - Hungary
2018
MTAMM Festival Lithuania
1750 Block Party Boulder USA

2017

GBG Dance Festival Sweden

2016

Open Your Mind Saint Russia

KRE8 Battle UK

Feel da Bounce Italy

Battle King of Leszarts Switzerland

Brussels Danst Belgium

2015

Fusion Battle

Solidarity Palestine Battle

2014

Supreme Legacy Anniversary Battle

Festivals

Avignon Off 2009, 2010, 2012, 2013 and 2019

Rue Aurillac International Theatre Festival 2009, 2010, 2011, 2012 and 2013

Dias de Danza Festival Barcelona 2011

Edinburgh Fringe Festival 2014 and 2015

Workshops & conferences

2019 > Wynkl Association at 104 in Paris, École Ambassadrice d'Espérance, Detours Festival - Belgium, Melting School Corse, NextSelection Festival - Spain, Comité Régional du Grand Est, Workshop - Poland, Owl Urban Stylez Festival - Germany, Russian Roulette Festival, World of Dance - Portugal, HHD 2K19 Battle, Open your Move Festival - Hungary, etc.

TV Shows & Clips

2007

Short film "The Chronicles of Talnac" by Mickaël Rocle 2007

2014

Showcase and clip Mini Cooper JPC Automobiles Aubière

TF1 -The Best Le Meilleur Artiste (opening)

France 2 - The World's Largest Cabaret

TF1 - Dancing with the Stars France

M6 - NRJ Music Awards - Lilly Wood & the Prick

2015

Clip The Three Musketeers – Musical

Ujo - God's Heart

2016

So you think you can dance Ukraine

Clip Dooz Kawa - Me faire la Belle

Freeman T Wear jeans brand "You are Magic"

Tu si que Vales Italy

...

VENDETTA press reviews - AvignonOff 2019

*""A jewel that plays on the details" Philippe Verrière
dansercanalhistorique.fr*

"Everything is in the 't'..."

A hip hop solo at the Avignon Off festival: the cliché of loud music and a guy in a cap spinning round takes second place because Link Berthomieux is a virtuoso, known as Vendetta. But beware, this short jewel plays on the details.

In case you forgot, let's emphasize immediately that Vendetta is written with two t's... Spelling accuracy that deters any attempt to read anything into Link Berthomieux's solo - one of the most remarkable virtuosos of the hip hop scene – just as the illustration from the Alan Moore and David Lloyd comic books that have done a lot to popularize the Anonymous mask, no more than as an answer to a questionable Corsican cultural practice...

Vendetta with two t's is the name of an American choreographer, Vendetta Mathea, author of about fifty works, influenced by Manuel Alum, Alvin Ailey and Arthur Mitchell (especially the Dance Theatre of Harlem period). So, this is an encyclopedia of American dance that has been brought to life and now lives in Aurillac!

However, incidentally, Vendetta Mathea happens to be the mother of Link Berthomieux, which gives this solo quite an exciting dimension.

For a competitor of Le Juste Debout, the famous hip-hop dance competition, you have to show a certain spirit of contradiction starting with a very long sequence on your back, in a quasi-fetal position, in a twilight filled with vibrating music...

And, with remarkably controlled slowness, they draw out a variation that sees the dancers do in several minutes what speed allows them to usually perform in a few seconds. It takes about ten minutes for Link to finally stand up and address the audience. The piece will alternate between speaking and variations of a mastery that is all the more dizzying, exploiting complex resources of absolute slow motion. Hip hop then becomes a way of asceticism, a truly fascinating metaphysical yoga.

We must therefore read this exceptional way of deconstructing hip hop through its very virtuosity, defying everything about it that is spectacular as a tribute to this modern and contemporary dance which Link was brought up on. The one we saw, in 2009, in Vendetta Mathea's Animal Man, which was also in Avignon, but at the end of his training, certainly acquired the sumptuous mastery of a technique, but he proves that he can detach himself from it and that he is not duped or taken prisoner.

Admittedly, this tends a little towards new age prayer and the dance says enough so that the spoken codicil that concludes it is superfluous. Link is still young, he does not quite trust himself enough. That makes it even more moving."

"Do not miss the prodigy!" Emmanuel Serafini

lebruitduoff.com

"Just say it right away, if you go to the Théâtre Golovine just because of the word hip hop and you expect to see people spinning on their heads with loud music like we see on the Avenue de la Ré in Avignon: give up now!

On the other hand, if you want to see a really good hip-hop dancer, from before rappers started wearing gold chains that are heavier than your Off festival guide (you know what I mean!), come and see "Vendetta", a real family story, both literally and figuratively.

Link Berthomieux has many physical qualities and also a propensity not to talk about what dancers normally talk about... even if the subject of what he's talking about, family introspection, is not new, his dance has something fluid, relaxed, about it to a point that everything seems to be made on a breath, an idea of movement...

"Vendetta" is his story, that of a transition between being an over-trained battle dancer, over-exploited by these dance battles, who understands that if he wants to go further he will have to pace himself... Bingo! He stops forcing it and it comes to him. There is a little capoeira in his dance even though he has never done it.

You might imagine a type of yoga, but there is none. Just a slow movement, occupying space alone, without the artifice of music that would justify a special beat...

So, go and see him. He must be one of the only Off festival artists to offer a meeting in his time slot and not to ritually say 'If you liked it tell your friends'... no, he has a pure heart, devoid of mercenary concerns... when you are told that he is unique, don't miss him!"

" A message of understanding and hope " Delphine Baffour

La Terrasse

"A contemporary dancer and multi-award-winning hip-hop artist, Link Berthomieux creates Vendetta, an intimate solo performance in which he explores his childhood wounds.

For Link Berthomieux dance and family are intimately linked. Son of dancer and choreographer Vendetta Mathea, he was brought up on contemporary music, jazz and classical music, and was raised on stage from the age of 12, before discovering hip-hop and shining in battles.

With Vendetta, the solo performance he is creating today at the Théâtre Golovine, this bond is tightening again, since he is exploring his childhood wounds. "It is often said that the family is precious, yet those closest to us are the ones that hurt us the most."

Questioning those around him, his father, his grandfather, going back along the origin of his ills "to put movement to it", as he beautifully describes it, including the rejection felt because of being mixed race, he undertakes to make his fears and matters left unsaid disappear in a message of understanding and hope.

He is multi-talented and is responsible not only for the choreography but also the text and the music of this solo performance in half light."

