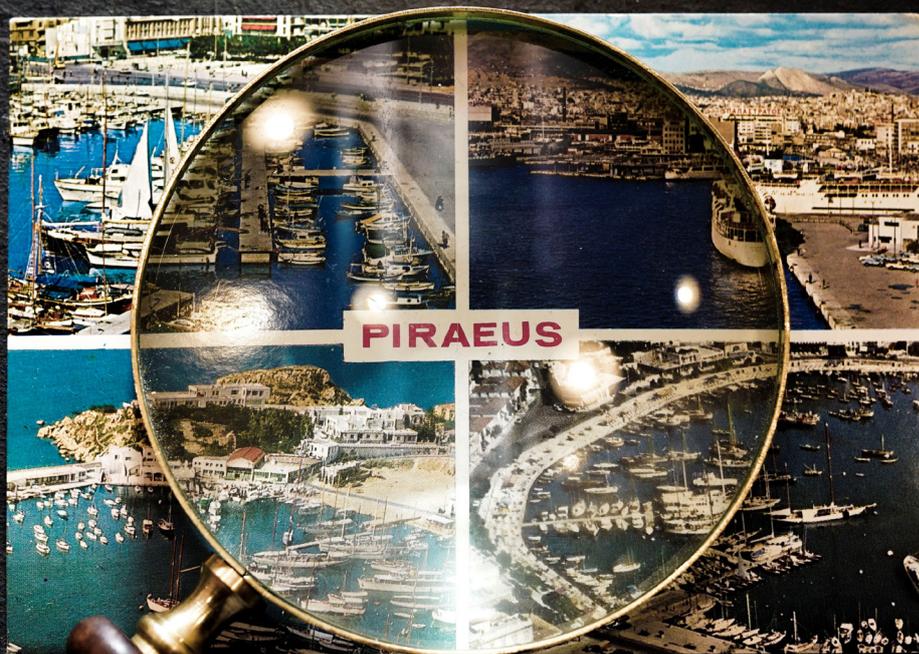


Compagnie
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Y ALLER VOIR DE PLUS PRES

GO TAKE A CLOSER LOOK

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kit press

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Within "the politics of time", whatever becomes of all the discarded possibilities? Are they forever relegated to the vertiginous rubbish bins of history? Or is there some meticulous collector out there with the power to save them? Can the past be reduced to a succession of faded hours? By recalling passed conjectures, "confronting the past signifies that one studies it, not in a historical way as before, but rather in a political way, with political categories". Treating history politically is to think about it from the point of view of its strategic moments and points of intervention. "Presence of mind" is the political quality par excellence of this art of the present ¹.

Go take a closer look

Nothing is meant to last. Each passing instant irremediably transforms and alters all that is. The time span of our ephemeral existence only allows us a rather vague experience of the duration, an approximate, imaginary and vertiginous representation of time past, present and future. Birth, growth, aging and disappearance: a life. But what is a life? Two lives. Three lives. Dozens, hundreds, thousands, innumerable lives and deaths, young and old, sick and robust, soldier and civilian, victor and vanquished, master and slave; the billions who have come into existence and departed; the women, men and children of whose destinies we can only ever know fragments or snatches of.

*Brothers, men who live after us,
Let not your hearts be hardened against us,
Because, if you have pity for us poor men,
God will have more mercy toward you.
You see us here attached five or six:
When our flesh that was nourished so well
Is over time devoured and putrefied,
And we, the bones, have become cinders and powder.
Let no one laugh at our misfortune:
But pray that God absolve us all ! ²*

Human brothers buried since only a few seconds, minutes, hours, days, nights, weeks, seasons, years, by the tens, thousands, in countless numbers. A peculiar sensation arises when one thinks about how some 108.2 billion individuals have been born since the dawn of humanity. And that 93% have died. The saturation of the world. It is difficult to imagine the time that came before us.

*(...)Then again, we cannot tell what fortune the future will bring us,
Or what chance will send us, or what end is in store for us.
By prolonging life we do not deduct a single moment from the time of our death,
Nor can we diminish its duration by subtracting anything from it.
Therefore, however many generations your life may span,
The same eternal death will still await you;
And one who ended life with today's light will remain dead no less long
Than one who perished many months and years ago.(...) ³*

¹ The title can be translated to Go take a closer look.

² René Schérer, Grandeur de Bensaid – Lignes 2010 n° 32

³ Lucretius, On the Nature of Things, translated by Marcus Ferguson Smith

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History.

For Walter Benjamin "history does not comply with false chronological certitudes, its construction calls for montage, the primary material of which is quotation. To write history is to quote it." ⁴

And so, to go closer... Into the deep sedimented layers, woven into the palimpsest upon which we live, where it is dark. To question the dead. Numerous are the stories we've inherited from them; the events experienced throughout past centuries have transformed the world in which we live today. If war and its massacres and ravages have unfortunately been something they hold in common, the resistance exerted by men in opposition to oppressions of all kinds reveals a kind of hope that only concrete struggles have allowed us to perceive.

To train ourselves in the obscurity, so that our eyes may finally manage to distinguish the details of history that melt together and produce events flooded by the blinding and partial light of different powers, so that the subtleties of the hidden causes that produced them are revealed. And further to keep our heads up faced with constantly reinvented barbarities.

«The first man who, having enclosed a piece of land, bethought himself of saying "This is mine", and found people simple enough to believe him, was the real founder of civil society. From how many crimes, wars and murders, from how many horrors and misfortunes might not any one have saved mankind, by pulling up the stakes or filling up the ditch and crying to his fellows, "Beware of listening to this impostor. You are undone if you once forget that the fruits of the earth belong to us all and the earth itself to nobody. » ⁵

And without logical continuity through montage and the association of ideas, to play at unearthing individual and collective conflicts of interest that lead from ridiculous little wars between neighbors to worldwide conflict, tyranny, murder, denunciation, collaboration, compromise and cowardice, all of which have been perpetuated without interruption since the dawn of time. To operate by jump cuts, rebounds, pauses and restarts, so to reveal a work of elucidation arrived at through trial and error, which flounders, tries again, justifies, blames, adds, advances and retreats, all in relation to the danger involved and the risk to its own survival.

Go take a closer look.

4. D.Bensaïd : *Walter Benjamin - Sentinelle Messianique*

5. Jean-Jacques Rousseau, *A Discourse on the Origin of Inequality*, translated by G.D.H. Cole.

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THUCYDIDE : History of the Peloponnesian War

Book III-

LXXXII

« So bloody was the march of the revolution, and the impression that it made all the greater as it was one of the first to occur. Later on, one may say, the whole Hellenic world was convulsed; struggles being everywhere made by the popular chiefs to bring in the Athenians and by the oligarchs to introduce the Lacedaemonians. In peace there would have been neither the pretext nor the wish to make such an invitation; but in war, with an alliance always at the command of either faction for the hurt of their adversaries and their own corresponding advantage, opportunities for bringing in the foreigner were never wanting to the revolutionary parties. The sufferings which revolution entailed upon the cities were many and terrible, such as have occurred and always will occur, as long as the nature of mankind remains the same; though in a severer or milder form, and varying in their symptoms, according to the variety of the particular cases. In peace and prosperity, states and individuals have better sentiments, because they do not find themselves suddenly confronted with imperious necessities. But war takes away the easy supply of daily wants and so proves a rough master, which brings most men's characters to a level with their fortunes.

Revolution thus ran its course from city to city and the places that it arrived at last, from having heard what had been done before, carried to a still greater excess the refinement of their inventions, as manifested in the cunning of their enterprises and the atrocity of their reprisals. Words had to change their ordinary meaning and to take that which was now given them. Reckless audacity came to be considered the courage of a loyal ally; prudent hesitation, specious cowardice; moderation was held to be a cloak for unmanliness; the ability to see all sides of a question, inaptness to act on any. Frantic violence became the attribute of manliness and cautious plotting, a justifiable means of self-defence. The advocate of extreme measures was always trustworthy while his opponent was a man to be suspected. To succeed in a plot was to have a shrewd head, to divine a plot a still shrewder; but to try to provide against having to do either was to break up your party and to be afraid of your adversaries. In fine, to forestall an intending criminal or to suggest the idea of a crime where it was wanting, was equally commended until even blood became a weaker tie than party, from the superior readiness of those united by the latter to dare everything without reserve. For such associations had not in view the blessings derivable from established institutions but were formed by ambition for their overthrow and the confidence of their members in each other rested less on any religious sanction and more upon complicity in crime. The fair proposals of an adversary were met with jealous precautions by the stronger of the two and not with a generous confidence. Revenge also was held of more account than self-preservation. Oaths of reconciliation, being only proffered on either side to meet an immediate difficulty only held good so long as no other weapon was at hand. But when opportunity offered, he who first ventured to seize it and to take his enemy off his guard, thought this perfidious vengeance sweeter than an open one, since, considerations of safety apart, success by treachery won him the palm of superior intelligence. Indeed it is generally the case that men are readier to call rogues clever than simpletons honest, and are as ashamed of being the second as they are proud of being the first.

The cause of all these evils was the lust for power arising from greed and ambition; and from these passions proceeded the violence of parties once engaged in contention. The leaders in the cities, each provided with the fairest professions, on the one side with the cry of political equality of the people, on the other of a moderate aristocracy, sought prizes for themselves

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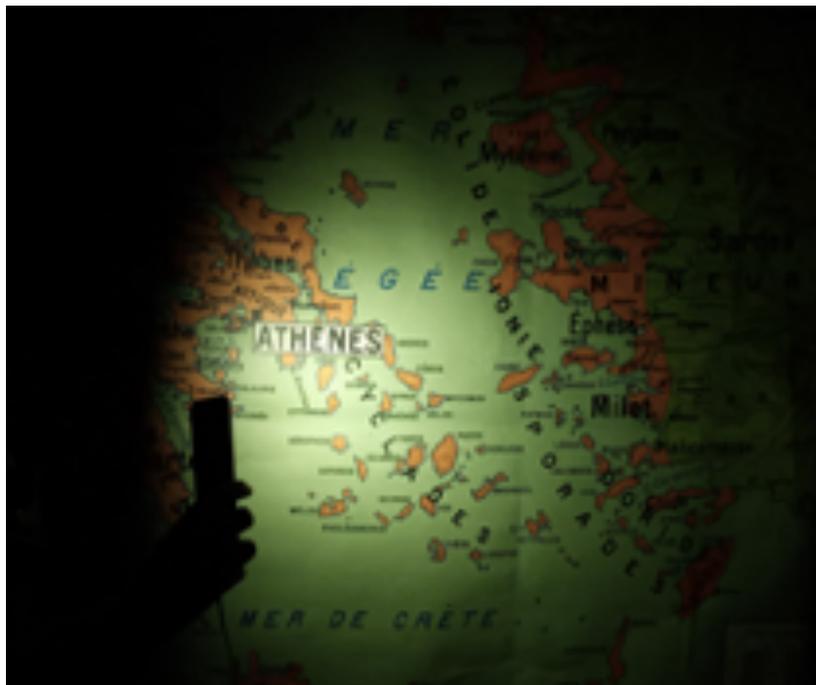
concept
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in those public interests which they pretended to cherish, and, recoiling from no means in their struggles for ascendancy engaged in the direst excesses. In their acts of vengeance they went to even greater lengths, not stopping at what justice or the good of the state demanded, but making the party caprice of the moment their only standard, and invoking with equal readiness the condemnation of an unjust verdict or the authority of the strong arm to glut the animosities of the hour. Thus religion was in honour with neither party, but the use of fair phrases to arrive at guilty ends was in high reputation. Meanwhile the moderate part of the citizens perished between the two, either for not joining in the quarrel or because envy would not suffer them to escape.

LXXXIII

Thus revolution gave birth to every form of wickedness in Hellas. The simplicity, which is so large an element in a noble nature, was laughed to scorn and disappeared. An attitude of perfidious antagonism everywhere prevailed; for there was no word binding enough, nor oath terrible enough to reconcile enemies. Each man was strong only in the conviction that nothing was secure; he must look to his own safety and could not afford to trust others. Inferior intellects generally succeeded best. For, aware of their own deficiencies and fearing the capacity of their opponents for whom they were no match in powers of speech and whose subtle wits were likely to anticipate them in contriving evil, they struck boldly and at once. But the cleverer sort, presuming in their arrogance that they would be aware in time, and disdaining to act when they could think, were taken off their guard and easily destroyed.



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DURATION

1H20

DISTRIBUTION

conception Maguy Marin
with Antoine Besson, Kais Chouibi, Daphné Koutsafti, Louise Mariotte
movie David Mambouch
models Paul Pedebidau
iconography Louise Mariotte
sound and music design David Mambouch
light design Alexandre Béneteaud
assisted by Kimberley Berna-Cotinet
sound engineer Chloé Barbe
scenography Balyam Ballabeni & Benjamin Lebreton
assisted by Côme Hugueny
costumes Nelly Geyres

COPRODUCTION

Festival d'Avignon
Théâtre de la Ville - Paris
Théâtre Dijon Bourgogne - Centre Dramatique National
Théâtre des 13 vents - Centre Dramatique National - Montpellier
Théâtre + Cinéma - scène nationale de Narbonne
Théâtre de Lorient – Centre Dramatique National
POLE-SUD, CDCN Strasbourg
Les Halles de Schaerbeek- Bruxelles
Le Parvis – scène nationale Tarbes Pyrénées
Théâtre National de Bretagne - Rennes
Compagnie Maguy Marin

MENTIONS

The Ministry of Culture - DRAC Auvergne-Rhône-Alpes supports Compagnie Maguy Marin in its work nationally and abroad.

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NATIONAL AND INTERNATIONAL DISTRIBUTION
A Propic / Line Rousseau and Marion Gauvent

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The course of a life – Maguy Marin

There is a place of birth that is something other than a city. Toulouse. A place reached after a series of displacements provoked by political events in Spain. It's there she grew up, in France at the beginning of the 1950s. The desire to dance would become something concrete through years of study, from Toulouse to Strasbourg then on to Mudra in Brussels. Maurice Béjart, Alfons Goris and Fernand Schirren... And include many important moments of meeting (as was the case with student actors from the National Theatre of Strasbourg). The desire first affirmed itself with the group Chandra and then the Ballet of the XX century. The creative work began alongside Daniel Ambash, while competitions in Nyon and Bagnolet (1978) only added to the momentum.



BIOGRAPHIE

Working together

From 1980 to 1990, encouraged by the team at the Maison des Arts in Créteil, France, the research continued with Christiane Glik, Luna Bloomfield, Mychel Lecoq and Montserrat Casanova. A troupe was formed, reinforced by Cathy Polo, Françoise Leick, Ulises Alvarez and Teresa Cunha among others.

The research continued on with one essential constant: the company that would in 1985 become the National Choreographic Centre of Créteil and Val-du-Marne. The attempt to work collectively and be able to make a living from the work was further supported through a ubiquitous dissemination the world over. In 1987 the encounter with Denis Mariotte would lead to a long collaboration that opened up a vast sphere of experimentation based upon a mutual line of questioning and the inclination to search beyond the confines of one specific artistic form.

Make – undo – make anew

In 1998 a new setting in a new region for a new choreographic centre: Centre chorégraphique national in the Velette neighbourhood of Rillieux-la-Pape. Along with the necessity to reinvest the public space with a mix of presences in a shared space: an "us, in time and space". And in this place the quest to embody the detachment needed to strengthen the ability to react and summon up "the diagonal forces that resist oblivion" (H. Arendt).

The work followed in multiple spaces – in the Studio, in the Velette neighbourhood, in partner cities and foreign countries. In the work multiple creations and interventions intertwined while the cultivation of an artistic exactitude opened up possibilities that surpassed any immediate convivial desire of simply being together.

In 2006 came a new building for the CCN in Rillieux-la-Pape, a place to inhabit and cohabit, a laboratory of the people, itself an embodiment of the performing arts and destined for an audience from the inner city from whence the poetic public gesture comes. That the part of existence that art imparts upon us be made and expressed through public address, from place to place, city to city and country to country; and to this end throughout the many different places, to share the means, the tools, the experiences and actions. To intermingle artistic disciplines, to create, to support different types of research and anchor artistic

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actions in diverse areas of social life: from schools to theatres, art centres to social centres, public spaces to open living spaces, places for research and community centres, by letting the artistic gesture live like a poetic force that is capable of making and refashioning different worlds.

2011 was a year for putting all the modalities involved in the Company's research and reflection back on the working block. After the intensity of the years spent at the CCN in Rillieux-la-Pape, the necessity for a next step arose: to once again work as an independent company. That important decision corresponded to the very vital and imperative desire to experiment in other ways with all that the creative act demands, as a potential capable of prolonging itself through the diverse forms of which it is the root.



BIOGRAPHIE

After three years spent in Toulouse - the city that hosted the company for a short part of their new adventure yet was unable to meet a permanent company's stringent need for a sustainable workspace - the idea took hold of setting up in Ramdam, an ancient carpentry workshop (acquired in 1995 by virtue of royalties earned from precedent works). Located in Sainte-Foy-lès-Lyon, the space had already been active for 17 years and was run by an association that proposes artistic residencies, workshops and public showings. The ongoing project is still active and receives support from the Auvergne-Rhône Alpes region and the city of Sainte-Foy-lès-Lyon.

The establishment of the company there in 2015 has permitted it to continue to open up the immaterial space of something shared that obstinately seeks to engage with the work and set in motion the deployment of a new ambitious project in cooperation with three other companies and artistic partners: RAMDAM, UN CENTRE D'ART.

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YU KU RI (1976- BRUXELLES)
Théâtre Royal de la Monnaie
Mus: Alain Louafi

EVOCATION (1977 - NYON)
1er Prix de Nyon
Mus: Lieder de Johannes Brahms
chantées par Kathleen Ferrier

NIEBLAS DE NINO (1978 - BAGNOLET)
1er Prix de Bagnolet
Mus: musiques populaires espagnoles,
Poèmes de Frederico Garcia Lorca

L'ADIEU (1978 - PARIS)
Chor : M. Marin et D. Ambash
Mus : Stephane Dosse

DERNIER GESTE (1978 - AIX-EN-PROVENCE)
Mus : Jean-Sébastien Bach

PUZZLE (1978 - MANOSQUE)
pour la Cie Michel Nourkil
Mus : Steve Reich

ZOO (1979 - VILLENEUVE-LES-AVIGNON)
Mus : Igor Stravinski

LA JEUNE FILLE ET LA MORT (1979 - ITALIE)
Festival de Crémone à Sabioneta
Mus : Franz Schubert

CONTRASTES (1979 - LYON)
pour le Ballet de l'Opéra de Lyon
Mus : Béla Bartók

CANTE (1980 - FRANCE)
Mus : Chant populaire espagnol
& Charlie Haden

REVEILLON (1980 - FRANCE)
Mus : Marino Marini

MAY B (4/11/1981 - ANGERS)
Théâtre Municipal d'Angers
Mus : Franz Schubert, Gilles de Binche,
Gavin Bryars

BABEL BABEL (26/11/1982 - ANGERS)
Théâtre Municipal d'Angers
Mus : Gustav Mahler, tubes des années 60

JALEO (1983 - PARIS)
pour le GRCOP (Salle Favart)
Mus : musiques flamenco

HYMEN (11/07/1984 - AVIGNON)
Mus : Gato Barbiera, Carla Bley, Carl Orff,
Don Cherry, Arturo Rayon, Robert Wyatt

CENDRILLON (29/11/1985 - LYON)
pour le Ballet de l'Opéra de Lyon
Mus : Serge Prokofiev et bruitages
de Jean Schwartz

CALAMBRE (6/12/1985 - PARIS)
Théâtre de la Ville de Paris
Mus : Arturo Rayon

EDEN (12/12/1986 - ANGERS)
Mus : AG. Verdi, The Cure et
Public Image Limited

LEÇONS DE TENEBRES (26/04/1987 - PARIS)
pour le Ballet de l'Opéra de Paris
Mus : François Couperin

OTELLO (OPERA DE VERDI)
(10/10/1987 - NANCY)
Opéra de Nancy

...DES PETITS BOURGEOIS LES 7 PECHES
CAPITAUX (5/12/1987 - LYON)
pour le Ballet de l'Opéra de Lyon &
la compagnie Maguy Marin
Mus : Kurt Weill et Bernard Barras

COUPSD'ETATS (8/07/1988 - MONTPELLIER)
Festival International Montpellier Danse
Mus : Bernard Barras

GROOSLAND (20/02/1989 - PAYS-BAS)
pour le Het Nationaal Ballet Amsterdam
Mus : Jean-Sebastien Bach

«EH QU'EST-CE-QUE ÇA M'FAIT A MOI !?»
(13/07/1989 - AVIGNON)
Mus : Michel Bertier, Philippe Madile
et Jean-Marc Sohier

CORTEX (4/10/1991 - CRETEIL)
Maison des Arts de Créteil
Mus : Denis Mariotte

AY DIOS (12/09/1992 - LYON)
Biennale de la Danse de Lyon
pour Kader Belarbi et Wilfried Romoli
Mus : Denis Mariotte

MADE IN FRANCE (26/11/1992 - PAYS-BAS)
pour Nederlands Dans Theater3 / La Haye
Mus : Denis Mariotte

CREATIONS 1976-2018

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COPPELIA (16/05/1993 - LYON)
pour le Ballet de l'Opéra de Lyon
Mus : Léo Delibes

WATERZOOÏ (5/11/1993 - ITALIE)
Théâtre Romolo Valli Reggio Emilia
Mus : Denis Mariotte

RAMDAM
RAM (27/03/1995- CANNES)
Festival de Danse
DAM (12/04/1995- FONTENAY-SOUS-BOIS)
Biennale de la Danse du Val-de-Marne,
Théâtre Fontenay-sous-Bois
Mus : Denis Mariotte

SOLILOQUE (SOLO) (18/10/1995- PARIS)
Théâtre National de Chaillot - Paris
Mus : Denis Mariotte

AUJOURD'HUI PEUT-ETRE (19/11/1996-
CRETEIL)
Maison des Arts de Créteil
Mus : VolApük

POUR AINSI DIRE (TRIO)
(21/01/1999- MULHOUSE)
Filature Scène nationale - Mulhouse
Mus: Denis Mariotte

VAILLE QUE VAILLE (QUARTET)
(21/01/1999- MULHOUSE)
Filature Scène nationale - Mulhouse
Mus: Denis Mariotte

QUOI QU'IL EN SOIT (QUINTET)
(23/01/1999- MULHOUSE)
Filature Scène nationale - Mulhouse
Mus: Denis Mariotte

GROSSE FUGUE (17/03/2001 - MEYZIEU)
Espace Jean Poperen de Meyzieu
Mus: Ludwig Van Beethoven

POINTS DE FUITE (7/12/2001 - CANNES)
Festival de danse à Cannes
Mus: Denis Mariotte

LES APPLAUDISSEMENTS NE SE MANGENT PAS
(6/09/2002- VILLEURBANNE)
TNP de Villeurbanne,
Biennale de la Danse de Lyon
Mus: Denis Mariotte

ÇA, QUAND MEME (23/03/2004 - LE MANS)
L'Espal
Duo de Denis Mariotte et Maguy Marin

UMWELT (30/11/2004 - DECINES)
Le Toboggan
Mus: Denis Mariotte

HA ! HA ! (6/04/2006 – RILLIEUX-LA-PAPE)
CCN de Rillieux-la-Pape

CAP AU PIRE (8/11/2006 – PANTIN)
Centre National de la Danse (Pantin)
solo pour Françoise Leick
Texte : Samuel Beckett

TURBA (26/11/2007 – CANNES)
Festival de danse de Cannes
Conception Maguy Marin et Denis Mariotte
Texte : Lucrèce
Mus : Franz Schubert - Denis Mariotte

DESCRIPTION D'UN COMBAT
(08/06/2009 – AVIGNON)
Festival d'Avignon
Mus : Denis Mariotte

SALVES (13/09/2010 – VILLEURBANNE)
TNP de Villeurbanne, petit théâtre
Biennale de la Danse de Lyon
Col : Denis Mariotte

FACES (14/09/2011 – LYON)
Opéra de Lyon
pour le Ballet de l'Opéra de Lyon
Col : Denis Mariotte

nocturnes (19/09/2012 – VILLEURBANNE)
Conception Maguy Marin et Denis Mariotte
TNP de Villeurbanne, petit théâtre
Biennale de la danse de Lyon

SINGSPIELE (26/05/2014 – PARIS)
Théâtre de la Cité Internationale à Paris
solo pour David Mambouch
Col : Benjamin Lebreton

BiT (17/09/2014 – TOULOUSE)
théâtre Garonne, scène européenne - Toulouse
Mus : Charlie Aubry

DEUX MILLE DIX SEPT
(05/10/2017 – VANDOEUVRE-LES-NANCY)
Centre Culturel André Malraux
Mus : Charlie Aubry

LIGNE DE CRÊTE
(11/09/2018 - VILLEURBANNE)
TNP de Villeurbanne, petit théâtre
Biennale de la danse de Lyon
Mus : Charlie Aubry

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*Compagnie
Maguy Marin*

16 chemin des Santons
69 110 Sainte Foy-Lès-Lyon
T 09 83 03 22 80

buro@compagnie-maguy-marin.fr
www.compagnie-maguy-marin.fr
