

May B

Creation 1981



© Claude Bricage

artistic direction
Maguy Marin





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on tour

May B

Created 4th november 1981 at the Théâtre Municipal d'Angers

Duration : 1h30

"This piece based on the writings of Samuel Beckett, whose work contradicts in its theatrical movement and atmosphere the physical and aesthetic performance of a dancer, has enabled us to lay the grounds for a secret decyphering of our most intimate, hidden and ignored gestures.

To succeed in unveiling the tiny or spectacular gestures of the many unnoticeable and un conspicuous lives in which waiting and "not quit still" stillness create a void, a huge nothingness, a silent space filled with the hesitations. When Beckett's characters yearn for stillness, they cannot help moving; be it a little or a lot, they move.

In this essentially theatrical work, the point, for us, was less to develop words and speech than blown-up form of movement, thus seeking the meeting point between movement applied to theater on the one hand, and dance and choreographic language on the other.

Maguy Marin

choreography
Maguy Marin

original music
Franz Schubert
Gilles de Binche
Gavin Bryars

costumes
Louise Marin

lights
Compagnie Maguy Marin

interpretation
Ulises Alvarez
Yoann Bourgeois
Peggy Grelat-Dupont / Teresa Cunha
Pascal Quéneau
Mathieu Perpoint
Cathy Polo / Sandra Iché
Jeanne Vallauri / Agustina Sario
Vania Vaneau
Vincent Weber
Yasmine Youcef



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on tour

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(...) She is blessed with a sense of fantasy and of the absurd - and in Samuel Beckett's plays, she has found a perfect focus for meditating upon life's absurdities. Like Beckett, she works with archetypal characters - his, in fact - and using universals, makes the human condition look very specific.

The 10 dancers onstage are a composite of Beckett's characters, - their faces plastered with gray chalk that flies out as they move. Clad in illfitting night clothes, they trudge their alienated way in unison - remarkably precise in every movement - toward self-discovery. Sex is what they discover early on in a manic twitching sequence, but we also see them register an increasing range of emotions - hostility, fear and tenderness. (...)

ON TOUR 09-10

- the 29th sept. at the Centre Culturel d'agglomération Daniel Balavoine - Arques
- the 8th oct. at the Teatro Comunale - Ferrara/Italy
- the 10th nov. at the Scène Nationale - Cavaillon
- the 13th nov. at the Channel Scène Nationale - Calais
- the 12th dec. at the Théâtre Casino Barrière - Deauville
- the 16th jan. at the Grand R Scène Nationale - La Roche-sur-Yon
- the 20th feb. at the Centre Culturel - Seraing/Liège/Belgium
- the 18th may at the Théâtre Municipal - Caen

Anna Kisselgoff
The New York Times
1986

Coproduction

Compagnie Maguy Marin
Maison des Arts et de la Culture de Créteil

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the Département du Rhône
the city of Rillieux-la-Pape

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Maguy Marin
Until then now

La course à la vie

There is a birthplace, other than the city of Toulouse. A place reached as a result of a series of relocations provoked by the political movements in Spain.

And so, growing up, here in France, at the very beginning of the 50's.

There is the given of becoming a dancer – a desire confirmed by the progression of studies at the conservatory of Toulouse, with the Strasbourg Ballet and at Mudra-Brussels. A sequence in which influential encounters already reveal their importance – encounters with the student actors of the National Theater of Strasbourg, and with [Maurice Béjart](#), [Alfons Goris](#) and [Fernand Schirren](#). The potential already becoming apparent in the of theatrical research group, Chandra, and then in Maurice Béjart's Ballet of the 20th Century.

New encounters. Other things becoming obvious. Creative work begun along with Daniel Ambash. The choreographic competitions of Nyon and Bagnolet in 1978 adding to the momentum. A group took form – [Christiane Glik](#), [Luna Boomfield](#), [Françoise Leïck](#), [Mychel Lecoq](#), [Cathy Polo](#), and shortly later [Ulises Alvarez](#).

Thus giving life to artistic research.

Transform this necessity for creating into savoir-faire.

Nourished by an insatiable astonishment at what comprises the world.

A world we give order to and which simultaneously shapes us.

From research to artistic creation, the sudden emotion never ceases exerting itself, but also redefining itself in the course of encounters.

1981, an essential encounter – the œuvre of [Samuel Beckett](#). To be present, without needing to decide on it, between the moment one is born, and the moment one dies. A moment we fill with pointless things, giving them importance. The deeply moving absurdity. ([May B](#)).

A moment placing us under the obligation to find an entente with a few other people, while waiting to die. ([Babel Babel](#) and [Eden](#)).

1987, new encounter – [Denis Mariotte](#). Collaboration. Decisive, it opens up beyond music. Points of view begin to shift and dislocate. A space of distantiation opens up (Cerebral cortex) and continues on its multiple paths ([Waterzooï](#) ; [Ram Dam](#) ; [Pour ainsi dire](#) ; [Quoi qu'il en soit](#)).

No more illusion, but human beings as they are. Live music and living together – no longer the expression of ego, but of “us, here, now.” An intersection of presences operating on common ground ([Points de Fuite](#) ; [Les applaudissements ne se mangent pas](#)).



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Maguy Marin
Until then now - continuation

On stage, we are the elements of a social space.
We are also the expression of the space of others.

We, collectively, each take a place.
A “how to live together” that will never cease its experimenting (ça quand même ; Umwelt ; Ha ! Ha !, Turba).
So, tirelessly, looking for in this place where intersecting experienced and still living people, the necessary distance to exercise an impartial vision of what is happening (Description d’un Combat).

Searching until this very moment, with a constituent part, a company. An attempt to work together that never ceases to be deeply moving. And being able to earn a living from it, by pure will power, with numerous co-workers. By dint of the confidence of the Créteil’s Maison de la Culture, directed by Jean Morlock (from 1981 till 1990); but also with the help of enduring public aid.

1990, the company became the Centre chorégraphique national de Créteil et du Val-de-Marne, diligently continuing its artistic work and intensive international touring

1998, a new site, a new administrative structure. A new territory for a new Centre chorégraphique national at Rillieux-la-Pape, in the Velette neighborhood. The need to once again invest public space. To celebrate the wealth of our difference and the pleasure of the living act of artistic creation. Building support to make possible what cannot be done alone. Collaboration between communities (Rillieux-la-Pape, Bron until 2006, Décines until 2006, Villefranche-sur-Saône until 2000 and Villeurbanne until 2003) and reciprocal public aid (Ministry of Culture, Region Rhone-Alps, General Council of the Rhone).

Today the work continues in a plurality of territories – from the Studio, to the Velette neighborhood, to partnering towns, to as far away as cities of other countries. Work intertwining new works, performances (the 600 shows of *May B* has been performed in Paris - *Quartiers d’été* in august 09), and multiform activities where artistic exigency opens paths that go beyond the immediate convivial desire for being together.

- in Europe -:
Austria, Belgium, Croatia,
Czech Republic, Denmark,
England, Finland, Germany,
Greece, Hungary, Italy, Iceland,
Lithuania, Luxemburg,
Netherlands, Poland, Portugal, ,
Russia, Spain, Slovakia,
Slovenia, Sweden, Switzerland
and Yugoslavia

- in Asia / Middle-East -:
Cyprus, Israel,
Jordan, Syria,

- in Asia / Far-East -:
South Korea, Indonesia,
Hong Kong, Japan, Singapore,
Taiwan, Thailand

- in Africa -:
Tunisia et Egypt

- in the Americas -:
Argentina, Brazil, Canada, Chile,
Colombia, the United States,
Mexico, Peru

- in Oceania -:
Australia, New Zealand



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*a national choreographic centre
today -*

2006, and, now, with a new national choreographic centre of Rillieux-la-Pape.

For the last 10 years at Rillieux-la-Pape, we have been experimenting with putting into place contexts that transcend the simple process of choreographing new works as the unique model for choreographic research. The daily shoulder-rubbing of our work with people from different communities of all sorts, with people in the social sphere, and with the human and creative wealth upon which we draw, pushes us to conceive other forms of exchange and encounter, in order to develop what seems essential to us in this experience: mutually bringing our ideas about art and about the world into a constructive process, to discover what these ideas themselves prevent us from seeing, hearing, and feeling.

In one way or another, depending upon the projects, it is a question of giving ourselves a tool which responds, with durability and flexibility, to the fluctuations and the movement of our research and varying approaches, all seeking to define what – in dance – can take a curious person beyond established, ready made forms and beyond reassuring classifications and patterns. More than ever, dance remains this untamable animal driving us on to exploration.

Exploration with its own sense of time and its own nature, pursued in relationship with the world and in relationship with the state of the world in which we live.

Choreographic creation plays on this living state. A state born by bodies in their wholeness giving rhythm to the here and now.

A here and now of living-together, illuminated with zones of sharing.

A Centre Chorégraphique National should bring to life these sharing zones. Acknowledging the interconnections that link us together, from place to place, from city to city, from country to country. And beyond these multiple places, share the means, tools, experiences and acts.



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Bring together artistic fields. Create. Support research. Anchor artistic acts in different spaces of social life (small or big) – from schools to theaters, art centers to welfare offices, public spaces to performances in homes, research centers to community centers... – by giving life to the artistic act as the poetic force of doing and of remaking worlds.

In this way, modify step by step our mutual prejudices and mutual behavior, in order to act at the right time and place, together – artists, actors in the social, cultural and political realms, teachers, children, inhabitants, spectators, etc.

With the exigency of bringing together the artistic act and the act of opening up to art, thwarting the know-how of the “art of business, entertainment and leisure.”

And so truly asserting that art is a factor in the construction of autonomous thought in the individuals of our society. An intense and continuous questioning of our joyful presence in the world. Instead of being an object of amnesia from ourselves, questioning which shapes us.

from the instrument to the implication of the body, from the designing of space to the creation of music in the plural.



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the creations
the 1976 at 2009

- AUJOURD'HUI PEUT-ÊTRE** (19/11/1996 - CRÉTEIL)
MAISON DES ARTS ET DE LA CULTURE DE CRÉTEIL
MUS : VOLAPÜK
- POUR AINSI DIRE** (TRIO) (21/01/1999 - MULHOUSE)
LA FILATURE SCÈNE NATIONALE
MUS : DENIS MARIOTTE
- VAILLE QUE VAILLE** (QUARTET) (21/01/1999 - MULHOUSE)
FILATURE SCÈNE NATIONALE
MUS : DENIS MARIOTTE
- QUOI QU'IL EN SOIT** (QUINTET) (23/01/1999 - MULHOUSE)
FILATURE SCÈNE NATIONALE
MUS : DENIS MARIOTTE
- GROSSE FUGUE** (17/03/2001 - MEYZIEU)
ESPACE JEAN POPEREN
MUS : LUDWIG VAN BEETHOVEN
- POINTS DE FUI TE** (7/12/2001 - CANNES)
FESTIVAL DE DANSE
MUS : DENIS MARIOTTE
- LES APPLAUDISSEMENTS NE SE MANGENT PAS** (16/09/2002 - VILLEURBANNE)
BIENNALE DE LA DANSE DE LYON AU TNP DE VILLEURBANNE
MUS : DENIS MARIOTTE
- ÇA, QUAND MÊME** (23/03/2004 - LE MANS)
L'ESPAL AU MANS
CRÉATION MAGUY MARIN ET DENIS MARIOTTE
- UMWELT** (30/11/2004 - DECINES)
AU TOBOGGAN DE DECINES
MUS : DENIS MARIOTTE
- HA ! H A !** (6/04/2006 - RILLIEUX-LA-PAPE)
LE CCN DE RILLIEUX-LA-PAPE
- CAP AU PIRE** (8/11/2006 - PANTIN)
AU CENTRE NATIONAL DE LA DANSE (PANTIN)
POUR FRANÇOISE LEICK
TEXTE : SAMUEL BECKETT
- TURBA** (26/11/2007 - CANNES)
AU FESTIVAL DE DANSE DE CANNES
CONCEPTION MAGUY MARIN ET DENIS MARIOTTE
TEXTE : LUCRÈCE
MUS : FRANZ SCHUBERT - DENIS MARIOTTE
- DESCRIPTION D'UN COMBAT** (08/07/2009 - AVIGNON)
AU FESTIVAL D'AVIGNON
CONCEPTION MAGUY MARIN
MUS : DENIS MARIOTTE
- EDEN** (12/12/1986 - ANGERS)
THÉÂTRE MUNICIPAL
MUS : AG. VERDI, THE CURE & PUBLIC IMAGE LIMITED
- LEÇONS DE TÉNÈBRES** (26/04/1987 - PARIS)
POUR LE BALLET DE L'OPÉRA DE PARIS
MUS : FRANÇOIS COUPERIN
- OTELLO (OPÉRA DE VERDI)** (10/10/1987 - NANCY)
OPÉRA DE NANCY
- ...DES PETITS BOURGEOIS**
- LES SEPT PÉCHÉS CAPITAUX** (05/12/1987 - LYON)
LYON OPÉRA BALLET & LA CIE MAGUY MARIN
MUS : KURT WEILL ET BERNARD BARRAS
- COUPS D'ÉTATS** (08/07/1988 - MONTPELLIER)
FESTIVAL INTERNATIONAL MONTPELLIER-DANSE
MUS : BERNARD BARRAS
- GROOSLAND** (20/02/1989 - PAYS-BAS)
POUR LE HET NATIONAAL BALLET AMSTERDAM
MUS : JEAN SEBASTIEN BACHV
- "EH QU'EST-CE QUE ÇA M'FAIT À MOI !?"** (13/07/1989 - AVIGNON)
FESTIVAL D'AVIGNON
MUS : MICHEL BERTIER, PHILIPPE MADILE & JEAN-MARC SOHIER
- CORTEX** (04/10/1991 - CRÉTEIL)
MAISON DES ARTS ET DE LA CULTURE 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
- COPPÉLIA** (16/05/1993 - LYON)
POUR LYON OPÉRA BALLET
MUS : LÉO DELIBES
- WATERZOOI** (05/11/1993 - ITALIE)
THÉÂTRE ROMOLO VALLI REGGIO EMILIA
MUS : DENIS MARIOTTE
- RAM DAM**
- RAM** (27/03/1995 - CANNES)
FESTIVAL DE DANSE À CANNES
- DAM** (12/04/1995 - VAL-DE-MARNE)
BIENNALE DE LA DANSE
THÉÂTRE FONTENAY-SOUS-BOIS
MUS : DENIS MARIOTTE
- SOLILOQUE** (SOLO) (18/10/1995 - PARIS)
THÉÂTRE NATIONAL DE CHAILLOT
MUS : DENIS MARIOTTE
- Yu Ku Ri** (1976 - BRUXELLES)
THÉÂTRE ROYAL DE LA MONNAIE
BRUXELLES/BELGIQUE
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 - ANGERS)
PARIS /CHOR : M. MARIN ET D. AMBASH
MUS : STEPHANE DOSSE
- DERNIER GESTE** (1978 - AIX-EN-PROVENCE)
AIX EN PROVENCE
MUS : JEAN SÉBASTIEN BACH
- PUZZLE** (1978 - MANOSQUE)
POUR LA CIE MICHEL NOURKIL
MUS : STEVE REICH
- Zoo** (1979)
MUS : IGOR STRAVINSKI
- LA JEUNE FILLE ET LA MORT** (4/09/1979 - ITALIE)
FESTIVAL DE CREMONE SABIONETTA
MUS : FRANZ SCHUBERT
- CONTRASTES** (1979 - LYON)
POUR LE BALLET DE L'OPÉRA DE LYON
MUS : BÉLA BARTOK
- CANTE** (1980)
MUS : CHANT POPULAIRE ESPAGNOL & CHARLIE HADEN
- RÉVEILLON** (1980)
MUS : MARINO MARINI
- MAY B** (04/11/1981 - ANGERS)
THÉÂTRE MUNICIPAL
MUS : FRANZ SCHUBERT, GILLES DE BINCHE, GAVIN BRYARS
- BABEL BABEL** (26/11/1982 - ANGERS)
THÉÂTRE MUNICIPAL
MUS : GUSTAVE MAHLER, ET DES TUBES DES ANNÉES 60
- JALEO** (1983 - PARIS)
POUR LE GRCOP (SALLE FAVART)
MUS : MUSIQUES FLAMENCO
- HYMEN** (11/07/1984 - AVIGNON)
FESTIVAL D'AVIGNON
MUS : GATO BARBIERA, CARLA BLEY, CARL ORFF, DON CHERRY, ARTURO RAYON, ROBERT WYATT
- CENDRILLON** (29/11/1985 - LYON)
POUR LYON OPÉRA BALLET
MUS : SERGE PROKOFIEV & BRUITAGES DE JEAN SCHWARTZ
- CALAMBRE** (06/12/1985 - CRÉTEIL)
MAISON DES ARTS DE ET DE LA CULTURE DE CRÉTEIL
MUS : ARTURO RAYON



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