

# Turba

creation 2007



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## Turba

premiered 26 November 2007 at the Festival de danse de Cannes 2007

duration 1h10

“Turba” designates a multitude, a great population, confusion and tumult – diversity of the species, diversity of individuals, diversity in the parts that compose an individual.

It is the scene of a fluctuation of shapes and movements ceaselessly changing, where the ephemeral forms of its composing parts elaborate indiscernible rhythms, a scene where individuals can singly take position in a manner that is interstitial and fleeting, that is within the social code or within the code of nature. Turbulence.

No individual is absolutely identical with another. Similarities and differences, compositions and decompositions, give and take and affinities – perturbations forming swirling eddies, generating a multiplicity of rhythms and lengths of time that are the opposite of an exhausting and polished cadence.

The text by Lucretius which serves as a foundation for *Turba* unceasingly reminds us that Nature is an infinite sum of elements that do not add together to form a whole; it is a force in the name of which things exist one by one, without the possibility of the unification that would give expression to it as a totality; it is an affirmation of the manifold and the multifarious as sources of joy.

### Coproduction

Festival de danse de Cannes  
La Biennale de la danse de Lyon 2008  
Théâtre de la Ville de Paris  
Centre chorégraphique national de Rillieux-la-Pape/Cie Maguy Marin

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and CULTURESFRANCE for touring abroad

SUPPORTS

### ON TOUR 09-10

the 10<sup>th</sup> oct. at the Teatro Comunale - Ferrara - Italie  
the 23<sup>th</sup> oct. at the Apostrophe Scène Nationale  
Théâtre des Louvrais - Cergy-Pontoise  
the 17<sup>th</sup> nov. at the Espace des Arts - Châlon-sur-Saône  
in the context of the Dance Festival Instances 7  
the 20<sup>th</sup> and 21<sup>th</sup> nov. at Charleroi Danses - Belgique  
in the context of the Biennale 2009

the 12<sup>th</sup> et 13<sup>th</sup> jan.  
the 19<sup>th</sup> jan.  
the 26<sup>th</sup> jan.  
the 29<sup>th</sup> jan.

the 2<sup>th</sup> and 3<sup>th</sup> feb.  
the 6<sup>th</sup> feb.  
from the 9<sup>th</sup> to 11<sup>th</sup> feb.

the 5<sup>th</sup> march  
the 18<sup>th</sup> march  
the 20<sup>th</sup> may

at the Lieu Unique - Nantes  
at the Manège Scène Nationale - la Roche-sur-Yon  
at the Bonlieu Scène Nationale - Annecy  
at the l'Espal - Le Mans

at the Toboggan Centre Culturel - Décines  
at the Château Rouge - Annemasse  
at the MC2 - Grenoble

at the Théâtre des Salins - Martigues  
at the Maison du Peuple/Le Granit - Belfort  
at the Théâtre de Caen - Caen

### conception & creation

Maguy Marin et Denis Mariotte

### in close collaboration with

Ulises Alvarez - Yoann Bourgeois  
Jordi Galí - Peggy Grelat-Dupont  
Sandra Iché - Matthieu Perpoint  
Cathy Polo - Agustina Sario  
Jeanne Vallauri - Vania Vaneau  
Vincent Weber et Yasmine Youcef

### music

Franz Schubert  
Denis Mariotte

### texts excerpted from

Lucrèce, *De rerum natura*

### lighting

Judicaël Montrobert

### costumes and mannequins

Montserrat Casanova

### assisted by

Claudia Verdejo  
Martin Peronard

### sound designer

Antoine Garry

### set elements

Louise et Michel Gros

### technical director of the production

Alexandre Béneteaud

### stage manager

Michel Rousseau

And with the warm thanks of the ccn Rillieux-la-Pape/Cie Maguy Marin to the costumers

Mathilde Boffard, Audrey Chaminade,  
Claireline Gibert, Julie Lascoumes, Emilie Piat

and to the set and prop builders

Christian Allamanno, Éric Faure,  
Gilbert Guillaumond, Tiphaine Monroty,  
Michel Rousseau



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*Turba* creation 2007

*De rerum natura* . de Lucrèce  
traduction

french

*Lucrèce, De la nature - De rerum natura*

Traduction and presentation by José Kany-Turpin (plaintext)  
Traduction with the Centre national du livre,  
with latin text  
Edition bilingue, Flammarion Paris, edition 1997

*Lucrèce, De la nature des choses*

Introduction, bibliography and notes by Alain Gigandet  
Traduction by Bernard Pautrat,  
with latin text  
Edition Classique de Poche, collection "Classiques de la philosophie" dirigé by Jean-François Balaudé,  
Librairie Générale Française, 2002

foreign languages

*Lukrez, De rerum natura - Welt aus Atomen*

Traduction and postface of Karl Büchner,  
with latin text  
Edition Philipp Reclam, Stuttgart, 2005

*Lucrecio, La naturaleza de las cosas*

Traduction, introduction and notes of Miguel Castillo Bejarano  
Edition Alianza Editorial, Clásicos de Grecia y Roma, Madrid, 2003

*Lucrezio, La natura delle cose*

Traduction of Guido Milanese, introduction of Emanuele Narducci,  
with latin text  
Edition Mondadori, Classici greci e latini, Milano, 1993

*Lucretius, On the Nature of Things*

Traduction, introduction and notes of Martin Ferguson Smith  
Edition Hackett, Publishing Company, Indianapolis/Cambridge, 2001

*Loucrétios, Gia tên phusê tôn pragmatôn - De rerum natura*

Traduction of Theodoros Antoniadis, Roula Khameti, introduction of Martin Ferguson Smith,  
with latin text  
Edition Thurathen, Ekdoseis, 2005



© Michel Rousseau

*Maguy Marin*

*Jusque là maintenant*

## *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](#), [Françoise Leïck](#), [Luna Boomfield](#), [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.

**1991**, A space of distantiation opens up ([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](#)). 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](#)).



© architecture Patrick Bouchain et Loïc Julien

*Maguy Marin*  
*Jusque là maintenant - suite -*

*topiques ... faire en un lieu*

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 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.

**2006**, and, now, with a [new national choreographic centre of Rillieux-la-Pape](#).

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

in Asia  
South Korea, , Indonesia,  
Israel, Jordan, Hong Kong,  
Japan, Singapore, Syria,  
Taiwan, Thailand

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

in Oceania  
Australia, New Zealand

For the last **ten** 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.



© architecture Patrick Bouchain et Loïc Julien

*Maguy Marin*  
*Jusque là maintenant - suite -*

*topiques ... faire en un lieu*

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.

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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## *Denis Mariotte*

### *De l'instrument à l'implication du corps de l'agencement d'espace à la création de musiques*

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

It is through the crossing of sources, meetings, detours as well as incessant confrontation of method and bias and that in interference with other practices that the musical compositions are drawn - for works with Cie Maguy Marin - *Cortex* (1990), *Waterzooi* (1993, piece for acoustic instruments), *Ram Dam* (1995, piece for 12 voices), *Soliloque* (1996, piece for one voice), *Pour ainsi dire* (1999, piece for 3 voices and midi sensors), *Vaille que vaille* (1999, piece for 4 voices and electro-acoustic diffusion), *Quoi qu'il en Soit* (1999, piece for 3 guitars and 5 voices), *Points de Fuite* (2001, piece for 3 guitars) and *Umwelt* (2004).

But also for other choreographic works *Made In France* (Nederlands Dans Theater III), *Debout immobile sur 3 pieds* (Ivan Favier for the Opera Ballet of Rhin) and *Aller retour* (Company A Fleur De Peau).

Concurrently Denis Mariotte enrolls as musician in duo improvisations with Gilles Laval, Michel Mandel, Fred Frith and in 1998 with *Impur* (a musical piece for 17 musicians).

Following his experiences as composer-performer he participates in several innovative musical groups : *Chef Menteur*, *Dans le décor*, *La Douzaine* and *Le miroir et le marteau*.

In 2004, he composes the *boîtes noires cantatas* for 10 instrumentalists and 2 singers.

Recently he engages in solo and duo work.

He creates with Maguy Marin the duo *ça quand même* (2004, text published by Editions Tarabuste), and with Renaud Golo, *on pourrait croire à ce qu'on voit* (2005), generic title including different chapters created in different work locations. To date, five chapters have been created (A : si on peut dire, B : s'il vou pler une pièsse poure mangée, C : de bons moments, D : vous etes tous morts, E : quelqu'un visiblement).

Alone he creates *Suite* (2006, piece for 50 electro-magnets and 8 midi sensors) a theatrical and musical proposition concerning the question : where does the music go the instant it no longer plays ?



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The creations  
to 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 FUITE** (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** (08/06/2009 - 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 TÉNÉBRES** (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
- SOLLOQUE** (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 FEDERICO 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
- REVEILLON** (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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