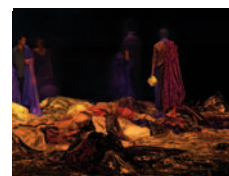


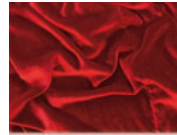
## *Description d'un combat*

creation 2009



© Didier Grappe

artistic direction  
Maguy Marin



## *Description d'un combat*

*Premiered the 8<sup>th</sup> July 2009 at the Festival d'Avignon*

**duration 1h06**

..... *intention's text*

The person you are, body enunciating time-space -  
if the time you've been granted seems so short,  
and one second slips away, has your life really vanished into air?

Here too late, hence too early,  
for nothing!  
under the light that has laid down its shadow, in a single gesture, and yet you feel jarred.  
There you are, smack in the middle of opposing forces,  
battling between coming circumstances, forcing the old ones to not allow themselves to be buried,  
and past situations, pushing the next ones to surge forth.

And so, enveloped in favourable or contrary winds,  
your present is their shock,  
and your resistance their persistence (for each of you as for the other, helped by one as by the other, depending on...)  
so they do not suffocate nor are they annihilated.

And so, at the heart of this 'sea sickness on solid ground',  
by way of the fork in the path your presence interposes,  
you give life to this past and to this future, past and future never ceasing to end nor begin.

And, tirelessly, you seek in this place (your place) (this point of the confluence of these struggling forces)  
the necessary distance to exercise an impartial regard on what is taking place.

Must one rise above the still burning front,  
to find, in the diagonal cleared by your confrontations, which position to hold?  
Which position to hold firm your position of third party - of witness, of relay -  
allowing to push aside, in every circumstance, the fatal conflicts engaged,  
permitting the perception, not so far away, of a space of friendship.

But this interminable skittish struggle, will it leave you enough breath?  
So consuming in its persistence, it never ceases to distance you from this possible transmissible reconciliation,  
leaving you but enmeshed in the existence of this hiatus of past and future confronting each other, turning  
your home soils into a field of battle.



... creation 2009

**conception**  
Maguy Marin

**in close collaboration with**  
Ulises Alvarez, Yoann Bourgeois,  
Peggy Grelat-Dupont, Sandra Iché,  
Matthieu Perpoint, Agustina Sario,  
Jeanne Vallauri, Vania Vaneau  
and Vincent Weber

**texts**  
Homère, Victor Hugo,  
Charles Péguy, Lucrèce,  
Ezra Pound, Heinrich von Kleist,  
Élisabeth 1<sup>st</sup> of England  
and Dolores Ibárruri

**music**  
Denis Mariotte

**lighting**  
Alexandre Béneteaud

**costumes and mannequins**  
Montserrat Casanova  
assisted by Claudia Verdejo

**sets elements**  
Louise Gros

**sound designer**  
Antoine Garry

**technical direction**  
Alexandre Béneteaud

**lights manager**  
Gilbert Guillaumond

**stage manager**  
Michel Rousseau

**fabrication of costumes**  
Séverine Allain, Nelson Estibill, Claireline Gibert,  
Martin Peronard, Laura Pignon, Marie-Noëlle Scaglia

**building of sets elements and accessories**  
Nicolas David, Aurélie Ducuing,  
Eric Faure, Nelly Geyres, Lactitia Tricoire, Aurora Van Dorselaer

*And so, perhaps it's a question not of filling the breach,  
but rather of 'knowing how to move'?*

*Breathe experiences and lay out critiques,  
in this suite of bodies laid out, coming and going across time.  
Surge forth, by way of life, in the midst of those who are gone and those not yet  
here,  
taking on the gusting flurries of a past that is 'not yet even past'  
like a breach to be filled, without for as much doing away with the gap between.*

*Not fearing to no longer know the name of the 'treasure' inherited,  
as it had not foreseen its own coming.*

*" - But what's going on - there you are, all curved over!  
- Yes, but remember the curve is probably the shortest path to reach what  
seems  
unattainable, and perhaps even unexpected."*

**coproduction**

Festival d'Avignon 2009  
Théâtre de la Ville de Paris  
MC2 de Grenoble  
Centre chorégraphique national de Rillieux-la-Pape/Cie Maguy Marin  
With the exceptional support of the Région Rhône-Alpes

**the ccn de Rillieux-la-Pape/Cie Maguy Marin is subsidized by**

the Ministère de la Culture et de la Communication - DRAC Rhône-Alpes  
the Région Rhône-Alpes  
the Département du Rhône and the city of Rillieux-la-Pape  
with the financial support for touring abroad from CULTURESFRANCE

**on tour on 2009/2010**



the 22<sup>th</sup> july 09  
the 3<sup>rd</sup> august 09  
the 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> december 09  
the 23<sup>th</sup>, 24<sup>th</sup>, 25<sup>th</sup>, 26<sup>th</sup> and 27<sup>th</sup> march 2010

in the Summer festival of Dance/Bolzano - Italy  
in the ImPulsTanz Dance Festival/Vienna - Austria  
in the Merlan - Scène Nationale/Marseille  
in the Théâtre de la Ville/Paris



© Gilbert Guillaumont

## *La course à la vie*

. . . . . *jusque là maintenant . Maguy Marin*

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 distantiating 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 Julienne

*...topique... faire en un lieu*

*... jusqu'à maintenant . Maguy Marin*

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.

2005, and, now, with a new national choreographic centre of Rillieux-la-Pape building.

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.

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

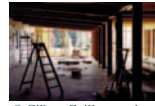
South Korea, , Indonesia, Israel,  
Jordan, Hong Kong, Japan,  
Singapore, Syria, Taiwan,  
Thailand

in the Americas

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

in Oceania

Australia, New Zealand



© Gilbert Guillaumond

## The creations

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

**EVOCATION** (1977 - NYON)  
1<sup>er</sup> Prix de Nyon  
mus: Lieder de Johannes Brahms  
chantées par Kathleen Ferrier

**NIEBLAS DE NINO** (1978 - BAGNOLET)  
1<sup>er</sup> Prix de Bagnolet  
mus: musiques populaires  
espagnoles, Poèmes de Federico  
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 Cremona à Sabioneta  
mus : Franz Schubert

**CONTRASTES** (1979 - LYON)  
Pour le Ballet de l'Opéra de Lyon  
Mus : Béla Bartok

**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 : Gustave Mahler,  
des 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 Lyon Opéra Ballet  
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 SEPT PECHEES CAPITAUX**  
(5/12/1987 - LYON)  
pour Lyon Opéra Ballet  
& la Cie Maguy Marin  
mus : Kurt Weill et Bernard Barras

**COUPS D'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 Sebastian Bach

**"EH QU'EST-CE-QUE ÇA M'FAIT A MOI !?"**  
(13/07/1989 - AVIGNON)  
mus : Michel Bertier, Philippe Madile  
et Jean-Marc Sohler

**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

**COPPELIA** (16/05/1993 - LYON)  
pour Lyon Opéra Ballet  
mus : Léo Delibes

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

**RAM DAM**  
**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

..... 1976 - 2009

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

**AUJOUR'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 de Mulhouse  
mus : Denis Mariotte

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

**QUOI QU'IL EN SOIT** (QUINTET)  
(23/01/1999 - MULHOUSE)  
Filature Scène nationale de 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)  
Le ccn de Rillieux-la-Pape

**CAP AU PIRE** (8/11/2006 - PANTIN)  
Centre National de la Danse (Pantin)  
pour Françoise Leik  
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** (8/07/2009 - AVIGNON)  
Festival d'Avignon  
mus : Denis Mariotte



© dessin Patrick Bouchain

## *Supports*

. . . . . *partners*

The Centre chorégraphique national de Rillieux-la-Pape/Cie Maguy Marin  
is presently subsidized by :

The Ministère de la Culture et de la Communication -DRAC Rhône-Alpes  
The Région Rhône-Alpes  
The Département du Rhône  
and the city of Rillieux-la-Pape

with the financial support for touring abroad from CULTURESFRANCE

. données supplémentaires .

association loi 1901

Siret : 329 791 644 00050

NAF 9001Z

Licences d'entrepreneur de spectacle : n°1.145809 / n°2.139667 / n°3.145810