

Maguy Marin - Until then now

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 desire 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 M. Béjart, A. Goris and F. Schirren. The potential already becoming apparent in the theatrical research group, *Chandra*, and then in M. Béjart's *Ballet of the 20th Century*.

New encounters. Other things becoming obvious. Creative work begins then along with **Daniel Ambash**. The choreographic competitions of Nyon and Bagnolet in 1978 adding to the momentum.

A group took form - **C. Glik, F. Leick, L. Boomfield, M. Lecoq, C. Polo**, and shortly later **U. 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 with the work of Samuel Beckett: At this time comes the perception of the "being here", without having decided it, between the moment one is born, and the moment one dies.

This moment we fill with pointless things, in which we're giving importance.

The deeply moving absurdity. *May B*. (*May B's 600th* on august 09 in Paris/France).

This moment which is placing us under the obligation to find an understanding with few other people, while waiting to die. *Babel Babel* and *Eden*.

1987, new encounter - **Denis Mariotte**. Collaboration. Decisive moment, it opens up beyond music. Points of view begin to shift and dislocate. 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. From the live music and the "vivre ensemble" - 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. A "how to live together" that will never cease experimentations. (*Umwelt, Ha ! Ha !, Turba, Description d'un combat*).

Searching until this very moment, with a constituent part, a company. And being able to earn a living from it, by pure will's power, with numerous co-workers. By dint of the confidence of the Créteil's *Maison de la Culture*, directed by J. Morlock (1981-1990); but also with the help of enduring public aid. (1990, the company became the Centre chorégraphique national de Créteil du Val-de-Marne).

1998, a new site, a new territory for a new ccn at Rillieux-la-Pape/cie Maguy Marin, in the Velette neighborhood. The need to invest once again a public area. To celebrate the wealth of our difference and the pleasure of the living act of artistic creation, with differently supports : cities of Rillieux-la-Pape, Bron (until 2006), Décines (until 2006), Villefranche-sur-Saône (until 2000), Villeurbanne (until 2003), and reciprocal public aid (Ministère de la Culture, Région Rhône-Alpes, Département du Rhône).

Today the work continues in a plurality of territories - from the new building, to the Velette neighborhood, to partnering towns, to as far away as cities of other countries.