

Parcours en anglais des interprètes
2009-2010

Ulises Alvarez

Began dancing at 18 at the Conservatoire de l'Université du Chili of Santiago, Chile. He then became a dancer with the Nacional Ballet of Chile. He travels to France in 1986, and joins the Cie Maguy Marin and has since participated in all of its works. In April 1995, he choreographed his first piece "LAPS" to be followed in November 1996 by a second piece, "Un". In 2000, he creates "Entrevue" in collaboration with Cathy Polo inside Pièces Détachées and in 2004 a new choreographic work, "Semblance" with four dancers.

Teresa Cunha

Born in Lisbon, she began dancing at 10 with Anna Mascolo and pursued her training at the CNDC d'Angers (1986/1987). She joined the Compagnie Maguy Marin in 1988 for a period of 4 years. While touring in Argentina she discovered Tango, which she danced for 10 years in particular with Pablo Veron and Jorge Rodriguez, and also collaborated on many diverse performances; Alfredo Arias's "Mortadela," le Cuarteto Cedron, Sandra Rumolino, Cie Quat'zarts while also teaching Tango. In July 2002, she returned to Compagnie Maguy Marin as an assistant for "Les applaudissements ne se mangent pas" and retook her roles in the company's repertory and creations (Umwelt and Ha ! Ha!).

Peggy Grelat-Dupont

Born in 1975, she studied at the Ecole de Danse de l'Opéra de Paris, from 1986 until 1992, when she integrated the Ballet de l'Opéra de Paris, under the direction of Patrick Dupond, and then Brigitte Lefèvre. In 2000, she joined the Ballett Frankfurt/William Forsythe. In July 2004 she joined the Ballet National de l'Opéra de Lyon, directed by Yorgos Loukos, before coming in 2007 in the Compagnie Maguy Marin for the creations Turba and Description d'un combat, and the reprise on tour of May B.

Matthieu Perpoint

Born in 1975, she studied at the Ecole de Danse de l'Opéra de Paris, from 1986 until 1992, when she integrated the Ballet de l'Opéra de Paris, under the direction of Patrick Dupond, and then Brigitte Lefèvre. In 2000, she joined the Ballett Frankfurt/William Forsythe. In July 2004 she joined the Ballet National de l'Opéra de Lyon, directed by Yorgos Loukos, before coming in 2007 in the Compagnie Maguy Marin for the creations Turba and Description d'un combat, and the reprise on tour of May B.

Cathy Polo

She began dancing at 12 at the Conservatoire National de Région of Toulouse where she finished her studies in 1981. She then worked with different teachers in Paris. She joined the Ballet Théâtre de l'Arche (Compagnie Maguy Marin) in September 1983 and has since participated in all of Maguy Marin's works. In 2000, as part of the program Pièces détachées, she collaborated with Ulises Alvarez in the creation Entrevue. In 2004 she participated in Ulises Alvarez's latest creation "Semblance". Along with her career, she has developed workshops for professional dancers, amateurs and children which are included as part of the project at ccn de Rillieux-la-Pape.

Agustina Sario

Graduated in Psychology (University of Buenos Aires). Finished school of dance at the Escuela Municipal de Danzas María Ruanova in Buenos Aires. She consummated studies in contemporary dance performer at the Instituto Nacional de Profesorado María Ruanova (depending from the University of Buenos Aires). She studied classic and contemporary dance at the "Alvin Ailey American Dance Center": Independent Study Program, New York, USA. Works as choreographer and interpreter with Argentinean dance-theater group Krapp (collective work). Supported by Prodanza-Government of Buenos Aires-she began her own choreographic research. Obtains a commissioning support for improvement on contemporary dance from the Antorchas Foundation while she could study with different choreographers. Since 2005 she is working with MOUVOIR, Dir. Stephanie Thiersch, based in Köln-Germany. She meets Maguy Marin and integrates the ccn de Rillieux-la-Pape, and participates a new creation Description d'un combat, and the reprise on tour of May B and Turba.

Jeanne Vallauri

She started her training at 4 in contemporary dance with Josette Baïz in Aix-en-Provence, where she participated in the majority of Ms. Baïz choreographies until 1998. At the same time, she followed dance classes with V. Larcher, K.Vyncke, N. Yoshida and J. Leighton. She performed for M. Kelemenis between 1998 and 2000, worked collaboratively with Compagnie Ex nihilo from 1992 to 2000 and revived a role in G. Appaix's "M—Encore" for the 2002/2003 season. She also danced with the Compagnie Robert Seyfried and Abdel Blabla. In 2004, she integrated the Compagnie Maguy Marin for the creations Umwelt, Ha ! Ha !, Turba and Description d'un combat. She also managed many diverse educational projects with children and teenagers in the northern areas of Marseille and in the project at the ccn de Rillieux-la-Pape.

Vania Vaneau

She studied classical and modern dance at the Escola Municipal de Sao Paulo with S. Svetloff. Between 1990 and 1994, she participated in works by C. Gouvêa and M. Vaneau. In 1998, she moved to France where she received her Artistic Baccalauréat at the Conservatoire de Région de Lyon and Paris. At the same period, she danced "Parasha" and "Mae Tze Tza" choreographed by C. Gouvêa. In 2000, she is admitted at P.A.R.T.S. directed by Anne Teresa de Keersmaeker. She created "Tube", a short dance film produced by J. Caumer and original musical score by O. Temime. In 2002, she finishes her studies at P.A.R.T.S. and participates in a workshop given by A. Mnouchkine at Théâtre du Soleil (Paris). In 2003, she participates in the creation "The Song of Silence and You" lead by J. Galí and creates a piece with F. Leiva and M. del Royo for a video clip of Frères Belmondo in Paris. In 2004, she joins Wim Vandekeybus company Ultima Vez to revive a role in "Les Porteuses de Mauvaises Nouvelles". She has joined the Compagnie Maguy Marin in 2006 and besides repertory, has participated in the creations : Ha ! Ha !, Turba and Description d'un combat.

et

Denis Mariotte

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 Compagnie 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), Les applaudissements ne se mangent pas (2002), Umwelt (2004) and Description d'un combat (2009). 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), Aller retour (Compagnie A Fleur De Peau) and Walk Talk Chalk (2009, Pierre Droulers). Concurrently Denis Mariotte enrolls as musician in duo improvisations with G. Laval, M. Mandel, F. 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 Turba (2007). And with R. 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) and L'homme dans la chambre (in progress – 2009-2010). Alone, he creates Suite (2006, piece for 50 electro-magnets and 8 midi sensors) and Figures : suite et fin (2009).