

AUTOUR DU DOMAINE



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TIGHTWIRE ACT BY MARION COLLÉ / Collectif Porte27
INSPIRED BY GUILLEVIC'S POETRY BOOK « DU DOMAINE »

AUTOUR DU DOMAINE

A proposal by **Marion Collé**
Performance **Marion Collé and Chloé Moura**
Sound creation **Alexis Auffray**
Light scenography **Sylvie Mélis**
Video création and management **Véronique Caye**
Choregraphic support **Valérie Lamielle**
Technical director and light management **Nicolas Joubaud**
Sound mangement **Alexis Auffray or Adrien Wernert**
Rigger and stage management **Julien Lefeuvre**
With the help of **Marie Lamarche, Suzanne Sebö et Vasil Tasevski**
High rope made by **Chien noir**
Administration **Anne Delépine and Erika Marques**
Touring **Triptyque Production – Andréa Petit-Friedrich & Marie Pluchart**

Production Porte27

Coproductions Théâtre de la Madeleine Troyes, La Brèche - Pôle National des Arts du Cirque de Basse-Normandie Cherbourg-Octeville, la Comète, scène nationale de Châlons-en-Champagne

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TOUR 2017-2018

July 11 to 23: Festival Avignon Off, Occitanie fait son cirque en Avignon, Ile Piot, Avignon

January 23 : Festival 30/30, l'Agora , PNAC, Boulazac

March 24 : Festival Mars Planète Danse, l'Avant-Scène, Cognac

March : Le Prato, Lille

April 3 to 8 : Temps fort Collectif Porte27, PJP, Le Revest-les-Eaux

May 15 : Ferme de Bel Ebat, Guyancourt

Under construction.



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PRESENTATION

An invitation to watch over the horizon, to cross the area and to search for the light.

Across the domain is a circus piece for tight wires about the feeling of balance and the writing of a poetic space.

The show freely explores the poetry book *Du domaine* published in 1977 by the French poet Guillevic (Editions Gallimard).

The domain is the wire. Wire is the thinnest space, more direct than a stone's throw, more elastic than a fragmented body. It has a fierce texture, it scalps the body and burns the skin. Wire does not belong to the past, nor the future, it is the very moment, the instant, and reveals any movement. On the wire, everything is searching for balance, and at the heart of this performance is the desire to share this movement which animates us, inseparable from the regard we have for people and things.

Across the domain is the great effort we make to reconnect physically to the world, even if it is fragile, and to be as close as possible to this fragility, to make our way through what is cracked, precarious and incomplete. It is also a quest, which goes on and on: the search for balance, which is not an ideal but a process.

Scenography

The premise of this performance is as follows: the domain explored is the wire. This bias entails a relationship with time and a singular treatment of space. It is not a question of illustrating the domain described by the poet in his collection, but rather translating, physically and on stage, a sensitive connection to this poetry. This is done through the bodies on the wire, but also with the input of video imagery, lighting and sound.

Concretely, there is a frontal arrangement in which the spectators face a space delineated by two lines of tension: an iron wire (a steel cable) suspended 50cm from the floor at the front of the stage, and a black rope, stretching across at a height of 2.4m.

Beneath the wire spaces, the stage surface is reflective, thanks to the use of a material which adds to the sense of depth because it allows the artists to work simultaneously with their body reflections and the flashes of light.

In a general way, the stage space is sculpted by the light. The wires and the bodies which evolve on the stage at first appear in weak pools of light, then surge forward from the darkness to embrace the light. By working on the persistence of vision and color, the aim is to make visible whatever vibrates in this space (the wire and the bodies), then to affirm all of this and build towards a dazzling revelation.

The relationship with imagery is treated subliminally on video, in an impressionistic style. In their own distinctive way, the projections blend into the space to give it depth and highlight the bodies or respond to the light. Thus, surreptitious imagery appears on the black background of the stage set and sometimes on the bodies themselves, and this contributes to the evocation of the poem in movement. Matter seems to rise as if to the water's surface or etches itself in the space, recalling also the notion of time passing.

Every effort is made to produce vibrations within the body of the spectator, as though carried by the wire, emotionally stirred and able to open up to his or her own sensations. By opening a door to intimacy, something universal is broached: the desire of each and every one of us to find (rediscover) a physical relationship to the world, to the limits of our limitations.

It is in this sense that *Autour du domaine* is an invitation to each spectator: an invitation to seize, in his or her own terms, what is real.



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The sound universe

This is built around notions of silence and resonance and on the treatment of the recorded texts which are diffused during the performance. The sounds of the domain participate in the adventure of the poem by giving clues to the spectator, notably thanks to the use of sound sensors on the wires, which allow us to hear the vibrations of the wire, feel hesitations, and perceive intakes of breath and the impulsions of the body on the stretched lines.

To enter into the poem in action, there are words, but especially the substance of words and the music of the bodies which advance in an allocated space, beset by the fragility and emotion linked to every progression. There is also the impalpable emotion that comes from the sound emerging from the silence, which is almost imperceptible as it prepares to be born.

The movement

The work on movement is very important in this representation, because it is about finding a technique of approaching the wire that is in line with the artistic proposition. This implies moving away from the traditional posture assumed by the tightrope walker (crossed arms, eyes fixed towards the end of the wire and movements that simply circle the wire) in order to access the apparatus - and the body balanced on this apparatus - in a different way.

This approach is centered on the arms, the properties of each shape formed by the body, the study of presence and efforts aimed towards achieving slowness; it concerns the movements on the wire and a frontal approach (head-on surges and unusual manoeuvres). The body in movement is always seized in the present instant (essentially on the wire, because no moment can be taken for granted and there is something of joy, something thrilling, in every step).



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POEMS – *Du domaine*, Guillevic

The earth
In the domain.
Similar nevertheless-
Almost the same.
The same expectation?

◦

One should
Come down and stay
On this kind of earth.

◦

One must rub against it,
One must crawl in there

Like an annelid.

◦

One must become confused there
With the worms
And rootlets.

◦

One must sleep there
In length of body
Inarticulate.

◦

No need to know
That the domain is above.

◦

One must begin
By going down there,
Take leave
From the light.

◦

Whom, meanwhile,
Will you ask
To take care
Of the light?

◦

BIOGRAPHY GUILLEVIC

Born in Carnac in 1907, the «Breton poet of French expression », as he defined himself, published his first poetry book, *Requiem*, in 1938. The second collection, *Terraqué*, brought him renown in 1942. Author of some twenty books, he received the poetry prize of the French Academy in 1976 and the grand national poetry prize in 1984. He died in March 1997.

ARTISTIC TEAM

Marion Collé, tightwire dancer, author

Former student of Isabelle Brisset and Manolo Dos Santos, Marion Collé completed her circus training in CNAC (21th promotion) and worked with several companies including Tréteaux du Coeur Volant, Circo Aereo, Collectif AOC, HVDZ/ Guy Alloucherie, Le Théâtre de l'Entrouvert. In 2008, she co-wrote the show *Justa Pugna* with the company Mauvais Coton and got involved in the projects of the Porte27 Collective. In 2009, she performed in the end-of-year show *Urban rabbits*, directed by Arpad Schilling. In 2011, she created *BLUE*, a tightwire solo, and then *ISSUE01* with Matthieu Gary, Vasil Tasevski and Lawrence Williams. Before her circus studies, she studied literature and obtained a Master's degree specializing in Guillevic's poetry and the representation of the figure of the performing acrobat in literature. She publishes poetry, writes for circus companies and has won several poetry prizes.

Chloé Moura, tightwire dancer

Chloé Moura studied at several circus schools : the ENCC in Châtelleraut, Théâtres Acrobatiques in Marseille and the Académie Fratellini in Paris. She is a tightrope dancer, high-ceiling walker and specialist of loss-of-balance tricks. In 2012, she created the circus company Underclouds with the high-rope walker Mathieu Hibon. Their show *Le Funambus* is performed all over the world. In 2016 she co-created "Petites histoires dans grabité", a high-ceiling walk show. She also works with the choreographer Anne Collod and the Butterfly Effect Collective, while working alongside other circus artists on several projects.

Alexis Auffray, sound engineer

Alexis Auffray - a.k.a. Papyron - is our all-round hero. He records sounds with a « hairy-mikey » and uses big headphones (to hear the sound live). Sometimes, he records the moon. We would love to have Alexis' biography but we're not sure that this extremely creative young man will one day answer such a down-to-earth request. We know that after technical school for audio-visual medias, he bought himself a van. In between these two events, he studied sound design at ENSATT (Lyon) and worked on Arpad Schilling's show *Urban Rabbits*, the graduation show of the 21st class of CNAC in 2009. He often works with the Porte27 Collective, and can be seen behind the mixer in shows by the theater company *Les Endimanchés* (*Changer la Vie*, *Le Dieu Bonheur...*). He also co-created the show *Le Vide/ Essai de cirque* with Fragan Gehlker.

Véronique Caye, theater director and film maker

Véronique Caye obtained a Master's degree in Fine Arts at the University Paris VIII with a thesis exploring the relationship between visual art and performance art. Since 2002, she has created several multimedia performances in France, Europe, Morocco and Japan. Her research is on the adaptation of contemporary literature to theatre. Between 2003 and 2006, she was artist in residence at the Mains d'oeuvres near Paris. From 2004 to 2008, she was associate artist at the Red Brick Warehouse Number 1 Yokohama (Japan). Between 2009 and 2011 she worked several times at "La Chartreuse de Villeneuve Lez Avignon" to develop multimedia performances such as *Silenzio* and *Genius Loci*.

She supervised an annual workshop at the CNA about « video on the stage » and has been invited to several art schools to direct workshops. In 2012/2013, she won the grant « Institut Français Hors murs in Algeria » (French Ministry of Foreign affairs).

In 2011, she studied Cinema at «La Femis». She directed several videos and two experimental documentaries in Burkina Fasso (2012) and Algeria (2013).

Valérie Lamielle, dancer and choreographer

After classical and contemporary training, she integrated the Contemporary Ballet of Madrid in 1989 and joined the Rhine Opera. She received training from Odile Duboc. In 1993, she met Hervé Diasnas, and went on to train with PMD (Presence Mobility Dance). She now teaches PMD in France, and also at the Circus School of Shemzi (Morocco), in Graz (Austria), Lima (Peru) and Milan (Italy). In 1994, she founded her company: Nuit et Jour. She has often collaborated with circus artists, namely Jörg Müller, Lara Castiglioni and Guillaume Bertrand. She has accompanied Marion Collé since 2011. She has also worked as an interpreter for Guillaume Bertrand, and created solos for Phia Ménard, Rémi Laroussini, Rémi Balagué and Babeth Gros. In 2013, she created "The well", a duo with Marie Jolet. In 2007, she created the choreography for "Interfaces", featuring Joe Krencker as bassist. In 2013, she was choreographer and performer for « Emergency 2 cie ». Alongside her creative work, her interpreting path has led her to enroll in the Schweizlasser Co., Co. The Illegals and Co. « 13th dock".

Sylvie Mélis, visual artist, light designer

Visual artist. Lives in Brussels. Works in Belgium and France. After studying at l'Ecole supérieure d'Art de Marseille/Luminy et Institut d'Études Théâtrales Sorbonne Nouvelle, Sylvie Mélis has worked for many years as a light designer in theaters for contemporary dance with artists such as Yves-Noel Genod, Maud Le Pladec, Fanny de Chaillé, Herman Diephuis, Kistou Dubois, Erika Zuenelli, Olivier Normand, Dominique Wittorski, Jeanne Candel, and Thomas Quillardet. She creates installations / performances using video and light and she recently developed The Scratch Method Tryout at La Raffinerie – Charleroi Danse, while continuing her work in drawing and painting. She teaches color and light design in the theater as a lecturer at l'Institut d'Études Théâtrales, Paris 3 Sorbonne. In Brussels, she recently created the laboratory « Le Scratch de la Méthode », a space of reflection and experimentations with light and color.

COLLECTIF PORTE27

Created in 2008, Porte 27 is an association based in Champagne-Ardenne, which brings together circus artists with the common desire to place meetings – the act of coming together - at the heart of every artistic proposition and to ask the question: What is being shared and how? Above all, through interpersonal contact, it is a matter of questioning the artistic act and looking for how to create performances which are personal and engaged. The work of the collective hinges on three axes of solidarity: meetings, research laboratories and the creation of performances.

The team is composed of: the trio of circus artists, Marion Collé (tightrope walker and author), Matthieu Gary (acrobat) and Vasil Tasevski (acrobat/illusionist/photographer); composer and musician Lawrence Williams; and about fifteen other artists coming from a circus background but also from other domains including the theatre, video arts and music. Virgine Ferrère has been president of the association since March 2011. In May 2015, Olivier Fauquembergue became secretary. Anne Delépine, administrator, has been a member of the team since 2011.

All share the desire to create, without separating the artistic gesture from the engaged and human act that it implies. In effect, the core project of Porte 27 is to enable each individual to develop a language for him/herself and to echo this within the collective. To search for unison is not an idealistic fantasy but a real construction, based on meetings which are each time unique and shared.



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CONDITIONS OF DIFFUSION

Public performance: for all ages from 8 years old and above (from 10 years old for school children).

Duration of performance: 45 minutes

Audience capacity: 300 to 500.

Touring team: 6 people, including 2 interpreters and 4 technicians.

Transport: A lorry (kilometric expenses) departing from Sarry (carrying the set + 1 interpreter); and rail travel in 2nd class with SNCF from Paris (1), Beaune (1), Nantes (1), Brussels or Lyon (1) and Rennes (1).

Reimbursement of expenses: for 6 people based on the Syndecac convention in effect.

CONTACTS

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