

CIE.
MAGUY MARIN /
DAVID MAMBOUCH

France

*UMWELT, DE L'AUTRE
CÔTÉ DES MIROIRS*

20.07.2023, 20:30

Österreichisches Filmmuseum
Österreichische Erstaufführung
in Anwesenheit von David Mambouch



ÜBER
ABOUT

DE
David Mambouch eröffnet einen faszinierenden film-ischen Blick auf „die andere Seite der Spiegel“ – aus nicht weniger als 50 nämlich besteht das Bühnen- bild dieses weltweit und bei ImPulsTanz 2006, 2009 und 2021 gefeierten Stücks. Maguy Marin, eine der wichtigsten Choreografinnen Frankreichs, verbindet Tanz, Theater und zutiefst soziales Engagement. In Umwelt tauchen neun Darsteller*innen auf und verschwinden, immer und immer wieder – in einem an Walter Benjamins Engel der Geschichte erin- nernden Wind, der an den Performer*innen zerrt, die sich in einem dämonischen Geräuschwirbel vor und hinter den Spiegeln beharrlich an ihr „nor- males“ Leben klammern.

EN
David Mambouch opens a fascinating cinematic view onto “the other side of the mirrors” – the stage set of this piece, which was celebrated world- wide and at ImPulsTanz in 2006, 2009 and 2021, consists of no less than 50 of them. Maguy Marin, one of France’s most important choreographers, combines dance, theatre and profound social commitment. In Umwelt, nine performers appear and disappear, over and over again – in a wind reminiscent of Walter Benjamin’s Angel of History, tugging at the performers who cling tenaciously to their “normal” lives in a demonic whirl of noise – in front of and behind the mirrors.

MAGUY MARIN
bei ImPulsTanz

Performances:

2021
Cie. Maguy Marin
Umwelt
(Choreographer)

2016
Cie. Maguy Marin
BiT
(Choreographer)

2009
Cie. Maguy Marin / CCN Rillieux-la-Pape
May B
(Choreographer)

2009
Cie. Maguy Marin / CCN Rillieux-la-Pape
Umwelt
(Choreographer)

2009
Cie. Maguy Marin / CCN Rillieux-la-Pape
Description d’un combat
(Choreographer)

2006
Cie. Maguy Marin / CCN Rillieux-la-Pape
Umwelt
(Choreographer)

1997
Cie. Maguy Marin
MAY B
(Choreographer)

Research Project:

2009
Coaching Project: *Entrer en scène*

Medieninhaber und Herausgeber:
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DE
Cie. Maguy Marin
ÜBER DEN KÜNSTLERISCHEN PROZESS

Es geht nicht darum, das Unmögliche zu tun, sondern darum, das Mögliche zu erschöpfen.

Die Welt ist komplex.
So sagt man.
Wir hören nicht auf, es zu sagen.
Wir hören nicht auf, es zu glauben.
Aber diese Komplexität treibt uns in die Enge.
Lässt uns an unsere eigene Ohnmacht glauben.

Nichtsdestotrotz, es ist einfach, wir sind noch hier, am Leben.
Aktiv, trotz allem.
Unaufhörlich prüfend, was uns möglich ist (klein oder groß).

Da sind wir.
Machen eine Bestandsaufnahme des Möglichen.
Spielen mit dem Möglichen, ohne es zu erreichen.
Nähern uns einer Erschöpfung der Möglichkeiten.

Einer Erschöpfung, die jegliche Ordnung von Vor- zügen und jede Organisation nach Zweck oder Sinn ablehnt. Wir ziehen das eine dem anderen nicht vor.
Wir erreichen nicht mehr, wenngleich wir auch weiterhin schaffen.

Und weil wir nicht aufhören, leben zu wollen und nicht bloß geboren zu werden, experimentieren zu wollen und nicht bloß zu beobachten, entziehen wir uns der Komplexität.
Damit aus der Komplexität eine Vielfalt wird.
Damit die Welt nicht mehr komplex ist, sondern vielfach – plural.

(...)

EN
Cie. Maguy Marin
REGARDING ARTISTIC PROCESS

It is not a question of doing the impossible but of exhausting the possible.

*The world is complex.
That’s what they say.
We never stop saying it.
We never stop believing it.
But this complexity entrenches us.
Pushing us to believe in our own impotence.*

*Nevertheless, it’s simple, we’re still here, alive.
Active, regardless of everything.
Ceaselessly testing what is possible for us (small or large).*

*That’s where we are.
Inventorying what is possible.
Toying with the possible without achieving it.
Going to the exhaustion of possibilities.
An exhaustion that renounces any order of prefer- ence and any organization of purpose or meaning.
We don’t prefer one over the other.
We don’t achieve any more, even though we continue to accomplish.*

*And it’s because we won’t stop wanting to live, not only be born, to experiment, not only observe, that we extricate ourselves from the complexity.
So that the complexity becomes multiplicity.
So that the world is no longer complex, but multiple – plural.*

BIOGRAFIEN
BIOGRAPHIES

Maguy Marin
EN

There is a place of birth that is something other than a city. Toulouse. A place reached after a series of displacements provoked by political events in Spain. It’s there she grew up, in France at the beginning of the 1950s. The desire to dance would become something concrete through years of study, from Toulouse to Strasbourg then on to Mudra in Brus- sels. Maurice Béjart, Alfons Goris and Fernand Schirren... And include many important moments of meeting (as was the case with student actors from the National Theatre of Strasbourg). The desire first affirmed itself with the group Chandra and then the Ballet of the XX century. The creative work began alongside Daniel Ambash, while compe- titions in Nyon and Bagnolet (1978) only added to the momentum.

From 1980 to 1990, encouraged by the team at the Maison des Arts in Créteil, France, the research continued with Christiane Glik, Luna Bloomfield, Mychel Lecoq and Montserrat Casano- va. A troupe was formed, reinforced by Cathy Polo, Françoise Leick, Ulises Alvarez and Teresa Cunha among others. The research continued on with one essential constant: the company that would in 1985 become the National Choreographic Centre of Créteil and Val-du-Marne. The attempt to work collectively and be able to make a living from the work was further supported through a ubiquitous dissemination the world over.

In 1987, the encounter with Denis Mariotte would lead to a long collaboration that opened up a vast sphere of experimentation based upon a mutual line of questioning and the inclination to search beyond the confines of one specific artistic form. In 1998, a new setting in a new region for a new choreographic centre: Centre chorégraphique national in the Velette neighbourhood of Rillieux- la-Pape. Along with the necessity to reinvest the public space with a mix of presences in a shared space: an “us, in time and space.” And in this pla- ce the quest to embody the detachment needed to strengthen the ability to react and summon up “the diagonal forces that resist oblivion” (H. Arendt). The work followed in multiple spaces – in the Studio, in the Velette neighbourhood, in partner cities and foreign countries. In the work multiple creations and interventions intertwined while the cultivation of an artistic exactitude opened up possi- bilities that surpassed any immediate convivial desire of simply being together.

In 2006 came a new building for the CCN in Rillieux-la-Pape, a place to inhabit and cohabit, a laboratory of the people, itself an embodiment of the performing arts and destined for an audience from the inner city from whence the poetic public gesture comes. That the part of existence that art imparts upon us be made and expressed through public address, from place to place, city to city and country to country; and to this end throughout the many different places, to share the means, the tools, the experiences and actions. To intermingle artistic disciplines, to create, to support different types of research and anchor artistic actions in di- verse areas of social life: from schools to theatres, art centres to social centres, public spaces to open living spaces, places for research and community centres, by letting the artistic gesture live like a poetic force that is capable of making and refa- shioning different worlds.

2011 was a year for putting all the modalities involved in the Company’s research and reflection back on the working block. After the intensity of the years spent at the CCN in Rillieux-la-Pape, the necessity for a next step arose: to once again work as an independent company. That important deci- sion corresponded to the very vital and imperative desire to experiment in other ways with all that the creative act demands, as a potential capable of pro- longing itself through the diverse forms of which it is the root. After three years spent in Toulouse – the city that hosted the company for a short part of their new adventure yet was unable to meet a permanent company’s stringent need for a sustai- nable workspace – the idea took hold of setting up in Ramdam, an ancient carpentry workshop (acquired in 1995 by virtue of royalties earned from precedent works). Located in Sainte-Foy-lès- Lyon, the space had already been active for 17 years and was run by an association that proposes artistic residencies, workshops and public showings. The ongoing project is still active and receives support from the Auvergne-Rhône Alpes region and the city of Sainte-Foy-lès-Lyon. The establishment of the company there in 2015 has permitted it to conti- nue to open up the immaterial space of something

shared that obstinately seeks to engage with the work and set in motion the deployment of a new ambitious project in cooperation with three other companies and artistic partners: RAMDAM, UN CENTRE D’ART.

David Mambouch
EN

David Mambouch trained as an actor at the École Nationale Supérieure des Art et Techniques du Théâtre from 2001 to 2004. From 2004 to 2010, he was an actor in the permanent troupe of the Théâtre National Populaire. After training as a screenwriter alongside Jean-Marie Roth, he co- wrote several feature film scripts and wrote and directed numerous short films, notably the 12- part miniseries La Grande Cause, which he co-directed with Laure Giappiconi and Olivier Borle. As a playwright, he wrote Kaveh Kanes (2003, staged by Catherine Hargreaves, ENSATT), Terrible (Euro- péennes 2004, Théâtre LesAteliers), Premières Armes (2007, staged by Olivier Borle at TNP), NoiresPensées, Mains Fermes (2008, staged by Olivier Borle at TNP), staged by the author at Théâtre Les Ateliers in Lyon), I-A (2017, staged by Olivier Borle at Théâtre des Clochards Célestes) and Lafin del’humanité (2021, commissioned by Philippe Vincent (Cie Scènes Théâtre Cinéma).

He has been working with Cie. Maguy Marin since 2012, first as a director for the film Nocturnes, a film adaptation of the play of the same name, and then as a performer for the revivals of May B and Environment. Alongside Maguy Marin and Benjamin Lebreton, he created the solo Singspiele, for which he served as performer and sound designer. In 2015, he staged Juan (Théâtre National Populaire) and then Heiner Müller’s Hamlet-Machine (Théâtre du Point du Jour) in collaboration with Philippe Vincent. He collaborates with choreographer Pierre Pontvianne (Cie PARC), with whom he premiered the piece Mass at the Ateliers de Paris in Septem- ber 2018.

In 2018, he made the documentary Maguy Marin – L’Urgence d’Agir (Critics’ Prize), which will be released in March 2019. He also directed JOTR, based on the play Janet on the Roof by choreogra- pher Pierre Pontvianne. He also directed the film May B, which was released at the end of 2020. In 2021, he composed the music for the play Mangeclous, after Albert Cohen, directed by Olivier Borle/Théâtre Oblique (Théâtre de la Renaissance) and for the play Y aller voir de plus près by Maguy Marin (Festival d’Avignon). For this last play, he is working with Anca Bene to create films that will be shown on stage.

CREDITS

Mit:
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