

Compagnie Du Vivant Sous Les Plis Margot DORLEANS

Presentation dossier



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Compagnie Du Vivant Sous Les Plis

The Company Du Vivant Sous Les Plis [Alive under the folds] was founded by Margot Dorléans in 2014 in Le Havre.

For her the human body is the living material essential to her artistic projects. This physical material is the center from which dance, acoustic space and the stage space are deployed in her choreographic works.

This research into the physicality of the body creates a certain intimacy, channeling a sense of profound reality and internal life which she attempts to make tangible and which then serves as a vector for poetry.

Dorléans' creations communicate the idea of a profoundly human body which sublimates the fragility of beings and things, revealing them fully, inviting us to enter into a different perceptive reality, fostering the empathy of the spectator.

They also invite us to consider forms of performance which step away from the typical frontally-oriented stage space, the black box. It is immersive, intimate spaces which easily adapt to *in-situ* forms.

Along with her artistic activities with her company, Margot Dorléans is also involved in a number of somatic practices, including Energy Yoga and *shiatsu*. These energy-focused practices are infused into her artistic process.

"Only a certain kind of substance can be affected by multiple impressions and feelings.

It is a link to those feelings." -G.Bachelard

Margot Dorléans, choreographer, dancer

Margot Dorléans is involved in dance, performance and specialized body work.

She first studied ballet, earning a degree from the prestigious CNSMDP in contemporary dance in 2007. In 2008, under the auspices of a program promoting the enhancement of artistic skills at the CNSMDP, she received a grant to go to Japan to study *butoh* dance, which would have a profound effect on her creative journey.

In 2012- 2013 she participated in the Research and Choreographic Composition Program - *Transforme*, at the Abbey of Royaumont, where she began laying the ground for a choreographic project using variable geometry, called *Vertébrés (Vertebrates)*, and was awarded a grant for it from the Royaumont Foundation. In 2014, she founded her company *Du Vivant sous Les Plis (Alive under the folds)* based in Le Havre and premiered *Vertébrés* in the Pharenheit Festival at the CCN in Le Havre in January 2015. She is currently touring *Confier (Confiding)* which had its premiere in January 2019 and is preparing *Incarnation*, her next work, which will premiere in early 2021.

She also continues to perform as a dancer, working with, among others, Julie Nioche/ A.I.M.E-Association d'Individus en Mouvement Engagé, Myriam Gourfink/ LOLDANSE, and Malgven Gerbes and David Brandstätter/ SHIFTS.

Dorléans is also a *shiatsu* specialist (having earned a diploma from the International *Ohashiatsu* School in 2014) and Energy Yoga, for which she studied at the French School

of Yoga in Paris; these two techniques feed into and contribute to her artistic practice and exploration of the body, as well as examining its place in society.

Since 2017 she has collaborated with the artist plastician and designer Patrice Balvay with whom she explores the relationship between dance and drawing, in a range of different *in-situ* events, both inside and outdoors (museums, galleries, installations, gardens ...).

Through her choreographic process, Margot Dorléans seeks to blend her artistic and energy practices, examining the body's language, exploring its materials and freeing the potential of the living.

Incarnation

CREATION, February 2 & 3, 2021

Festival Phahrenheit, Le Volcan - Scène nationale du Havre
in partnership with Le Phare - CCN du Havre and the Théâtre des
Bains Douches

Incarnation is an immersive structure for a single dancer, a plastician's work and an acoustic composition in which the voice embodies and takes on the form of an interior song which transforms both the body and the space. It is a deep exploration via vocal vibration into the heart of the physical symbolic spaces of feminine internal life: specifically the space of the pelvis and that of the vocal cords, a physical space for expression. A creation which resonates like the interior song of feminine identity.



Production
Du Vivant Sous
Les Plis

© Laure
Delamotte-
Legrand

Coproduction (TBA)

Le Volcan - Scène nationale du Havre in partnership with Le Phare - CCN du Havre and the Théâtre des Bains Douches
Chorège/ CDCN Falaise Normandie

Planned residencies

Les Franciscaines - Deauville
L'Étincelle - Rouen
La Bazooka au Wine and Beer - Le Havre
Théâtre des Bains Douches - Le Havre

The project has received support from the DRAC Normandie, the Normandy region and the Département of Seine-Maritime.

This piece is automatically eligible for the inter-regional touring structure Avis for the 2020-2021 and 2021-2022 seasons.

“A substance faithfully contemplated will produce dreams.”

- G. Bachelard

Creator's note

As in my first two creations (*Vertébrés* and *Confier*), the body, used as a source of living material, is the center from which the dance, the acoustic score and the use of stage space is generated.

However, in *Incarnation*, the principal source is the voice, triggering the body and the movement space. The voice has a unique quality, in that it is different for each person, impalpable but also tangible; it is an instrument of communication and must be aimed outward for that purpose. The idea then is to flip that direction, such that the sound will lead to an exploration of the body; making the voice into a sound which then makes certain body areas vibrate in a particular way. Sounds which have been collected via a special system, which may be at the very edge of audibility, internal vibrations underlying the movement and choreographic vocabulary.

This exploration of vocal vibration has a certain resonance with the internal space of the pelvis and the center of the body. The voice, a reflection of the intimate character, the female center of the body as a space for creation in the broadest sense - are brought into resonance in order to find more to say about the body and my own feminine experience, channeling its potential for transformation. Working with the voice as a vehicle for an interior journey.

Credits

Conception, choreography and performer Margot Dorléans
Sculpted structure Laure Delamotte-Legrand
Structure and acoustic design Laurent Durupt

Lighting design Mael Iger
Assistant- Outside eye Maxime Guillon-Roi-Sans-Sac
Vocal accompaniment Jean-Baptiste Veyret-Logerias

Running time - 1 hour

Planned timetable

October 24, 2019, oral presentation of the project at the Grande Scène, Les Petites Scènes Ouvertes, Théâtre de l'Arsenal, Val-de-Reuil

December 12, 13, 17, 2019 & January 7, 8, 9, 2020, residency at La Bazooka au Wine and Beer - Le Havre

July 13 - 18, 2020, residency - Théâtre des Bains-Douches, Le Havre

September 14- 18, 2020, co-production and creation residency at Chorègel CDCN Falaise Normandie

November 2- 6, 2020, residency at Les Franciscaines, Deauville

January 4 - 8, 2021, residency at L'Étincelle, Rouen

January 25 - 30, 2021, residency at the Théâtre des Bains Douches, Le Havre

February 2 - 3, 2021 - World premiere under the auspices of the Pharenheit Festival at Le Volcan - Scène nationale du Havre in partnership with Le Phare - CCN du Havre and the Théâtre des Bains Douches.

Confier

World premiere January 24, 2019 at MuMa, Pharenheit Festival - Le Phare/ CCN du Havre Normandie

Confier (Confiding) is an intimate duo in which confidence, taking care of someone and trust are all laid out in an unflinching body-to-body contact, in the form of an embrace of the two bodies in a small space. The duo vibrates in the space via a system of sensors which pick up the sounds of the dancers' heartbeats, their breathing, their changing, supportive handholds, all harmonized and blended in real time.

An immersive, subtle journey into the essence of the relationship between two bodies in movement.

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Production

Du Vivant Sous Les Plis

Coproduction

Le Phare, Centre chorégraphique national du Havre Normandie, under the direction of Emmanuelle Vo-Dinh

**Residencies**

Les Brigittines, Brussels

La Bazooka au Wine and Beer, Le Havre

Co-producer

Le Colombier/Bagnolet

The company Du Vivant Sous Les Plis receives support from the Département of Seine-Maritime for the creation of *Confier* and from ODIA Normandie/ Touring and artistic information in Normandy.

This piece is automatically eligible for the inter-regional touring structure Avis for the 2020-2021 and 2021-2022 seasons.

Creator's note

In *Confier*, the central idea is about confiding in someone, giving a part of the self into the care of another person you trust. It is also about building trust in terms of the other person. The bodies seem to be turning backward, resisting the passage of time; one dancer cannot move without the other, and certainly without the risk of falling. In spite of these tensions and the constant seeking of balance, this space-time is a space for healing, well-being and sweetness where physicality reveals the humanity of this relationship.

The starting point is that of a physical embrace. The body as source material means going beyond this image so that the duet can evolve further. With a heightened awareness of their own heartbeats, the sound of their blood circulating, the dancers create a spiral looping movement phrase (the symbol for infinity) inside their own chests. And this movement sends them into a rotating traveling spiral around themselves, all of this taking place in a reduced space of 2 square meters, slightly elevated, where the interaction of the bodies continues to change.

Each dancer approaches the body of the other like a geographical field, where the different parts of her body slide, press, find points of support to communicate with the other infra-bodily. Initially the tempo is slow, powerful; then something happens and the bodies begin truly supporting each other, palpating each other from within. Their movements are echoed in the space by a system of sensors which connects them acoustically and amplifies the strength of their relationship.

The acoustic set-up is a system of sensors (a stethoscope, sensors measuring the breath and pressure), in an unstable balance with the venue sound system; its principal source is the heartbeat of the choreographer and the sounds of the breathing of her partner. The role of the composer is to harmonize the acoustic blending of the different sources, accenting the various *tempi* of the choreography.

Echoing the rotating movement of the two dancers, the lighting will also be connected to the sound; the acoustic sources will affect the lighting so that it becomes like satellites, luminous bodies in orbit somewhere above the dancers. All the elements of the piece (choreographic, acoustic, lighting) are therefore interdependent, creating a specific system whose goal is to render poetic the relationship and the space; a gradual immersion into the relationship of the two women.

The structure of the work as an immersive experience means we prefer performing the work with a quadri-frontality and quadriphonic sound in and around the venue audience. It can be performed *in situ* in more open settings (museums, galleries, gardens, parks) with autonomous sound-lighting- setups not requiring complicated technical equipment.

Credits

Conception - choreography - Margot Dorléans

Performers - Manon Parent & Margot Dorléans

Outside eye - Maxime Guillon-Roi-Sans-Sac

Text - Guillevic with the voice of Camille Kerdellant

Acoustic design - Laurent Durupt

Lighting design - Grégoire Desforbes

Costume design - Salina Dumay

Running time - 60 min

Teaser [HTTPS://VIMEO.COM/318304820](https://vimeo.com/318304820)

Excerpt [HTTPS://VIMEO.COM/385181998](https://vimeo.com/385181998)

Calendar *Confier*

December 15 & 16, 2020, L'Étincelle, Rouen

October 20, 2020 at 2:30 PM, Avis de Grand Frais! Professional encounter at the Centre Chorégraphique National in Caen, Normandy

Vertébrés (Vertebrates)

World premiere January 30, 2015 at the Pharenheit Festival - Le Phare / CCN du Havre Normandie

Vertébrés (Vertebrates) is a choreographic work for 3 dancers conceived as a living exhibition of 3 bodies who are trying to get up. A poetic, silent manifestation in the nude - expressing the urgency of the potential of those who are alive.

It is created in variable geometry and is meant to be performed *in situ*. It is an interior space-time in which multiple densities trigger the imagination of an essential source in perpetual mutation.



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Royaumont

Production

Du Vivant Sous Les Plis

Writing assistance

Le Phare, Centre Chorégraphique National du Havre Normandie, under the direction of Emmanuelle Vo-Dinh

Support

Fondation Royaumont

L'Etoile du Nord - Scène conventionnée danse

Essentials

Vertébrés is a manifestation which is performed in a given moment in space, in silence, where the act of getting up for these bodies takes on the power of an uprising. Stripping the self of everything so as to reach the heart. There is an urgency in proclaiming the potential of the living. Somewhat like the “Mouvement des Indignés” (Movement of the Indignant, a European movement similar to the *Occupy* movement in the U.S.), this rising of the bodies is a mild, pacifist claim, which multiplies in number, time and space.

This is a “manifestation” in both senses of the word:

- Rendering tangible the invisible forces working within us, part of our corporality
- An assembly, a protest

The bodies are supported only by themselves, using their own structure, their own tissue to confront gravity. They stand up to expose their “hollow” side, to reveal themselves and their vulnerability, radically posed in their own nakedness.

The visibility of the space in the venue is achieved through the bodies, as the space is filled, inhabited, exemplified in these bodies rising. The “set” is these bodies, filling the space with these human presences posing and exposing themselves like an essential force in perpetual transformation. By revealing their nakedness, the bodies show us their process of permanent mutation, creating physical landscapes in movement.

Physical work

The work is based on developing an awareness of the different areas of the body (fluids, skin, muscles, bones). The awareness of the body as material is enhanced by different techniques of touching; the relationship of the skin to the environment, as well as developing a kind of porosity and improving the softening and releasing of the dancer's muscles. Focusing on handholds and weight transfers also infuses the movement from horizontality to verticality; weight must be calculated through these holds so we can see the changes in density in the bodies, and a sort of hesitation in the dialogue with gravity.

There is work focusing on the spine and the axis, our “interior tree,” exploring all the possible micro-vertebral movements in all the spatial planes (frontal, sagittal, horizontal) and allowing for a building toward verticality. The interior axis is an integral part of the verticality of the dancers.

Working with all these elements is a way of finding the “fluid space of forces” mentioned by Deleuze. This fluid space is also built by working on

presence and listening: being present means being aware of one's own sensation without wanting to control it; not trying to *do* something but letting it happen; accepting that it can take time. It's about being receptive to what is happening inside the body (feeling the heartbeat, the breathing, other internal movements).

The physical work asks the dancers to find a way of being which will render mobility possible and will give them a specific elasticity. It is a practice of actively letting go.

Credits

Conception - choreography - Margot Dorléans

Dancers - Marie-Charlotte Chevalier, Maxime Guillon-Roi-Sans-Sac, Luna Paese

Lighting design - Gilles Gentner

Artistic collaboration - Margot Joncheray

Running time - 40 min

Vimeo link: [HTTPS://VIMEO.COM/115012351](https://vimeo.com/115012351)

password: vertebres

in-situ projects

Margot Dorléans, dancer and choreographer and Patrice Balvay, a plastician and artist - have collaborated since 2017 on a number of transdisciplinary projects *in situ* blending dance and drawing. The *in situ* part of it has a specific effect on their performances. In their collaborations, each artist seeks to enter into the work of the other, with a mutual nourishing of each artist's practice. The movement of the drawing instrument touches the movement, and the movement enhances the line of the drawing. The performances are of course ephemeral, but they may be conceived as more long-term over time. Their sensitive common approach to movement and line render these performance-installations lively and present.

Up#3 by Lang and Bauman

“Performances at the feet of the pieces” - A summer in Le Havre

proposed by Margot Dorléans and Patrice Balvay,
August 22, 2020 at 3:00 PM

The installation Up#3 by Lang and Bauman combines horizontality and verticality. It emerges from the natural setting of the beach in Le Havre, with cut-out windows onto the maritime landscape, framing the horizon. This idea of horizon inspires the performance, combining dance and drawing which we propose as a part of our continuing collaboration.

Déplié (Unfolded) (TBA)

A creation planned for May 30 -31, 2020, postponed to the spring of 2021 in the Japanese garden in Le Havre



A space for contemplation, the Japanese garden is like a compressed landscape with its paths, its plains and valleys, its lawns, which we gradually discover and experience differently depending on if we spend a few minutes or a few hours there, as well as the season, the time of year. The dances and drawings will be seen as overlapping interpretations of a specific place in different seasons, shown like

an evolving *in-situ* work and ensemble showing a changing landscape. The dance will in theory blend right into the landscape, becoming one with the materials, colors, elements, plants and minerals, experienced and revisited in different seasons. The sensory impression of these explorations will invite the bodies to become their own landscape. The drawings will be revealed, unrolled, unfolded, like sliding jointed panels which will organize the dancing.

Perhaps the dance and drawing, echoing each other, will act as another medium revealing the garden in its richness, its detail, where the invisible becomes visible in the dilation of the space-time in the performance. This installation - performance will be like a flowing landscape rebuilt and concentrated (the experience of the garden) with this miniaturized, stylized form (the actual garden). As a Japanese garden is a transported, quite artificial landscape, this installation - performance can also be performed in other spaces, as if transposing a moving landscape.

Production

Du Vivant Sous Les Plis and the OE

With support from the Normandy region, the city of Le Havre and the Grand Port Automne of Le Havre

Residencies

La Bazooka au Wine and Beer, Le Havre

Dance - Margot Dorléans

Drawings - Patrice Balvay with the natural light of the garden and dry leaves collected in the fall of 2019

Running time - 2 hours

Études (Studies)

World premiere on April 13, 2019 at MuMa/ André Malraux Modern Art Museum, Le Havre

Études is an invitation, a creation *in situ* inspired by pieces in a collection at MuMa (Le Havre). Fifteen drawings by Edgar Degas (1834- 1917) are the works chosen. Studies of bodies, where the lines manifest actions to come. *Études* is a series of drawings and a performance, which generates its own drawings, which then create a sort of installation. How do you draw a body in movement?

The movement of the body against which the drawing hand is moving. This hand animates the body in return. The body, in contact with the surface of the paper or the copper plate, leaving a delicate trace of its presence, ghost-like.

Production

Du Vivant Sous Les Plis and the OE

With support from GIP-Un Été au Havre/ MuMa

Dance - Margot Dorléans

Drawings- Patrice Balvay

Running time - 40 min

Video - <https://www.balvay.fr/etudes>

Ohana No Gisei (Le Sacrifice des Fleurs)

(The Sacrifice of the Flowers)

World premiere May 18 and June 15, 2018 at Galerie Duchamp, Yvetot

Ohana No Gisei (Le Sacrifice des Fleurs) (The Sacrifice of the Flowers) is a series of drawings, a process, potentially infinite in nature, in which the drawings generate dances and the dances inspire the drawings.

The fragility of the living. Watching flowers bloom, open, blossom, wither, dry up, break apart. This process of observation inspired this series of drawings, in which the movement which begins from the top and goes toward the bottom - is a *leitmotif*. It is the movement suggested by a wilting flower: it falls apart and returns to the Earth. It is this descending movement, falling, which the dance explores and more importantly the verticality- horizontality aspect of the living which motivates multiple improvisations. Standing up, finding the point of contact with the earth, celebrating this energy of life, death, this cycle which underlies all beings.

Production

Du Vivant Sous Les Plis and the OE

With support from the Galerie Duchamp

Dance - Margot Dorléans

Drawings- Patrice Balvay

Running time - 45 min

Video - <https://www.balvay.fr/ohana-no-gisei>

Prélude à l'exposition

(Prelude to the exhibition)

World premiere October 6, 2017 at the Maison de l'Étudiant, Le Havre

Prélude à l'exposition (Prelude to the exhibition) came from the encounter between Patrice Balvay and the dancer Margot Dorléans. It is the connection between the great drawings, drawn with the entire body and dancing taken into account. In her practice Margot Dorléans links the internal space of the body and the space in which it moves. Based on three drawings from the series "drawing by walking," the dancer has conceived three dances. This may also be seen as an *in situ* installation.

Production

Du Vivant Sous Les Plis and the OE

Dance - Margot Dorléans

Drawings- Patrice Balvay

Video - <https://www.balvay.fr/prelude-a-l-exposition>

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