

*A support scheme
for emerging creators of contemporary circus in Europe*

CircusNext **Odyssey**

Translation of the video report

**Marion Collé
(Collectif Porte27)**

opens the “Domaine” doors

Creation Residency hosted by Cirqueon (Plzen, CZ)
November 2014

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The show and its stakes

Marion Collé: This show was inspired by a book called "Du Domaine", written by Guillevic, which is a translation of his poetry on stage, and more precisely, the reading and understanding of this poetry. There are several of us working together, several of us who read and were inspired by the book, so in terms of sound, video, light, and of course, bodies on stage, we feel this poetry, and we try to be as close as we can to what we perceive.

Of course there is a certain bias all the same, which is mainly related to space, and the relationship with time: the 'domain' we explore, which is, in the widest sense of the term, Guillevic's poetry, for us it is going to be the field of tight wires, spaces on tight wires.



Sharing Guillevic on stage #1: Chloé Moura

It was very important for me to also share this on stage. And it's been a very long time since I wanted to work with Chloé. She's also someone who is constantly exploring her relationship with circus apparatuses. And as it happens, we had the same questioning process regarding tight wires. So when I offered her to work on this and that she read Guillevic's texts, it instantly worked.

Sharing Guillevic on stage #2: artistic team

All you do is read again and again, absorb it again, try to go through it again, try to see the things that remain, that can be clues, in fact. Because in this book the poet pays a lot of attention to details, and there are very powerful things, metaphysical questions which really are like... which are very personal in fact, and which are going to be very different for me, for Chloé, for Véronique, for Sylvie, for Alexis... And so it takes time, to put all this together.

These are people I already worked with – most of them in fact – on my solo piece "Blue". As such, these people know my work, and most importantly, my relationship with the tight wire, they know I want to explore very sensitive things, in my will to make people experience the balance, this feeling of balance.

These are mainly people who have a very strong relationship with poetry and with the world, that is to say that the text resonates for them, differently than for me given that it's very physical and related to the tight wire... for each and every one, poetry triggers images, so based on this you can enter many different layers in the perception of visual images, which can make you feel something like a poetic image, that is to say, a world filled with sounds, a relationship with the light, which also shapes the relationship with time and space.

The residency hosted by Cirqueon

At this point, this is the beginning of exploring the second tight wire; given that we want to work on a lot of different things, to roll up around it, to cling to it... we need something more comfortable for us. And I would also be interested in having some kind of steel object at the front of the stage, and also having another material, which doesn't reflect light in the same way at all, and which is not part of the landscape in the same way at all either...

Resonating with this poetry, never betraying it, this is kind of the result of this residency here, the outcome was to realize that you are never... you're never in... you are not trying to illustrate the 'domain', or to rebuild something. What is very important is the poet's words.

Feeling that at a given point, there is a vision of the world which tries to emerge, and to impose itself, but always very carefully, in a very humble way, always striving for fairness and listening. So I think we are still at the same level, but you reach various steps in the quality of work.



Sharing Guillevic on stage #3 : Valérie Lamielle

Valérie develops a lot of tools, for her own shows and for her dancing practices.

So here we're working on the body very slowly, we are working on the centre, and in particular working a lot on arms.

Most importantly, she developed a work practice in water, for example, so with her, we regularly work in swimming pools and then you transfer these sensations to the tight wire. These are minute things, but visually speaking the perception of the person walking on the tight wire is not the same at all.

CircusNext

What do you think CircusNext brought to your creative process?

It's a great opportunity given that this work is very fragile and very sensitive, it's based on poetry, something which is quite scary, because it's very demanding. We are lucky to be able to show it, with professionals who are more aware of your work than people who don't know you at all, when you launch this research process – after all, it has to do with research, it's like writing a text all together.

Showing a work-in-progress is always a tricky moment, because there is always some form of judgment coming, you always have to think something about it, to have an opinion. I feel we are a little bit protected from that.

We get some visibility and attention, some respect... I feel far less fragile on this, I feel more able to stand for what I do and to say "afterwards, I'm going to carry on".



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