

DENIS MARIOTTE

Creation 2013 – *Parcelles*

Installation



Photo credit : Dylan Piaser

Premiere: July 1 to 6 2013 – Festival Montpellier Danse (Montpellier, France)

Executive producer: **extrapole**
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PARCELLES

Parcelles greets its audience with a long black wall interspersed by ten or so displays visible under dim lights that go out as soon as you take an interest in them. Through tiny openings, you uncover miniature scenes in a long perspective sequenced by lights and sound.

What do we see through these chinks, behind this wall? Figurines about an inch tall that would look like our old tin soldiers if they didn't assume contemporary everyday postures, dressed in three-piece or women's suits; lined-up as if waiting for roll call or scattered in desolate spaces, withdrawn and thoughtful or standing upright as if to address a nonexistent crowd, they are captured in miniaturized visions that could come out of a fantasy or futuristic film. They seem to be frozen in a second of eternity. A short musical sequence sometimes synchronizes with the shifting spotlights on the scale models and together they dramatize the moment, hinting that something might finally happen, the unexpected or a decisive moment that would undo this glum expectancy – however, nothing comes. A few dozen seconds, maybe a minute, later, everything shuts off, everything stops, poised to start again, as before. Nothing took place, except our own expectations as viewers.

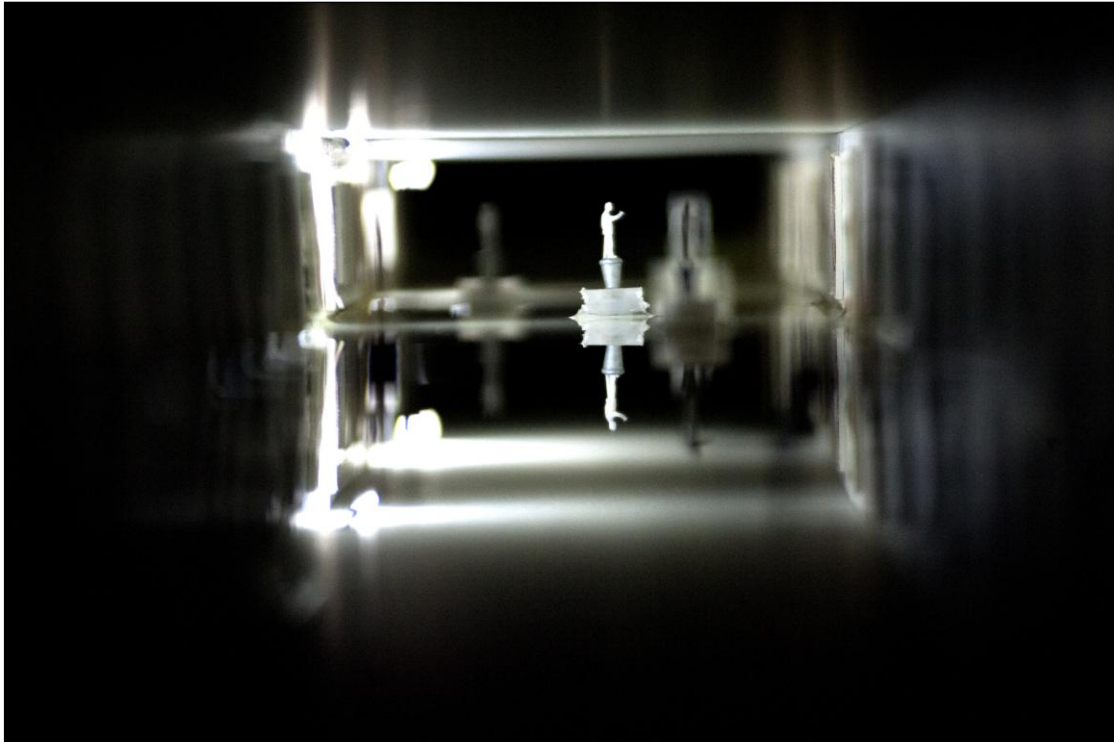
In the mysterious worlds hidden behind the wall, such areas look like bricks of space and time that are aligned and parallel but never meet, juxtaposed, stacked up on one another, small human parks at the vanishing point, with a destiny as unique as it is specific.

Each individual within them is caught in his circumstances, his stillness, his repetition, his story. They are the strata of a world in which each particular context repeats itself without possible surprises, layers of a world of indifference trapped in a repeating present, cells of immortality or a Dantean purgatory where people can only wait to relive what they have already lived through. It gives off the kind of melancholy reminiscent of ruins or places outside of time, having survived the hazards and other erosions of existence, and been kept outside of history; yet at the same time, the possibility of an upheaval slips in, as suggested by the lights and sound sequence... An expectation that nevertheless only leads to nocturnal darkness and the silence of irresolution and perpetuation that characterizes tragedy; it is the expectation contained in our own outlook, which is the true subject of this installation.

As with Mariotte's preceding work, *Parcelles* lends itself to our appropriation of what it evokes in us. Rather than being aimed at our critical conscience, the piece considers our relationship with time, desire, and the present, that is to say, our expectations; a present time that the piece doesn't seek to fulfill, stimulate, educate, or entertain – none of that. It lays down the conditions of its appropriation by way of game, a game that attempts to reconnect a certain critical conscience with the reality of our existence, a game that might make us stand up in the face of emptiness, the void, immobility, repetition. It is this reconnection, this relationship, this fine line between what we know all too well and what we expect, which is essential, as reflected by this wooden wall which, like a theatre flat, delineates the fine separation between our lives and these small fictional worlds.

As viewers, we mirror these small motionless beings caught once again in a cultural situation virtually devoid of meaning, as if suspended outside of history, in vain impatience – this is the meaning of the endless vanishing points as well as the simple looped dramatizations, but it is also the meaning of the viewpoint that is suggested to us, as if we were overly curious kids. Our alignment is comparable to the figurines'. What will we do with it? Will we remain stuck in this anticipation that is always disappointed, in this critical conscience so rarely followed by action, or in our knowledge rendered vain because it is disconnected from our concrete lives? The piece doesn't say. It puts us on the brink of deciding, and for ourselves first. If a change were to occur in our individual as well as collective lives, it would not arise from a new and superior message, an enlightened and confident realization coming out of nowhere, or someone's extraordinary work revealing a new path – but simply by virtue of our decisions. The ability to deviate the present from its perpetual desolation and become open to the prospect of a forthcoming world is ours, it belongs to us. It is in its modesty, its simplicity, and the very lightness of its conscientious workmanship, that one can find the muted violence that fills *Parcelles*.

Eric Vautrin, September 2014



Photos credit : Dylan Piaser

It is striking to notice the extent to which a large number of our contemporary urban landscapes seem to look like computer images in the end; as if no transformation had taken place between the stage of virtual conception and the realization of the object. We can clearly see that all the current standards, established for the “so-called” well-being and happiness of the community are respected; but no life emanates from these spaces, nor does it seem imaginable within them. As if we were facing a simulator of life in a window display... a frozen world.

It is from this rather violent sensation of coldness we thought could only exist in science-fiction books that the structure of *Parcelles* originated. The reproduction of identical spaces arranged in perspective in which the norm, like a small and distilled death, seems to have taken over the experience of life.

Denis Mariotte, June 2014

From the instrument to the body's involvement,

from spatial arrangement to musical creation

It is first and foremost more than twenty years of collaborations and musical compositions with Maguy Marin on twenty or so choreographic pieces between 1989 and 2013. Stage music was explored in multiple forms – with the premise that the musical work belongs to the scenic form and that it joins and merges with it. The choice of work methods, aesthetic preferences, and influences from other practices all gave rise to musical forms for the stage. For the pieces created between 1993 and 2001, for example, each sound emanating from the stage was produced live by the performers. This constraint led to the composition of multiple types of instrumental and vocal stage music in which movement, staging, and music were intimately connected. Starting in 2004, the music produced on stage was displayed using sound devices, which were visible and synchronized with the lights and the performers. Ultimately, since the choreographer was regularly using text, it became an essential ingredient in the process of musical composition.

Eh, qu'est ce que ça me fait à moi (1989), *Cortex* (1991), *Waterzooï* (1993, piece for acoustic instruments), *Ram Dam* (1995, piece for 12 voices and instruments), *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 electric guitars and 5 voices), *Points de fuite* (2001, piece for 4 electric guitars and 10 voices), *Les applaudissements ne se mangent pas* (2002), *Umwelt* (2004, sound installation for 3 electric guitars), *Turba* (2008), *Description d'un combat* (2009), *Salves* (2010, sound installation for 4 tape recorders), *Faces* (2011, piece for a player piano and electro-acoustic diffusion), *Nocturnes* (2012, piece for 2 turntables).

But there were also other choreographic and theatrical pieces: *walk talk chalk* (film by Pierre Droulers based on musical gesture) and *Odette, apportez-moi mes morts !* (Gilles Pastor).

At the same time, he joined musical improvisation acts as a musician, playing duets with Gilles Laval and Michel Mandel. He worked with the composer Fred Frith on two pieces: *Impur* in 1997 (musical piece for 17 musicians) and *stick figures*, which they performed as a duet.

His work as a composer-performer led to his participation in the creation of innovating music with: Chef Menteur, Dans le décor, La Douzaine, Le miroir et le Marteau. In 2004, he composed the *boîtes noires* cantata (for 10 instrumentalists and 2 singers).

More recently, he has worked by himself or in duos.

In duos, he co-created the pieces *ça quand même* with Maguy Marin and *on pourrait croire à ce qu'on voit* (2005) with Renaud Golo, a generic title that includes several chapters: *si on peut dire* (2005), *de bons moments* (2006), *quelqu'un, visiblement* (2007), *l'homme dans la chambre* (2010).

In collaboration with Maguy Marin for the staging, he created *suite* (2006, piece for one body, 50 electromagnets, and 8 midi sensors), a scenic and musical offering surrounding the question: What happens to music the moment it is no longer being played?

In 2009, he wrote *figures: suite et fin*, a solo piece that consists of an installation with a musical score as well as a physical exploration conducted by Maguy Marin.

In 2011, he closely collaborated with Maguy Marin on the dramaturgy and staging to create the solo piece *prises/reprises*.

In 2013, once again alongside Maguy Marin for the dramaturgy and staging, he created *Minute Papillon*, an installation piece for one body and one player piano.

That same year, he devised *parcelles*, a dynamic visual and sound installation, then *dérives*, a performance/installation piece of 100 seconds that gets played up to 10 times a day.

CALENDAR

July 1 to 6 2013 – Festival Montpellier Danse (Montpellier, France)

January 16 – February 1st • Théâtre Garonne (Toulouse, France)

June 25 – July 5 • Le Bois de l'Aune (Aix-en-Provence)

April 2015 • Soirée Performances, Scène nationale d'Orléans (Orléans, France)



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MENTION

Conception & performance : Denis Mariotte

Building support : Manuel Majastre, Charlie Aubry, Gabriel Melendez-Nebot, Tito

Artistic support : Maguy Marin, Louise Mariotte.

Arduino programming : Yragael and Sarah « la station magnétique », Charlie Aubry.

Thanks to : Elodie Dufour, Christine Kirkorian.

Executive producer : extrapole

Coproduction : Festival Montpellier Danse 2013

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