



# KNIT

CIE IN VITRO / MARINE MANE

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A PERFORMANCE FOR A DANCE QUARTET AND A STRING QUARTET, **KNIT** IS A TALE OF ORIGINS, MADE OF THE TRACES WE CARRY, THE FOLDS OF OUR HISTORIES.

A POLYSEMIC CROSSING OF MEMORIES THAT FINDS ITS POINT OF DEPARTURE IN ONE OF THE FIRST GESTURES OF HUMANITY: WEAVING.

## PRESENTATION OF THE CREATION

# KNIT

Music - dance

Piece for dance quartet and string quartet

Creation january 2022

### **Concept & art direction**

Marine Mane

### **Composer**

Karl Naegelen

### **Choreographer**

Claire Malchrowicz

### **Interpreters**

Sophie Billon, Clémence Dieny, Mai Ishiwata,  
Claire Malchrowicz, Quatuor Impact

### **Weaver**

Manon Soyer-Chaudun

### **Clothing & Finery Designer**

Marie Labarelle

### **Artistic advisor**

Julie Crenn

### **Lights**

Pascale Bongiovanni & Svetlana Boitchenkoff

### **Stage Manager**

Orphée Szinetar

### **Production and touring manager**

Triptyque Production

### **Dissemination and development**

Orane Lindegaard

### **Administration**

Elodie Deschamps

### **Co-productions and partners**

Le manège, scène nationale de Reims

Les Scènes du Jura, scène nationale

Césaré, Centre National de Création Musicale

Théâtre des Quatre Saisons, scène conventionnée

Musique(s), Gradignan

Espace 110, Centre culturel d'Illzach

Compagnie Leidesis

Le Carreau, scène nationale de Forbach et de l'Est  
mosellan

With the support of CCN - Ballet de Lorraine -

Accueil studio 2020/2021

[Déca]danse au Théâtre de Vanves, Scène  
conventionnée danse d'intérêt national

TJP - Centre Dramatique National de Strasbourg  
Grand Est

LTC - Les tissages de Charlieu

The company In Vitro is supported by the Ministry of Culture and Communication - DRAC Grand Est and the Région Grand Est. The company receives regular support from the City of Reims and the Department of the Marne. Marine Mane is an associate artist of the Scène nationale - Les Scènes du Jura.



«The different, not the identical, is the elementary particle of the fabric of life, or the woven web of cultures.»

Édouard Glissant, *La philosophie de la relation : poésie en étendue*, éditions Gallimard

KNIT is a story of origins, a polysemic crossing of memories that finds its point of departure in one of the first gestures of humanity: weaving.

To weave is to make by interweaving, by linking independent threads; a technical ritual of rehearsals, whether manual, artisanal or mechanical, which the eight performers on stage have imbibed. The four musicians of the Impact Quartet and the four dancers intersect, composing a living, organic fabric made of the traces we carry, the folds of our histories. KNIT is betting on a woven score, common to both dance and music, which can share a repertoire made of meshes and patterns and be played by all. It is visual, textured in the clothes and clothes of each. They all work on counterpoint, canon, repetition and rupture. The feet of some give rhythm to the pulsation, respond to the strings of others; gestures and sounds echo or dissonance. The bodies, in tension, search for the points of assembly or discord, spread out to the extreme before melting away and giving rise to a voice. They find a way to make existences rub against each other, to weave relationships through our differences.

### **Weaving and intersectionality**

We are choreographers, directors, composers, dancers, musicians and weavers. To exist, we manipulate movement, sound or threads. We compose, rehearse, rhythm, and this with tools we share: the motif, the texture, the density, the tension, the slackening... Translating the brief weaves of weaving into musical staves, the movements of the thread into displacements and the notes into bindings, we explore a territory of synergies where friendships and encounters between our disciplines are developed

Approaching music and dance as a fabric in the making, proposing that a melody or a movement be embodied in the material, we cross our disciplines to open up a vast field of discoveries, carrying singular stories.



## Marine Mane

### *Concept & art direction*

«We weave an existence made of crossings, patterns, counterpoints, lost wefts and darned holes, with taut and distended threads that are passed on to us and that we in turn arrange. Because one of the first gestures of humanity is that of weaving, I like to imagine that we have in memory a matrix artistic work, an echo of the world and the interlacing of different cultures. KNIT is the palimpsest of this, functioning by imitation and transformation. The first traces of textiles and looms were identified in the Near East, and each of the works created in its wake thus thwarts the assumptions of Western supremacy.»

This gesture, present in all eras and on all continents, changing according to societies, gender, race, class, sex and age, is a know-how that has built us. It carries symbolic arrangements because the art of weaving is an assemblage. This alloy is a metaphor for a living city composed of particular and irregular threads that give it its collective identity. While each of these threads may be frail and tenuous, the fabric that binds them together is secure and solid. With a composer, a string quartet and a dance quartet, we are working on braiding and interweaving our writing and oral gestures, our choreographic and musical gestures, to weave the fabric of our humanities, our histories, our crossed bodies.»

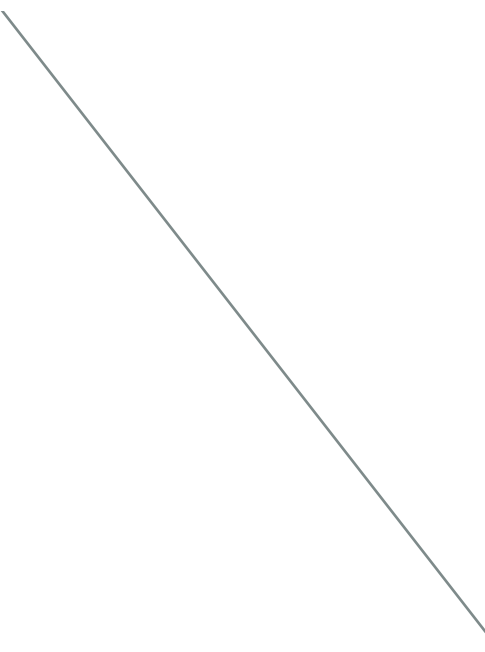






## **ARTISTIC TEAM**

THE IN VITRO COMPANY  
MARINE MANE  
KARL NAEGELEN  
CLAIRE MALCHROWICZ  
MANON SOYER-CHAUDUN  
MARIE LABARELLE  
SOPHIE BILLON  
MAI ISHIWATA  
CLÉMENCE DIENY  
QUATUOR IMPACT



## ARTISTIC TEAM

### THE IN VITRO COMPANY

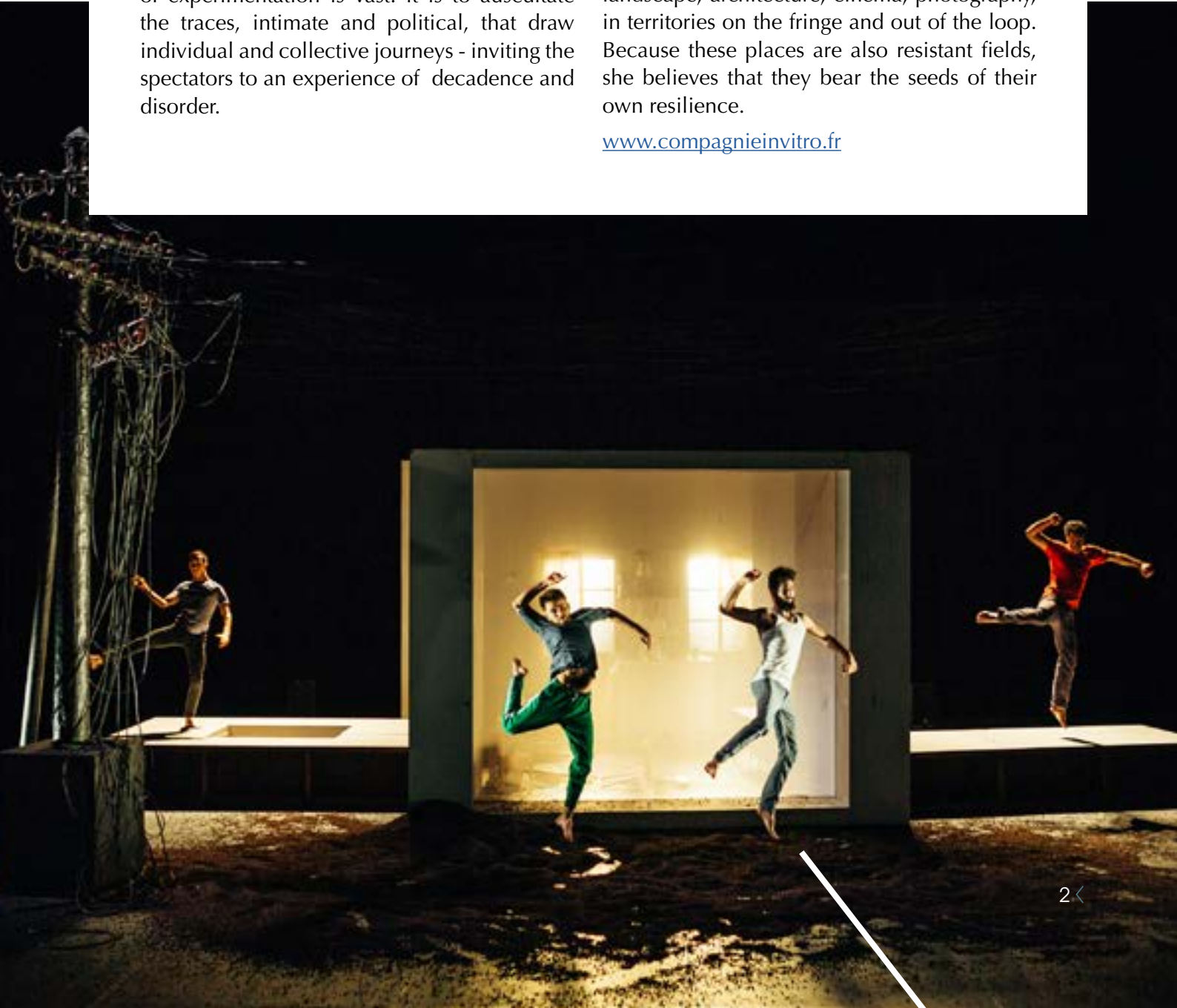
The research carried out by Marine Mane around the intimate folds of the human being, draws and feeds three lines of force of the company: the creations in the stage, the laboratories of and the projects of territory.

**In creation.** Her work is part of a long term quest, and seeks to test, by the languages and by the bodies, what at the heart of the paradoxes. Its creations, fruits of a long work of gestation, investigation, collection of varied matters and interaction with interaction with other trades, draw in the real its fictional power. The field of experimentation is vast: it is to auscultate the traces, intimate and political, that draw individual and collective journeys - inviting the spectators to an experience of decadence and disorder.

**In research.** Driven by the desire to put research back at the heart of the creative act, Marine Mane launched the Laboratoires de Traverse in 2012, collective experimentation sessions that allow artists and researchers from all disciplines to put themselves back into play without being subject to any production imperatives. Based on the issues brought to light during the first laboratories, she launches her company into this long-term process around the trace, the imprint.

**On the edge.** Regularly solicited to imagine territory projects and carte blanche, Marine Mane joins forces with other researchers to conceive creations mixing movement, landscape, architecture, cinema, photography, in territories on the fringe and out of the loop. Because these places are also resistant fields, she believes that they bear the seeds of their own resilience.

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## MARINE MANE

Concept & art  
direction

### First weapons

After attending the Sorbonne Nouvelle in Performing Arts, Marine Mane joined the classes of the Centre Dramatique National de Reims, where she founded a company with other students. When she left the school in 2000, she became Christian Schiaretti's assistant. Between 2002 and 2005, Marine Mane was an associate artist at the TIL in Lorraine. There, she launched her first sensory experiments with the former mine workers (around Valère Novarina, Pierre Bourdieu, Pascal Adam).

### The abused body

In 2006, she directed (adult) actors who play children who play family. And they adopt the language of war to portray themselves as eternal orphans of murdered parents. (Family Stories, by Biljana Srbbjanovic).

In 2009, she created a visual and physical theatre around two wounded bodies that reveal themselves in spite of themselves, in a climate of desire fuelled by the difference in social status and the spectre of death (*Une puce, épargnez-la*, by Naomi Wallace).

In 2010, she entrusted a non-actress with the monologue inspired by the diaries of a young high school student who turned a gun on teachers and students before committing suicide. (The 20th of November, by Lars Noren).

In 2011, she is accompanied by a choreographer to invite two actors and two musicians to confront each other as if in a ring around the mechanics of desire (*Dans la solitude des champs de coton*, by Bernard- Marie Koltès).

Since 2012, it has been inviting artists from all walks of life to experiment collectively on *Laboratoires de Traverse*, research sessions with no obligation of result, now inseparable from her creative process. She then created the Compagnie In Vitro.

In 2015, she took the path of a personal writing. At her side, an acrobat-dancer, a draughtsman and an electro-acoustic musician weave a single fabric, unwinding the interwoven threads that make up the singularity of an existence. (*La tête des porcs contre l'enclos*).

In 2017, she undertook to correspond with those who sail in violent territory. A crossing in a conflict zone, experienced by two dancers, two circus artists, a video artist, a draughtsman and a musician (*À mon corps défendant*).

### The palimpsest body

Between 2017 and 2018, she was a companion artist at the Manège, a national stage in Reims. She then took the time to write *Un atlas du vivant*, her company's global project for the next three years, around liberating gestures.

In 2019, she plays with conventional codes to propose that a musician, a performer and spectators meet around a notebook that draws the first struggles of humanity (*Atlas*).

In 2020, she turned the stage into a factory of identity to bring out the creative instincts of childhood movements (*Les poupées*).

In 2022, together with a composer, a string quartet and a quartet of dancers, she developed a choreographic and musical research around a braided score that weaves the intertwining of a memory of humanity (*KNIT*).

In 2023, she plans to take teenagers from their classrooms to the depths of the mountains, to weave a dialogue with the living, with the body in effort, with the difficulty of belonging, with the troubles and joys of adolescence (*La neige est blanche*, by Béatrice Bienville).

Marine Mane is an associate artist of Les Scènes du Jura - Scène nationale from the 2020-21 season.

On the edge, she examines the relationship that people have with their territory, with the aim of lifting the veil on what usually remains hidden and invisible: spaces on the margins and off the beaten track, humans left behind and in resistance. (*Portrait de territoire - un récit des restes*, Zone sensible, Les Familiarités).



## KARL NAEGELEN

Composer

Karl Naegelen is a French composer born in 1979. His music is the result of a patient search for sound qualities, nourished by a close relationship with musicians. In France, he has collaborated with the Quatuor Bélà, l'Instant donné, Onceim, the Orchestres nationaux de Lille and Lyon, the Opéra de Rouen, the Percussions de Strasbourg, and abroad with the Divertimento ensembles (Italy), Pegasus

(Denmark), Hermes, Sturm und Klang (Belgium), Wavefield (US)... His work with improvisers, actors, children and amateurs has led him to reflect on notation, which he is developing within the collective Umlaut Records. He has also made several recordings, including Fenêtre Ovale (1 and 2), commissioned by the French government and Radio France. Karl Naegelen is also involved in numerous projects with a scenic dimension: among them, let us mention *Les métamorphoses du cercle* with the juggler Sylvain Julien and the viola player Cécile Brossard; *Ondée*, for the Percussions de Strasbourg, a scenic concert evoking the different figures of water, *Un nuage sur la terre*, a sensorial show for the very young imagined by the company l'atelier du vent...



## CLAIRE MALCHROWICZ

Choreographer

After her training in contemporary dance at the Conservatoire National Supérieur de Paris in 2006 - completed by an approach to circus and gesture theatre in Brussels - Claire Malchrowicz developed her work as a performer with Marc Vincent, Gaëtan Rusquet, Olivier Bioret, Aurélie Berland, Nans Martin, Claire Jenny, Nathalie Pernette... She carries out various works between writing, improvisation and performance: *Fouilles poétiques* with Pénélope Laurent-Noye in a psychiatric hospital, *Plan B/Beauplan* distendu with Hélène Lauth, designer, in a neighbourhood undergoing restructuring, *Dans se perdre il y a la question*

*du demi-tour* with Marion Rhéty, performances and exhibitions from of walking experiences... More recently, Yann Joussein, drummer of the Collectif Coax, commissioned her to create *Tribalism*, a piece for three dancers and seven musicians. Her sensitivity to questioning the underside of the visible, but also the place given to the body in learning and the different institutions she works with, led her to specialise in Functional Analysis of the Body in Danced Movement. This discipline gives her the tools to refine and nourish her approach to movement with the different audiences she works with (in schools, medical institutions, prisons, etc.), but also to accompany professional dancers, and to deepen her work as an assistant to directors (Malgorzata Kasprzycka, Emilien Mallausséna, etc.) and choreographers with whom she also works as a performer. She is currently expanding this tool by starting vocal work with Patirica Bardi and her Voice Movement Integration practice in Amsterdam.



**MANON  
SOYER-  
CHAUDUN**  
Weaver

Manon is an artist and textile designer. After a general course in design at the Ecole des Beaux-Arts in Lyon, she specialised in weaving at the Ecole Nationale Supérieure des Arts



**MARIE  
LABARELLE**  
Designer

Since 2005, Marie Labarelle has launched her clothing brand by developing techniques that sublimates the fabrics by their setting in volume, reminiscent of her architectural architecture studies. Through the creation of 28 collections of women's clothing, her search for color is drawn from dyes brought back from her travels, while her practices are developed in collaboration with French and Asian artisans. Her cutting techniques, which



**SOPHIE  
BILLON**  
Dancer

Born in 1997, Sophie Billon began her dance training at the Conservatoire à Rayonnement Régional de Reims and then at the Conservatoire de Paris, teaching other disciplines such as piano and theatre. She then joined the Conservatoire National Supérieur de Musique

Décoratifs in Paris and at the Swedish School of Textile in Borås, Sweden. Inspired by weaving as a structural principle, her work hybridises poetry and technicality. Tactile texture or social texture, her practice weaves metaphors, drawing on textiles to visit other territories. Since 2019, she has been offering workshops in plastic and physical expression inspired by the principle of weaving. Today, she is a designer for luxury textile publishers, while at the same time developing various projects in collaboration with performing arts companies.

produce no waste, make it possible possible to collaborate with weavers and textile art craftsmen, it is in particular this project that will lead her to Kyoto in residence in Kyoto in 2020 as a laureate of the Villa Kujoyama. Marie Labarelle's vocation is to create clothes that testify to the link between the body and the landscape, in a perspective that is concerned the environment and its resources. Her creations are the occasion of an elaborate dialogue between the textile and the body, which she likes to see come alive through the tangent movements of contemporary dance. She collaborates with singer Camille since 2009 and is currently creating the costumes for the ballet *Noces*, Nijinska, here is the woman of the choreographer Dominique Brun, on tour from fall 2020.

et Danse de Lyon, from which she graduated in 2019. During her studies, she discovered the different work of many choreographers but also the creation, alone and with others. This creative urge led her to become co-founder of the Owasbakeï collective, a structure designed to develop artistic and educational projects. In 2019, Sophie will be performing with Daniel Larrieu for the revival of two pieces: *Chiquenaudes* & *Romance en Stuc*, and will also be working with director Nicolas Barry on his latest creation *Les Obsèques du grand Paon*.



**MAI  
ISHIWATA**

Dancer

After studying at the Conservatoire National Supérieur de Paris, she joined the company Les Passagers, which specialises in street performances and vertical dance. Since 2011, she has collaborated on several pieces with Claire Durand-Drouhin - Cie Traction, some of which involve her working with residents of the psychiatric hospital in Limoges. In 2014, she worked with the company Cécile Loyer for the creation of *Une pièce manquante*, and has since participated in several projects with

her team. At the same time, Mai met Butoh through Ko Murobushi and Carlotta Ikeda who directs the Ariadone company which she joins in 2010. She dances Utt, a solo originally choreographed by Ko Murobushi for Carlotta Ikeda. She participated in the creation of *Le Grand luminaire* with the company Medulla - Naomi Mutoh and Laurent Paris. More recently, she danced in *Horizon* by Philippe Ménard - Cie pm, *la Lumière Antigone* with Gaël Domenger and Beñat Achiary, in *Paysages Entrouverts / Paisaia Sumatuak* with Johanna Etcheverry - cie Traversée, *Puzzling* by Blanca Arrieta, *Aux Corps Passants* by Gilles Baron - cie Origami, *Unison et Distances* by Ashley Chen - cie K ashyl. She also participated with Boris Charmatz in several editions of 20 dancers for the 20<sup>th</sup> century.



**CLÉMENCE  
DIÉNY**

Dancer

Originally from Grenoble, Clémence Diény trained at the Conservatoire National Supérieur de Paris in contemporary dance (2012 to 2017). She continued her training with the Etudiante course, where she met different

choreographers: Rachid Ouramdane, Eduardo Torroja (Ultima Vez Company), Lucinda Childs and Cristiana Morganti (Pina Bausch Company). At the same time, she is involved in various choreographic programmes such as *Dialogues and Prototype 4* (Fondation Royaumont - H. Robbe) or *Bouge!* (KLAP - M.Kelemenis). These different experiences lead her to work in France with Mathilde Monfreux and Harris Gkekas and abroad with Christoph Winkler, Judith Sanchez Ruiz and Marie-Lena Kaiser.





## QUATUOR IMPACT

In 2016 Julia Robert founded the IMPACT Quartet, Szuhwa Wu and Irène Lecoq on violins and Anaïs Moreau on cello joined her with an artistic line: to defend a repertoire of new music that breaks down genres, to develop a relationship with sound and gesture that is free of conventional constraints, and to propose creations that encourage the widening of audiences. Their creative approach aims to place the spectator in a position of active listening: to open up possibilities and provide a new experience. The quartet's first creation, *Les Automates de Descartes* (2017), was conceived by Julia Robert following numerous encounters with composers at the Darmstadt Festival (Neue Musik) in the summer of 2014, including Simon Løffler, Simon Steen-Andersen, Natacha Diels and Alessandro Perini. Quatuor IMPACT collaborated with Baptiste Joxe on lighting, Clément Lemêtre on sound and Johanne Saunier (Compagnie Rosas by Anne Teresa de Keersmæker) as an outside eye.

For the second creation of Quatuor IMPACT *Cardinales* (2019), Julia Robert brings together a team of artists around a common idea with the composer Giani Caserotto: that of constructing together an open work with a part of improvisation that enhances the physical commitment of the musicians and extends the sound potential of the string quartet. For this project, the IMPACT Quartet collaborated with Pierre Favrez for the sound design, Johan Lescure and Matthieu Gasnier for the lighting design and Marguerite Lantz for the costumes.

These projects were co-produced by La Muse en Circuit (Centre National de Création Musicale - Alforville), the Théâtre de Vanves, the Fondation Royaumont, the Festival Musica, the Cube (Centre de Création Numérique - Issy-les-Moulineaux), the NEMO Biennial, the Conservatoire d'Ivry-sur-Seine and the Théâtre des Quartiers d'Ivry and were supported by the Nouveau Théâtre de Montreuil. They also received project support from the DRAC Île-de-France. In March 2020, the American composer and clarinetist Carol Robinson invited the Impact Quartet to collaborate on a World Premiere on France Musique Forest gazing for birbynė (traditional Lithuanian instrument) and string quartet.

## CONTACTS

### Art Direction

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## TEASERS OF THE CREATIONS OF THE COMPANY IN VITRO / MARINE MANE

Teaser KNIT (2022)

<https://vimeo.com/684639915>

Teaser Les Poupées (spectacle jeune public - 2020)

<https://vimeo.com/555630409>

Teaser À mon corps défendant (2017)

<https://youtu.be/OtExnDPOWio>

Teaser La tête de porc contre l'enclos (2015)

<https://vimeo.com/131437561>



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