

WILD WILD,
MESS UP,
GET DIRTY !

CIE IN VITRO / MARINE MANE

PRESENTATION OF THE CREATION.....P 3
ARTISTIC TEAM.....P 5
CONTACTS AND TEASERS.....P 11

PERFORMANCE FOR A DANCER
AND A MUSICIAN WITHOUT
ELECTRICITY, **WILD WILD, MESS
UP, GET DIRTY !** INVITES US TO
ESCAPE AND DODGE, TO
STIMULATE TWISTED LINES, TO MAKE
EMANCIPATION SPACES EMERGE BY
A TRANSGRESSIVE USE OF BODIES,
TOOLS AND GROUNDS

PRESENTATION OF THE CREATION

WILD WILD, MESS UP, GET DIRTY !

Music - dance (45 mn)

From 8 years old

Piece for a dancer and a musician in an unconventional place, outside

Creation June 2023

Concept & art direction

Marine Mane

Composer and performer

Sorie Bangura

Performer and choreographer

Sophie Billon alternating with Clémence Dieny

Clothing designer

Marie Labarelle

Dramaturge

Nathalia Kloos

Gardener and Consultant

Eric Lenoir

Lights

Lucien Valle

Stage Manager

Sébastien Hazebrouck

Dissemination and development

Marine Mane / Nathalia Kloos

Administration

Emeline Bacon

Co-productions and partners

Les Scènes du Jura, scène nationale

In progress

The company In Vitro is subsidized 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 a partner artist of the Scène nationale - Les Scènes du Jura.



With this new creation, Marine Mane invites us to escape and dodge, to stimulate twisted lines, to make emancipation spaces emerge through a transgressive use of bodies, tools and grounds.

Drawing on the practical resources developed by Eric Lenoir in *Le traité du Jardin Punk*, on Laurence Rassel's experiments to make institutions more habitable and on the dynamics of Lyannaj dear to Edouard Glissant, «Wild Wild, mess up, get dirty!» proposes to «combine and rally, to link, connect and relay all that is disassociated», while plunging one's hands in the mud.

By applying to the choreographic writing, to the musician's tools and to the territories of play, the principles deployed by these inspirers, this performance wanders on the path of invisible flows, of alliances where autonomy and complicity, mutation and hybridization intermingle.

Marine Mane founded the company *In Vitro* in 2012. Winner of Beaumarchais, Dicréam, SACD grants and subsidies, her transdisciplinary path can be seen on stages with orientations as diverse as her influences and these practices (dance, music, theater, circus, photography, architecture). The challenges posed by these crossings led her to create a research device called «Les Laboratoires de Traverse». By placing experimentation at the heart of the creative act, she engages in a long-term process around the trace, the imprint and the margins as postulates of transformation and liberation.

Wild, wild, Mess up, Get dirty ! is written with and for a dancer, **Sophie Billon**, alternating with **Clémence Diény**, already present in the company's last creations. The aesthetic and transdisciplinary language that **Marine Mane** works on is a long term work for the performers. Thus the loyalties created over the course of the creations allow for more and more advanced research.

For this new piece, she joins forces with the composer **Sorie Bangura** on the creation of a violin set based on the waste products of capitalism, inspired by the Kinshasa plastic musicians «Kokoko!» who decided that nothing was really a problem; not even the recurrent power cuts, and which allowed them to invent electro without power.

In the same way, **Lucien Valle** was challenged to create light without an electrical outlet.

The crossroads of these inventions pass in the first place by a work of deconstruction of the learnings of each and everyone. To unlearn, to fluidify, to liberate the unconscious shackles, the moral and aesthetic notions, in order to approach, to approach and to help each other, without getting lost. The lichen and the liana will be guides, the disorder as well, as well as a list of words quite desirable: bazaar, confusion, chaos, mess, mess, mess, jumble, jumble, jumble, jumble.



ARTISTIC TEAM

LA COMPAGNIE IN VITRO

MARINE MANE

SOPHIE BILLON

CLÉMENCE DIENY

MARIE LABARELLE

SORIE BANGURA

NATHALIA KLOOS

ERIC LENOIR

LUCIEN VALLE



ARTISTIC TEAM

THE IN VITRO COMPANY

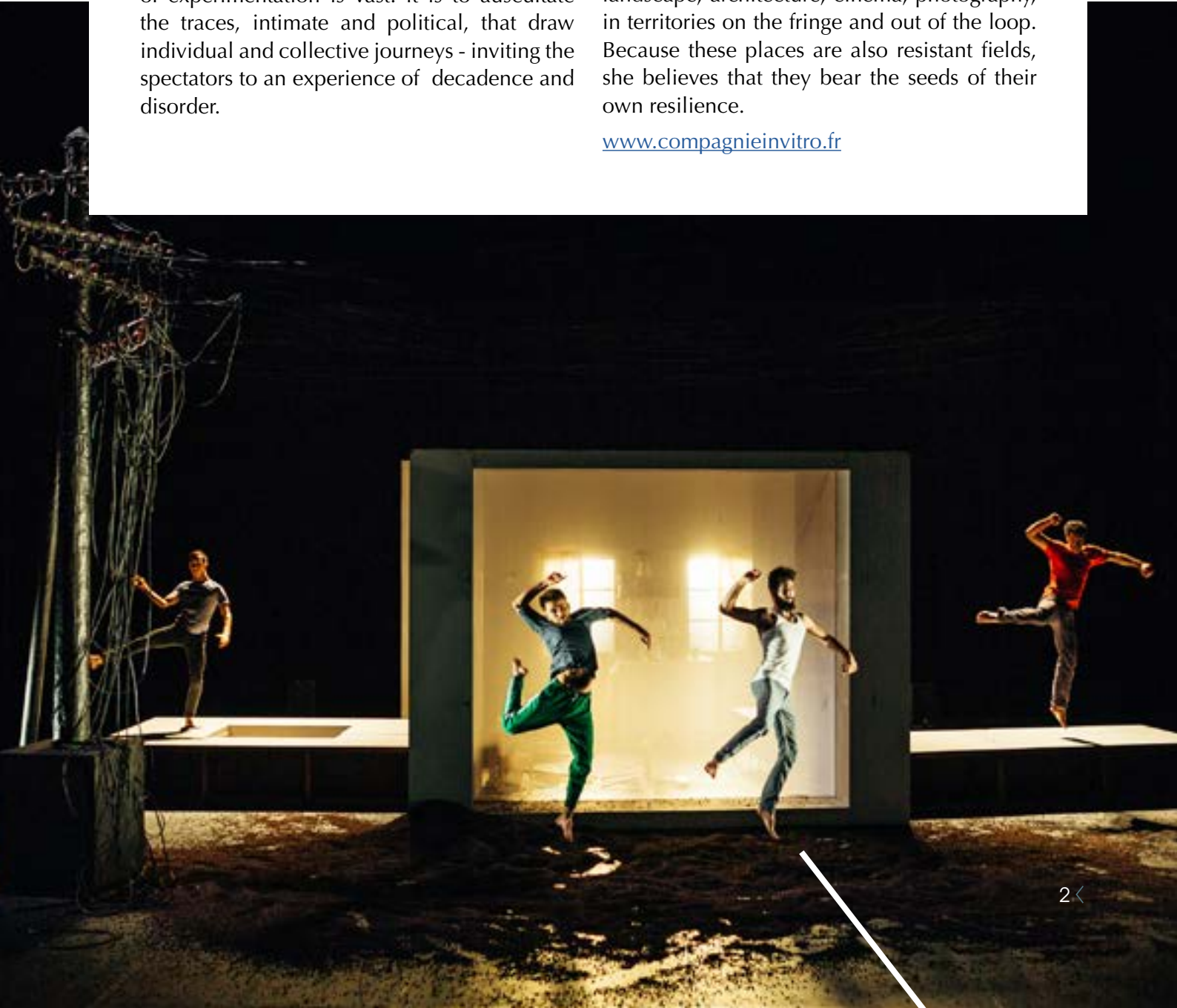
The research carried out by Marine Mane around the intimate folds of the human being, draws and feeds three lines of force of the company: the creations in the stage, the laboratories of and the projects of territory.

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.

www.compagnieinvitro.fr





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 Srbljanovic).

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).



**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 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 Owabakeï 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*.



**MARIE
LABARELLE**

Designer

Since 2005, Marie Labarelle has launched her clothing brand by developing techniques that sublimates the fabrics by their setting in volume 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 from her travels, while her practices are developed developed in collaboration with French and Asian artisans. Her cutting techniques, which produce no waste, make it possible possible to collaborate with weavers and textile textile art craftsmen, it is in particular this project that will lead her to Kyoto in residence in 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 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 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 choreographer Dominique Brun, on tour from fall 2020.



**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.



**SORIE
BANGURA**
Composer and
musician

Sorie Bangura expressed his desire to learn music at a very early age. He began his instrumental training with the recorder at the age of six in the Paris region, then learned percussion at the conservatory of Sablé sur Sarthe. He obtained his two DEMs at the end of his TMD baccalaureate at the conservatory of Nantes, but chose percussion to continue his musical studies at the CNSMDL in 2017.

Curious and eager to learn, Sorie will diversify throughout his artistic experience by taking part in many projects mixing improvisation, composition, dance, theater or stage direction. In 2018, he won the first prize at the international percussion competition J.PAKALNIS in Vilnius. Following his exchange semester at USC Thornton School of Music (Los Angeles, January 2022) during which he will take courses in percussion, pop piano, composition and MAO, he will obtain his instrumental master's degree at the CNSMDL which he will have composed entirely (for modern jazz ensemble), during which he will play mainly piano.

At present, Sorie is working on the realization of his first album and participates in parallel to various professional artistic projects as a musician and actor.



ERIC LENOIR
Landscape gardener
consultant.

He grew up in a housing estate in Rosny-sous-Bois. He studied landscaping and horticulture at the École Du Breuil, in the Bois de Vincennes, the same curriculum as that followed by his maternal grandfather around 1928. Iconoclastic and fundamentally ecologically inclined, his atypical path has allowed him to approach the garden in most of its aspects, with a fresh and curious look at the ancient knowledge or the most recent knowledge in this field. He practices a punk gardening, emancipated from the traditional horticultural rules, where the plants take back their rights and where biodiversity abounds. Eric Lenoir is the winner of the Jardiner Autrement 2018 competition. He is the author of several books, including «Plantes aquatiques & de terrains humides» (2016) published by Ulmer and «Petit traité du jardin punk» (Prix St Fiacre 2019) published by Terre Vivante. A nurseryman and landscape gardener specializing in wild and aquatic environments, he is based in Villiers-sur-Tholon, Yonne, Burgundy.



**LUCIEN
VALLE**
Créateur lumière

After self-training in lighting design, Lucien worked for nearly 5 years in several theaters and companies in Toulouse and its region. His passion for lighting design led him to enroll in the ENSATT lighting design program, from which he graduated in July 2016. He will light shows such as *Il nous faut arracher la joie aux jours qui filent* by Benjamin Porée and recently *Méduse* (Jury and audience award winner *Impatience 2017* and *IN Avignon 2018*) and *Cent Millions en Janvier 2020* by the *Bâtards Dorés* collective in co-production with the *Théâtre de la cité* in Toulouse and the *TNBA* in Bordeaux. Lucien works on projects with several companies, collectives, directors and lighting designers (Marine Colard, *Les Bâtards dorés*, Benjamin Porée, Manon Worms, Plateau K, *Les Poursuivants*, Laika, Gosh, *Madame Morte*, *Kelig le Bars...*) but also in fashion as director of photography and dance. He also works as a scenographer (2019/ *Il nous faut arracher la joie aux jours qui filent* // 2020 *Les Trois sœurs* de Benjamin Porée, or 2020/*Cent millions* // Collectif *les Bâtards dorés*).



**NATHALIA
KLOOS**
Dramaturge

Nathalia Kloos is a literary and performing arts critic (*Critique*, *Panthère Première...*). Her work questions the links between aesthetics and politics, and the production of knowledge at the crossroads of militant practices and social sciences, particularly in decolonial thought. She is a member of the collective and of the editorial committee of the review *Jef Klak*; and has conducted research, under the direction of Marielle Macé, on the aesthetics of risk in the contemporary circus (*Arts du cirque : arts de vivre ?*) at the *EHESS* and at the *CNAC*.

CONTACTS

Art Direction

Marine Mane - 33 (0)6 11 05 98 40 - marinemane@gmail.com

Production / Touring manager / Administration

Orane Lindegaard - + 33 (0)6 71 26 16 17 - invitro.prod@gmail.com

Philippe Naulot - + 33 (0)7 76 32 42 61 - compagnieinvitro@gmail.com

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>



www.compagnieinvitro.fr