

**EMARINETTE
ODOZEVILLE**

This is How don Quixote Decided to Save the World

First Productions in 2023 and 2024



Two pieces for chivalrous women

First Production 2023 // Act 1 // Piece for eight performers in the public arena
First Production 2024 // Act 2 // Piece for twelve performers on stage

Ensemble. Unies.
Singulièrement plurielles.
Elles ont la jouissance bordélique.*

Production Cast

Choreographer: Marinette Dozeville

Performers: Dominique Le Marrec, Flozif, Justine Agator, Lora Cabourg, Paola Daniele, Sijia Chen, Lalla Kowska Régnier, Marie Vivier

Live music: casting in progress

Artistic Associate: Rachele Borghi

Lighting Designers: Louise Rustan and Agathe Geffroy

Production in progress: Yapluka - The Marinette Dozeville Company

Co-Production: Tridanse (3bisf – Centre of Contemporary Art of National Interest in Aix-en-Provence, Le Citron Jaune - CNAREP – in Port St. Louis du Rhône, Vélo Théâtre – a subsidised venue for object theatre and the crossroads of arts and sciences in Apt); Théâtre de Lorient – CDN; Charleroi Danse – Wallonia-Brussels Choreographic Centre; MAIF Social Club – Paris.

Financial Backing: Aid for the creation of street arts – Ministry of Culture, DRAC Grand Est (Regional Office of Cultural Affairs).

Residencies: Centre Chorégraphique National Roubaix Hauts-de-France (National Choreographic Centre) – Direction: Sylvain Groud; La Coopérative Chorégraphique in Caen; Compagnie THOR / Thierry Smits, Brussels; Carreau du Temple, Paris; Studio D42, Verpel.

* * *Written productions, Don QuixoteS Collective Body – Act 1.*
For more information, refer to the production diary: [here](#)

This is How don Quixote Decided to Save the World

This is How Don Quixote Decided to Save the World is a two-Act production performed by dancers and activists. It is a utopian quest full of chivalrous characters played by female artists in the singular and the plural.

Enchantresses, influencers, web weavers and builders of invisible cathedrals... tenderly and radically, they cultivate sisterly love and make a collective body.

Act 1: the public arena and non-dedicated venues in 2023; Act 2: on stage in 2024.

A Female Don Quixote

With the prospect of calling into question our founding characters and myths, our inherited culture and patrimony handed down almost exclusively by male authors, the aim is to reassess Cervantes's popular and wildly humanist character in a contemporary context, in the form of a variety of chivalrous women in the singular and the plural. The figures of Don(s) Quixote(s) are sources of inspiration leading towards free-form interpretive writing, boasting a jubilation of bodies, contagious joy, fantasy and liberty..

1 + 1 + 1 + 1 + 1 + 1... = 1, two pieces between individuals and sisterhood

Following on from the solitary figure of a Lilith (*There Lilith Relaxes...* – a 2018 production) and the utopia of a female community (*AMAZONES*, a 2021 production), *This is How Don Quixote Decided to Save the World* is based on experimental creative processes, continually going to and fro between periods of group work and individual research, striving for a potential conciliation between strong singularities and close sisterhood.

Choreography

In this production, the choreographic writing is treated as a ritual of individual and group healing; a reprogramming process, inviting the audience to join the movement.

Act 1

Act 1 is for the public arena and non-dedicated venues and fulfils performative choreography. It intends to be reactivated in a tailored way at each performance in synergy with the programming organisation. Its basic outline is built from routines, scores, modules and expressive methods, making it possible for it to be considered in various formats and durations, ranging from a "classic show" format to a performance duration of several hours, reflecting an activist sit-in.

Act 2

Drawing on the huge repertoire of materials brought into play, Act 2 sets forth stage and frontal choreography comprised of motifs which become entangled, spread out, alternate with each other, become lost and find each other; gestures which feed off and reflect one another, with the aim of symbolically relating a political advice session.

Chivalrous Women

With unusual profiles, fiery temperaments and being decidedly chivalrous, these women and non-binary people are invited to search, together and individually, for what their female knight-to-be will look like. They are dancers and activists aged between 22 and 60, from varying walks of life and with differing body types, cultivating the same radical tenderness and sharing an acute awareness of what constitutes a body politic.

The aspiration and challenges are that dance leads to dance, joy leads to joy, power leads to power, courage leads to courage, imagination leads to imagination, and so on. The objective is to reintroduce that bit of fantasy into the creative process, and thus state that one does not know in advance where all this will lead us...

Sourire au coin des
lèvres, poings levés.
Grands sauts, on
les voit par-dessus
les collines.
Grands sauts, elles
arrivent.*

Elles serpentent de leurs bras funestes.
Elles menacent de leurs bras joyeux.
Elles matraquent les regards et l'imaginaire.
Elles jouent. Surtout. Oui. Elles jouent.*

Choreographic and Political Infiltration from the Public Arena to the Stage

In the background, the issue is raised as to the need to occupy a space, be it the public arena or a stage.

Act 1

Our need to take over and activate the Public Arena emerged in response to the issue regarding the place women occupy within it.

As opposed to descending upon it through voluntarism, the dramatic, and a show of force, our choreographic offering infiltrates the public arena and all that it comprises with appreciable power and excellent relational skills between performers. It is about how one can infuse, induce and stimulate via states of the body, through perceptive awareness between them and in space.

These landscape-women, who are anything but passive, rely on the strength brought to bear from their collective characters to open up a range of possibilities and the utopia which goes hand in hand with it.

Act 2

When it comes to the stage, our objective continues with representing a diversity of women of whom half, being professionals in the realm of feminism but enthusiasts of dance, did not originally see it as appropriate for them to share a stage with professional dancers.

Tasked with the previous challenge, the aim is to avoid lessening the intensity onstage but instead, confidently and serenely, to emanate the energetic force garnered outdoors as closely as possible to the public.

Taking place in a sort of self-evident tranquillity – unlike a dance chasing after a stage area to conquer – their dance peacefully takes it over, face to face with the audience, square meter after square meter. The multitude of performers attests to the multiplicity of women summoned by thought and imagination..

Faire corps enchevêtrés – Construire l'alliance*

Cultural Outreach

Workshops

Prior to Act 1, Marinette Dozeville will be providing workshops for audiences involved, to raise awareness about the production, bodywork (physical theatre), and its political expression. It is a call to action, to take part in approving such dissemination. Participants will connect the performers and audience during the performance. Their assignment, without being told, will range from distributing little notes to dancing...!

Likewise, we would like to invite other women to come onstage for the last scene of Act 2, to symbolise the wish for proliferation, mobilisation, and a diversity of representations.

3 x 3h Workshops or an immersive period of one day, involving a minimum of fifteen people.

Sharing of Practices

Echoing historic "women's circles," affable spaces for discussion and exchange, the creative process for *This is How Don Quixote Decided to Save the World* will develop a whole repertoire of shared practices, at the junction of care and dance. Knowledge of such practices can be shared by setting up workshops.

Resource People

The distinctiveness of this production's cast is that an array of knowledge and practices is provided, ranging from dance of course, to each person's specialities (conferences, raising awareness, introduction to feminism). Workshops with this in mind can be thought out in cooperation with the cultural organisation.

Se soustraire.
Arracher les espaces.
Faire de son dos, un
pont.*

The Company

The Marinette Dozeville Company is a choreographic troupe based in Reims in the Région Grand Est of France. Their research work started in 2003 with the production of a solo; their first calling card: *D'ailes* (Wings). In 2006, *Rupture d'anévrisme* (Ruptured Aneurysm) came out; a large-scale production for two female dancers, a musician and a video maker, which gave a glimpse of the Company's strong liking for artistic collaboration. From 2007 to 2009, the Company was sponsored by Théâtre Louis Jouvet – a subsidised theatre at Rethel in the Ardennes. During this partnership, *Dopamine* came about in 2007, followed by *Précaire* in collaboration with composer Sébastien Roux in 2009.

Then, from 2009 to 2012, it was Le Manège, a national theatre in Reims, which took over support of the Company. The following were then produced and performed: *MU – Saison 1 / La femme manteau* (MU – Season 1 / The Coat Woman) in collaboration with puppeteer David Girondin Moab in 2010; *Performing bal disco – Le bal dont vous êtes le héros!* – a modern participatory dance first performed in 2011, and *PERF'*, a choreographic One Woman Show in 2012.

In 2013, the Company was approved and subsidised by the Région Grand Est. It started a two-season residency with Arts Vivants 52 during which the piece for five performers, *VOAR ou l'heure du vertige*, came into being, as well as *MU – Saison 2 / Vénus anatomique* produced in collaboration with video maker Do Brunet at the Centre Culturel Numérique Saint-Ex (the Saint Exupéry Digital Cultural Centre) in Reims.

Then, in 2016-2017, Marinette Dozeville became artistic partner of Le Manège, a national theatre in Reims. At that time, she created *Dark Marilyn(s)*.

As a groundbreaking piece in her progressing career based on female figures, she wrote and performed *Là, se délasse Lilith – Manifestation d'un corps libertaire...* (There Lilith Relaxes – Manifestation of a Libertarian Body...) in 2018.

In 2019, came the production of *Ma vie est un clip* (My Life is a Video Clip) which confirmed the Company's commitment to work on bringing contemporary writing to audiences. The Company then joined forces with Le Nouveau Relax – a subsidised theatre in Chaumont in 2019-2020, and developed a partnership with the Abbé Pierre Foundation for the *C'est pas du luxe* festival (the "It's No Luxury Festival") in 2020 and 2021.

In 2020, the Company began a cycle about the representation of women's groups with *BREAKING THE BACKBOARD* (2020, a performance for a female basketball team, co-created with visual artist Frédéric Liver), *AMAZONES*, (2021, a septet of women dancers, freely inspired by the book *Les Guérillères* by Monique Wittig), and *C'est comme ça que Don Quichotte décida de sauver le monde* (This is How Don Quixote Decided to Save the World); with first productions in 2023 and 2024, pieces for ten performers, half of them dancers, the other half activists.

Lascives, elles dorment les unes sur les autres, et sentent l'hymus sous leurs corps enchevêtrés.

Respiration profonde, souffle court, elles se préparent au combat.

Respiration profonde, souffle court, elles se préparent au banquet. *

Passer de la bergère à la chevalière.*

Marinette Dozeville

Early on in life, Marinette Dozeville discovered the need for movement and effort as a means of self-expression to the world. She studied classical dance at Versailles Conservatoire and then at the Marius Petipa Conservatoire in Paris, obtaining her Diplôme d'État (State Diploma) at the age of eighteen. She was trained in Contemporary Dance at Atelier de l'Envol where she discovered the realm of many a choreographer, such as Hervé Diasnas with whom she still works. In this way, she continues to affirm her affinity for the power of movement and physical commitment on stage.

She performs and collaborates with Christine Brunel, Valérie Lamielle, Julie Nioche, Catherine Toussaint, Angélique Friant, and, in parallel, is developing her work as an author. Bringing together her process of composition with other disciplines, she sets up artistic encounters via the MU Project with a puppeteer, video makers, a visual artist, a digital developer, and works with many composers such as Sébastien Roux, Hubert Michel, Pierre-Yves Macé, Uriel Barthélémi and Dope Saint Jude.

Marinette Dozeville is fascinated by female characters and is a real enthusiast for popular culture. Her pieces unravel research into the Feminine, its myths and depictions (*Précaire*, *MU-Saison 2 / Vénus anatomique*, *Dark Marilyn(s)*, *Là, se délasse Lilith...*, *AMAZONES*), constantly updating the relational debate between the work and the audience through pieces, participatory projects and various extensions of the stage (dances, training members of the audience, debates / conferences, collecting people's accounts, *Ma vie est un clip*).

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Contacts

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