

Théâtre du Mouvement
direction Claire Heggen and Yves Marc

Singing in the brain

Or
Everything you
ever wanted
to know about...
the body !

writing,
direction
and acting

Yves MARC



THEATRE DU MOUVEMENT

In this show-conference, Yves Marc observes,
unveils and deciphers our common gestures
along with those simple daily actions which evade our awareness.
Using simple well-known data in communication and neuro sciences,
he thus brings us evidence of how our bodies «speak»...
This original solo/one-man show reveals the talent and experience
of a unique physical actor and director.



Theatre seen as a source of knowledge and learning

A conference

In this soulful transmission, the conference revolves around scientific discoveries and knowings, around research on specific topics, and around meetings with scientists in various fields : neurology (via a partnership with Professor Yves Agid, Research Director at the Institut du Cerveau et de la Moëlle Épinayère - ICM : Brain and Cervix Institute - Hôpital de la Salpêtrière, Paris), anthropology, synergology, (training with Philippe Turchet, non-verbal communication specialist), and via the opening of an artistic lab in 2000 with several actors.

Last but not least, this conference is the fruition of a 40 years of experimenting with the body and how it works.

Learning to locate and identify these subtle human behaviours - using the actor's body as a mirror - is a constant source of pleasure, hence the conference form. We indeed recognise ourselves as members of the universal human family.



A Performance

In turn lecturer, movement actor and character, Yves MARC manages to infuse each situation with a dash of humor and poetry, underlying the different levels of meaning between text and movement on the one hand, and the different levels of interpretation of the actor on the other. This leads to a very rich and intricate array of possibilities.

This specific setting is an opportunity for the audience to get confirmation of the fact that one only truly remembers what is related to the world of emotions (Daniel Goleman in Emotional Intelligence).

This particular form - at the crossroads between performance and conference - re-asserts the aesthetic and philosophical choice of the Théâtre Du Mouvement to merge, within one single show, theatre practice and anthropological research : the text turns into a pretext for drama acting and provides new information.

Corporal manifestations of our thought and emotional states



Yves MARC allows us to discover those parts of our body which «escape» our attention... and because we're not aware of them, they express themselves, so to speak. Through our inadvertent gestures, he reveals what the brain thinks but doesn't express - a kind of underground corporal text which, in turn, re-enforces our words or contradicts them. One listens to words but the body gets heard... when it speaks. Yves MARC therefore undertakes to understand how « man maps out his thoughts through his body with very definite types of gestures, all the more definite as they are unconscious.» (Philippe Turchet in *La Synergologie*, Editions de l'Homme.)

Singing in the brain is both the artistic and scenic framework which conveys to the audience, in an either funny or grave fashion, the knowledge of these small gestures which constitute the backdrop of our lives. This sensitive approach gives the viewer the desire to observe and smile at the human comedy.



«The body is like a glove, thought is its finger.
Our thoughts push our gestures, sculpting our body from the inside.
Our body, in this new shape, extends itself in and through movement.»
Etienne Decroux, *Paroles sur le Mime*, Editions NRF.

The different actor's languages



As a **lecturer**, he is eager to share and interact with his audience : he observes people's postures, attitudes, gestures and head or eye movements. He points them out, comments on them and plays with people in a most respectful way.

As a **storyteller**, he offers stories about the brain, neurons, scientific experiments, or stories of ordinary humans in the course of their daily lives.

As a **character**, he impersonates great actors like Jacques Tati, Charles Chaplin, Marilyn Monroe, Aldo Maccione or quite simply Mr Everybody in a snapshot.

As a **movement actor**, **choreographer** and **mime**, Yves MARC walks, moves and « dances » his conference, he plays with and within the space of the stage. Carried by an inner state, each gesture, each movement enters in and across space with graphic precision.

As a **dramatic actor**, he displays each state of thought - such as daydream, inner conflict, obsession, mental chaos - and each emotion : a state of fright will burst in a second, a smile will slowly bloom in 30 seconds. Walking the stage, he carries out demonstrations which are the result of his observing people in the street, drawing a few portraits of the common folk.

As an **object manipulator** and **puppeteer**, he likes to make-believe that a mask or a ladle can think of their own.

He travels the whole range of expression of an accomplished lecturer, from the intimacy of a side-comment to the powerful eloquence of a public speaker.

But above all, Yves MARC loves to play the conference game and joyfully engages in it with much gusto. The result is a kind of scientific one man show where thoroughness walks side by side with poetry and humour.



« Yves MARC demonstrates, with both scientific certainty and a storyteller's wit, some of the 240.000 face expressions, along with our smallest, everyday gestures and the whole array of our familiar postures which betray our inner truth. The body is an unrepentant chatterbox which happens to contradict, most of the time, what our words say. The outcome is literally fascinating, joyful and reveals a rather strange human comedy ». Thierry VOISIN, *Télérama*, Paris, September 26th, 2012

« Yves MARC creates an extraordinary stage solo show about movement theatre at L'Espace Libre, both fascinating and full of humour. Quite instructive too, his performance is a superb display of theatricality at its best. The man IS the show at its fullest. »

Louise Bourbonnais, *Le Journal de Montréal* (Québec), October 19th, 2013

« Let us not beat about the bush : all young actors would dream to work with such a brilliant professor. We cannot help fervently hoping for a world which would provide us with such lively classes !

One feels like jotting notes after each sentence since Yves MARC 's wording is both elegant and skilful, each of his comment is relevant. He manages to bridge the gap which lies between acting and living. »

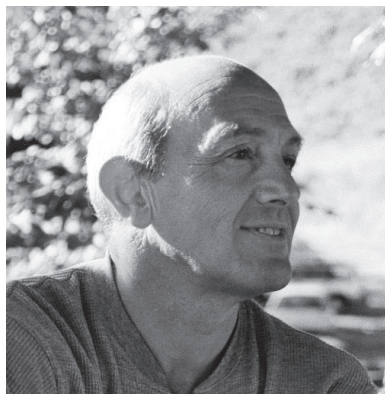
Christian Saint-Pierre, *Le Devoir*, October 17th, 2013

« The French artist Yves MARC provides us with a fabulous solo performance *Singing in the brain*. We have no choice but to note that the apparent simplicity one feels at first glance is in fact backed up by an extensive knowledge, an amazing wealth of information and an incredible tenderness. Yves MARC 's *Singing in the brain* moves us deeply and makes us fall over head over heels ! »

Olivier Dumas, *Mon Théâtre*, October 15th, 2013

« Yves MARC shows he is a master. [...] His magnetic, physical and gestual perfection, his unique and captivating tone of voice are the ingredients of a fun-filled, hilarious and most moving scientific lecture about *Singing in the brain*, as reflected in the title. Simply magic ! »

Aline Apostolska, *La Presse*, October 10th, 2013



Co-artistic director of Théâtre du Mouvement with Claire Heggen
Author , actor, director, professor
Co- artistic director of La Ferme de Trielle (centre of apprenticeship in Auvergne, France)
Founder of the European Mime Federation
Co-founder of Transversales, European Academia of Arts and Movement
Co-founder and administrator of Collectif des Arts du Mime et du geste (Group for promoting Arts of Mime and Movement)
Synergologist and technician at the PNL (Neuro-linguistic Program / Programmation neuro-linguistique)

Professional experience

Initially professor of physical education and sport, he learned mime with Pinok and Matho, and then, for four years with the Master Etienne Decroux. He worked with Moshe Feldenkrais, practiced classical singing and diverse forms of movement (dance, physical and somatic techniques, etc).

In collaboration with Claire Heggen, with their company Théâtre du Mouvement he has developed, for 35 years, a research program and practice inspired from Etienne Decroux's corporal mime basics, exploring specific themes whilst changing with other art forms (dance, theatre, music, story-telling and hip-hop, circus), science (neurology, psychology, anthropology), communication techniques.

Author – director

He directed certain of the major creations within the company : En ce temps là ils passaient (1983), Catherine et l'armoire (1985, co-author Philippe Henry), Krops et le magicien (1987, co-author Philippe Henry), Bugs (1992, co-author Claire Heggen), Siège, ou chronique d'une peur chronique (1994, co-author, Alain Gautré), Si la Joconde avait des jambes et Rétrospective (1996, co-author Claire Heggen), Le chant perdu des petits riens (2000), Faut-il croire les mimes sur parole ? (2003, co-author Claire Heggen), Blancs... sous le masque (2004, co-author Claire Heggen), Equilibre instable 3 (2006, co-author Abbi Patrix), Transit, for two norwegian actress (2007), Sept pour un secret, a Caroline Sire's story-telling and singing creation, Je pense donc ça se voit (2008). In 2011, he co-directed with Claire Heggen Gravity, the performance of the third year students of the circus school in Tilburg, Netherlands.

In 2012 he created a solo : Ce Corps qui Parle, touring in Avignon, Paris, and French Mime Festivals...

Actor

He played in more than 60 countries with pieces such as : Instablasix (1983), En ce temps là ils passaient (1983), Attention la marche (1986), Encore une heure si courte (1989), Siège, ou chronique d'une peur chronique (1994), Si la Joconde avait des jambes (1996), Rétrospective (1996), Latitudes croisées (2002), Blancs ... sous le masque (2004), Je pense donc ça se voit (2008), Ce corps qui parle (2012).

Professor / Teaching experience

His teaching is recognized in France (Parisian Universities such as Paris Sorbonne Nouvelle and Saint Denis, Ecole Supérieure d'Art Dramatique of Paris, the Avignon Drama Conservatory) and in foreign countries (La Mamma in New-York, The Theater Institut in Amsterdam, the RESAD in Madrid, Theatre Institute in Barcelona, the Athanor Akedemie in Burghausen, Germany, the Cantabile 2 in Vordingborg, in Danemark, but also in Düsseldorf, Berlin, Rotterdam, Oslo, New Delhi, Istanbul). He taught in more than 20 different countries and gave numerous conferences.

The Théâtre du Mouvement company

The “ Théâtre du Mouvement “ has been co directed by Claire Heggen and Yves Marc since 1975. They both studied corporal mime with Etienne Decroux and mastered various techniques and aesthetics (high level sport, classical and contemporary dance, eutonie, kinesiology). They conceive the art of acting and contemporary mime as a large concept, integrating Etienne Decroux’ heritage and based on the dramatization of movement and gestuality. This includes textual and object theatre engaging the body. Hence the actor’s means of expression – his body – is placed at the very core of their artistic process of creation.

Since the beginning of their career, Claire Heggen and Yves Marc have been invited to teach in France and abroad to mimes, textual or movement actors, puppeteers as well as dancers. They pass on their knowledge of corporal mime by updating their teaching to contemporary corporal techniques. They also teach specific works of research conducted with the “Théâtre du Mouvement”

They have been teaching in numerous training courses and international schools in France and abroad. Under their management, the company has created more than 30 performances played in 60 countries developing an aesthetic and perpetual renewal of the movement’s theatricality at the edges of mime, movement, dance, and object theatre.



Contact

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