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Jeanne Mordoï

FRANCE

The poem

The author

Born in Paris in 1970, Mordoï spent her childhood in the country with sculptor-parents who had switched to raising goats. She has always had a very particular relationship with objects, one that involves strange attachments, rituals, a rock collection carefully sorted into labeled bags, small sculptures, and a strong tie with paint, lines, and words. And juggling items, such as hand sewn balls. She discovered the circus when she was 13, at the Saltimbanques school in Chenôve. It immediately became a passion, nurtured by four years of amateur practice there in acrobatics, contortionism, and juggling. At 17, she started school in Chalons en Champagne but was kicked out after a difficult year. So started her on-the-job training in various roles: bit parts in movies, opera, theater. And she met people who would be important in the long term, like Lan N'Guyen, a teacher then teaching at the Cirque Plume school, who taught her contortionism through games and creativity; Jérôme Thomas, who influenced her work and encouraged her in her projects. Then came formative internships, with Marc Michel Georges, Yoshi Oida, and Guy Alloucherie for theater; drawing practice; BMC (Body Mind Centering) with Lula Chourlin and Janet Amato; and more recently the Transmettre (Pass On) training with Bénédicte Pavelak.

Performances

- *P'tits sous, solo de femmes (Small Change, Solo by Women)*, directed by Vincent Lorimy and Jérôme Thomas, 2000
- *Chez moi, pièce d'extérieur pour une femme et une caravane (My Place, An Outdoor Play for a Woman and a Camping Car)*, directed by Vincent Lorimy and Gulko, 2001
- *Eloge du poil (In Praise of Hair)*, directed by Pierre Meunier, 2007
- *Adieu Poupée (Farewell, Doll)* co-written directed by Julie Denisse, 2010
- *La poème (The Poem)* 2012

Friday October 11th | 7.30 pm | NYLA

Zoom

The poem, 2012

"Celebrate the living,
the feminine,
the womb,
the voice,
joyously, strangely, with great femininity and bestiality.
With this short, intense play, I dig deeply into my thoughts on the feminine.
I am a 42-year-old woman, a circus artist leaning toward theater, what inspiration do I take from this age?
I've thought a lot about my grandmothers, with the desire to pay them homage through this exploration of the various facets of the feminine. To update sensations, bodily states, and images.

By blending prowess and weirdness, the archaic and jokes, the body engaged, juggling breasts, belly dance, dancing the making of a sort of ritual mask made with eggshells, I'm on a quest in the field of the feminine.

I address here the voice in song, without lyrics, as a very personal way of speaking emotions, of inventing a wordless language that comes from afar, in both the present and another time.

Eggs are present like a storyline, magically ingested, swallowed, gulped down. Rubbing up against the clown and the darker woman.

What's important to me is to be free, free to explore everything, the infinitely graceful and the monstrous, the one being, in my opinion, potentially within the other.
Jeanne Mordoï, Novembre 2012

Created and interpreted by: Jeanne Mordoï
Sound design: Isabelle Surel
Lighting design and general management: Claire Villard
Outside eye: Julie Denisse
Length: 30mn