

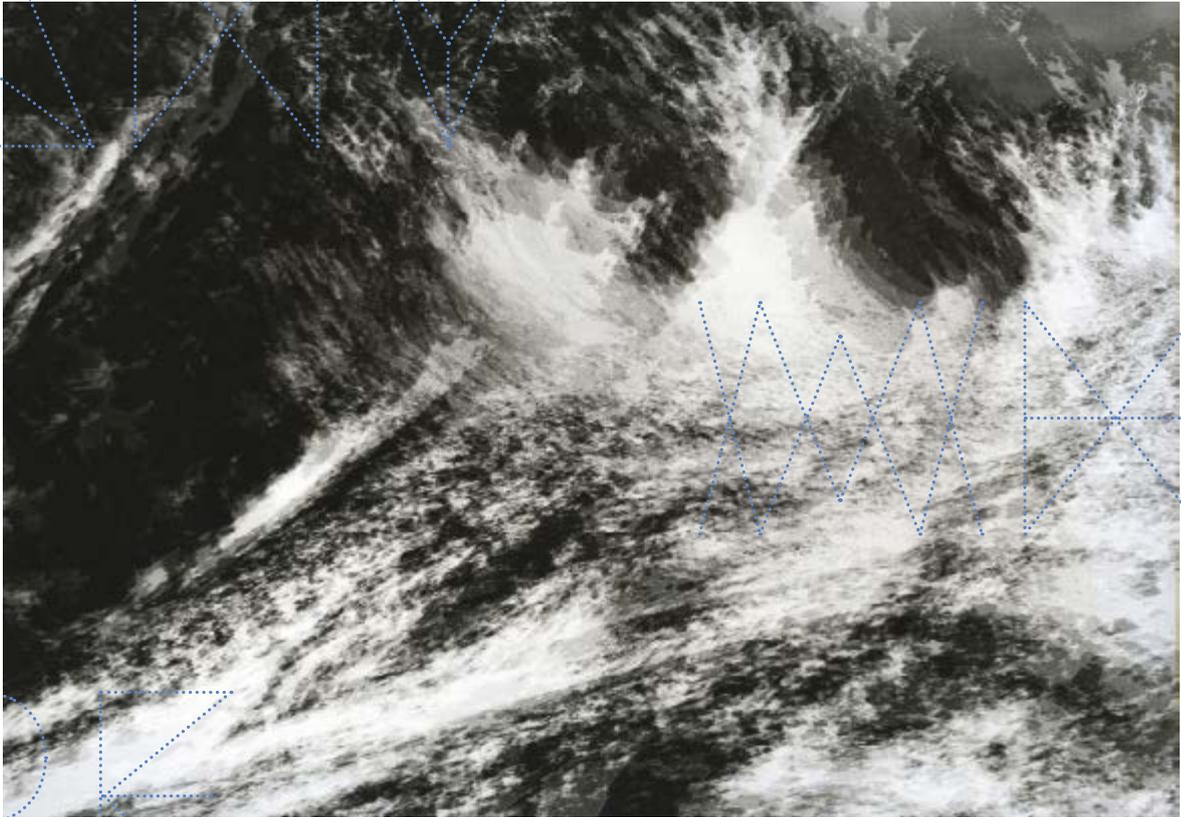
ANYWHERE

FOR PUPPET OF ICE
AND ANIMATED ELEMENTS



THÉÂTRE DE
L'ENTROUVERT

AMV



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We are living in a society where reality is drained of its meaning, space and time of their substance and the individual is cut off from his true existence.

In this glossy world of superficiality, is there any room for those who do not participate in the power game: those who stumble, those who search and lose themselves?

Anywhere is a voyage of discovery in the steps of Oedipus on the Road, by Henry Bauchau, a visual poem which invites the spectator to experience the different states of the element Water, the interior metamorphosis of a mythical character.

Oedipus, puppet of ice (solid state) slowly transforms into water (liquid state) and then disappears into mist (gaseous state). Antigone, his daughter, accompanies him, helps him and is present, trustingly, as he disappears.

In this unstable reality, where from one instant to the next, everything can break apart, we merge with the elements, we sense the feeling of abandonment and transformation, we walk the same 'road where one gets lost and the being reveals itself' (Heidegger).

FRAMEWORK

**INTENDED
FOR ALL AGES
OVER TEN**

"Everyone will eventually have to recall the itinerary of their dreams and draw up in heaven and on earth the unknown route which corresponds to their inner image."

Œdipe sur la route
Henry Bauchau

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In the beginning of the story, Oedipus appears as someone who has been rejected, hurt and alone. It's through walking that he slowly comes back to life. The visions and signs that appear to him become clearer as he wanders further and they facilitate his self-understanding.

Finally, at the end of his travels, having crossed foggy landscapes, Oedipus disappears on *"the sunlit path, where the deepening lines spread out towards infinity and where he soon becomes no more than a tiny dot which slowly fades away"*.

Because Oedipus is portrayed by a dual movement of absence and presence, being at the same time subject and spectrum, I imagined him in the form of a **puppet of ice**. The puppet will be manipulated by very long strings. It will change throughout the play. The audience will be able to relate to the evolution of the character by means of the evocative force of the physical transformations: solid, liquid and finally gaseous.

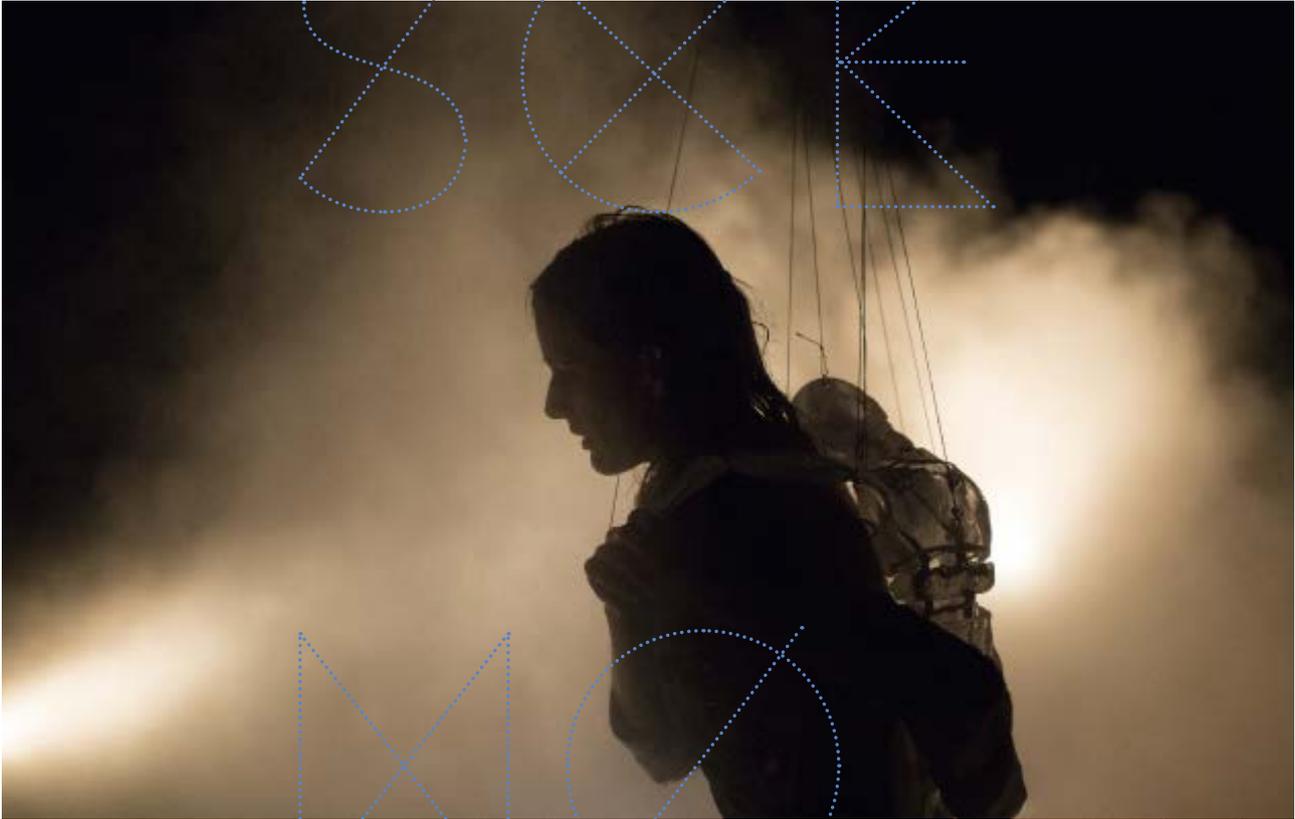
Ice as a sensation : the cold which holds, which freezes, solidifies and consolidates the molecules of water, which suspends thought. That concept contains the metaphor of exile, because by leaving his family, his home, his throne, Oedipus abandons the warmth that one generally associates with home, he goes where nothing can warm up his soul.

In contrast to this substance **the element Fire** is present in different forms along the journey : flames which revive joy, the power of the unleashed elements present in thunder and lightning, light which transcends. The blind Oedipus is accompanied along the way by Antigone, his light, his daughter and his tutor, puppeteer and guide. Clothed with a felt cloak which protects her from the devastating effects of the cold, she guides her father.

VISUAL DRAMATURGY

ICE , METAPHOR OF EXILE

EXPLORING THE ELEMENT



ICE SCREEN

The first background to the performance is an ice screen, symbolising the city of Thebes, and on which is inscribed in black ink the first words of the story:

"The wounds of Oedipus' eyes which bled for so long, have healed. One no longer sees running down his cheeks the black tears which terrify as if they came from one's own blood. The extraordinary chaos which descended on the palace after the death of Jocaste, abates. Creon re-establishes the customs and ceremonies but everyone in Thebes senses the persistence of a dangerous and secret fissure..."

THE MIST

The roaming of Oedipus and Antigone finishes at the forest of Erinyes at the gates of Colone. Everything is swathed in a heavy mist, a place at the crossroads of the worlds, where identities fade to become nothing more than voices, one voice.

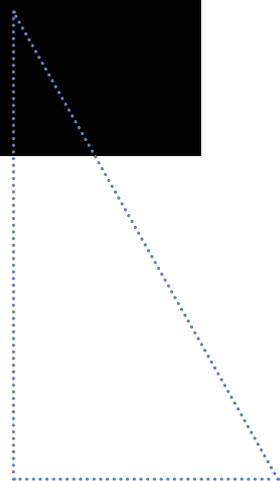
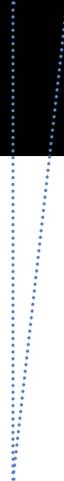
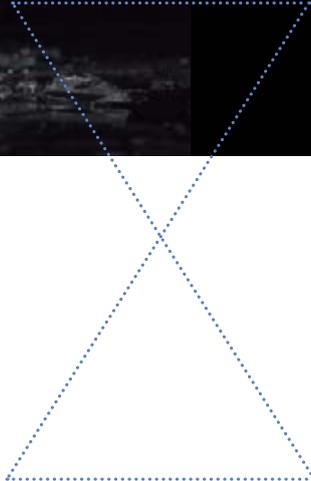
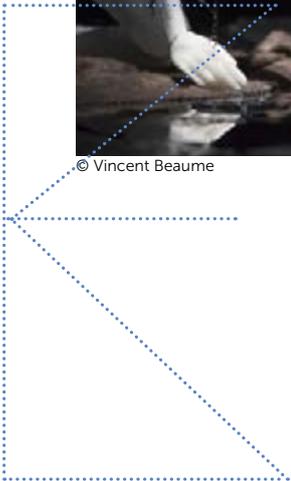
THE SCÉNO- GRAPHY



© Alésia Contu



© Vincent Beaume



Antigone, the daughter of Oedipus, accompanies him along the way. This is also my approach as puppeteer : to follow, ever present, until the melting of the ice which becomes vapour.

The performance represents that accompaniment, just as one accompanies a dear one who's dying, who fades away slowly little by little.

ANTIGONE, THE PUPPETEER

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THE AUTHOR HENRY BAUCHAU

Born in Belgium in 1913, the poet and novelist Henry Bauchau died on September 12th 2012. He always felt he was on the fringe of Theatre. Concerned with introspection, he brought to light happiness, suffering, love and detachment. His works, where the words dance like wounded shadows in the mist, help us decipher our contemporary world, somewhere between the heart and spirit, reason and instinct, shadow and light. The novels Oedipus on the Road (Actes Sud 1990), Antigone (Actes Sud 1998), and Diotime and the Lions (Actes Sud 1991) form a Theban trilogy.

OEDIPE ON THE ROAD

“Oedipus, he who, as a plaything of the gods, killed his father and married his mother, leaves Thebes blind and crushed by the weight of his transgression. Accompanied by his daughter Antigone, he sets out on a long voyage which takes him to Colone, from where he disappears... and to a state of clairvoyance.

In fact the book reveals an inner voyage where a man confronts the shadows he carries within, until he achieves self- knowledge.

During this quest, Henry Bauchau alternately draws on song, dance, dreams and rapture as a means of liberating the hero

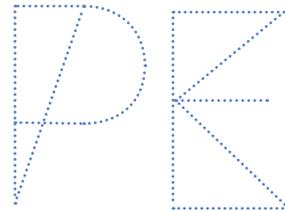
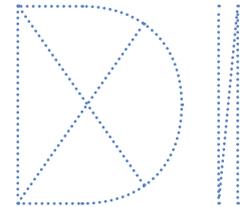
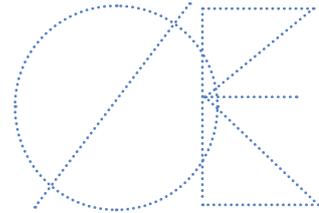
The novel Oedipus on the Road by Henry Bauchau occurs in the silence of Sophocles between relating Oedipus king and Oedipus in Colone. Through his use of the mythical approach, Henry Bauchau offers a different reading of the story of Oedipus.

It leads us into the depths of the unconscious where disorder plays with the workings of the world and where the invisible brings about metamorphosis and transformation of the individual.

The figure of Oedipus as a hero of loss and transformation is intriguing. Even though the evolution of the character is embodied in the novel by means of the different parts that he plays – cursed king, exile, sculptor, bard, healer, man of the people – I'm more interested in his physical and inner transformations, his intimate identification with the surrounding environment.

I mean to base my work on the text, extract phrases and the narrative architecture, and conserve only their evocative power and atmosphere.

Extrait *Œdipe sur la route*





The Company of the Théâtre de l'Entrouvert was created in 2009 by Elise Vigneron who has a background in art, circus performance and puppet theatre (with a degree from the Ecole Nationale Supérieure de la Marionnette in Charleville-Mézières).

At the crossroads of all these disciplines, the Théâtre de l'Entrouvert focuses on a contemporary approach to the art of puppet theatre, all the while drawing inspiration from the past.

Developing an artistic language which speaks directly to the senses, to the unconscious, plunging the audience into an intimate and common experience is all part of the artistic goal she has set herself.

The presence of ephemeral material, the phenomenon of duplication, the volatile character of images, sound vibrations and written words affect the audience's perception, convoking landscapes more than facts, silence more than explanations.

In equilibrium, together with the audience/travellers, one walks towards that territory of interface, the frontier between the visible and non-visible, the animate and inanimate, the shadows and light. We approach the place where identities fade, time is suspended, spaces flow to infinity.

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THE COMPANY
THÉÂTRE DE
L'ENTROUVERT

.....
WITH
ELISE
VIGNERON

Apt

Elise Vigneron graduated in plastic arts and attended drama classes. At the same time, she unremittngly followed circus training courses. She got a diploma at the ESNAM (École Supérieure Nationale des Arts de la Marionnette, Charleville-Mézières) in 2005. Her interest in transversal forms led her to work with different artists : puppeteers, dancers, writers, visual artists, circus artists, musicians.

She works with the puppeteer Aurélie Morin and the company Théâtre de Nuit, with the chinese choreographer Gang Peng, the playwright and actress Stéphanie Farison, with the musicians Pascal Charrier, Emilie Lesbros, and Julien Tamisier. Nourished by these various experiences, she created in 2008 the company Théâtre de l'Entrouvert and a solo show, «Traversées». «Traversées/Fragments» is a short form created in May 2011 together with Emilie Lesbros and Pascal Charrier. Her endeavour is enshrined in the desire to propose innovative and multidisciplinary forms exploring unknown territories. «Impermanence» was created in January 2013.

Benoit Vreux directs the Centre des Arts scéniques, which is a structure for professional integration for actors trained in the schools of the Fédération Wallonie Bruxelles and the Centre International de Formation en arts du Spectacle (CIFAS), a post-formation structure active in the domain of performing arts. He is also professor of theatre studies at the school of theatre management of the Fabrique de Théâtre (Frameries).

Benoit Vreux regularly gives conferences and publishes articles about art, the social conditions of artists and cultural policies. He is editor-in-chief of the on-line review Klaxon, specialising in performing arts in the public arena.

Uta Gebert graduate of the Hochschule für Schauspielkunst «Ernst Busch» Berlin and the École Supérieure Nationale des Arts de la Marionnette Charleville-Mézières in France. Since 1996 she has been working as a freelance puppeteer. From 2001 till 2007 she participated in productions of Roman Paska. She has developed a very unique aesthetic language, distinctive of her solo work. The spoken word is subordinate to mysterious, minimalistic images, which are the bearers of meaning. Uta Gebert is an instinctive artist.. With small gestures, she creates an associative, delicate and poetic theatrical experience.

**BENOÎT
VREUX**
For the dramaturgy

Bruxelles

UTA GEBERT
External Advice

–
Berlin



THE DISTRIBUTION

\ Conception, scénography Elise Vigneron
\ Extraits of *Œdipe sur la route* Henry Bauchau
\ Staging Elise Vigneron and Hélène Barreau
\ With Elise Vigneron and Hélène Barreau or Sarah Lascar
\ Lighting Manager Thibaut Boislève
\ Stage Manager: Corentin Abeille

\ Dramaturgy: Benoît Vreux
\ External Advice Uta Gebert
\ Music Pascal Charrier (guitare), Robin Fincker (saxophone), Sylvain Darrifourcq (batterie), Julien Tamisier (claviers), Franck Lamiot (sonorisateur)

\ Administration, production in'8 circle, maison de production

LES

PARVEK

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THE PARTNERS

Production Théâtre de l'Entrouvert

Partners

- \ Espace Jéliote in Oloron-Sainte-Marie / Scène conventionnée «art de la marionnette» Communauté de Communes Piemont Oloronais (64),
- \ Théâtre Gymnase-Bernardines in Marseille (13),
- \ TJP Centre dramatique National d'Alsace in Strasbourg (67),
- \ Théâtre Durance in Château-Arnoux (04)
- \ 3bisf-lieu d'arts contemporains in Aix-en-Provence (13)
- \ International festival of puppets in Charleville-Mézières (08)

Support

- \ La Fabrique de Théâtre in Mons / Belgium
- \ Arts vivants en Vaucluse / Auditorium Jean Moulin (84)
- \ Pôle de création Le Phare à Vent (84)

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THÉÂTRE DE L'ENTROUVERT



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