

# ANYWHERE

PEDAGOGICAL FILE



THÉÂTRE DE  
L'ENTROUVERT

ANYWHERE traces with gentleness and strength a poetic journey, in black and white, of fire and ice, which speaks to us about our bodies, our fragilities, our wanderings in the infinite circle of renewal.

Freely inspired by the novel 'Oedipus on the road' by Henry Bauchau ANYWHERE evokes the long wandering of Oedipus accompanied by his daughter Antigone.

The fallen Oedipus appears in the form of an ice puppet that gradually turns into water, then into mist and disappears in the Erynian Forest, the place of clairvoyance.

The inner evolution of this mystical character is in the image of the metamorphosis of water.

Amigable

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# POSSIBLE APPROACHES

## LITERARY APPROACH

### \\ THE MYTH OF OEDIPUS

- Presentation of the story of Oedipus and Antigone
- Who is Sophocles?

Henry Bauchau's novel *Oedipe sur la route* fills the silent gap between Sophocles' *Oedipus rex* and *Oedipus in Cologne*. Pursuing the channels of mythical thought, Henry Bauchau proposes another interpretation of the story of Oedipus seen as a mythical exploration of wandering and change.

### \\ THE AUTHOR HENRY BAUCHAU

Born in Belgium in 1913, deceased on 12 September 2012, poet and novelist, Henry Bauchau always felt himself to be on the margins of Theatre.

Taking the time to indulge in introspection, he delves into the darkness to explore happiness, suffering, love, detachment. Words drift as if wounded mists throughout his oeuvre, helping us to decode our contemporary universe, to sort the heart from the mind, reason from instinct, shadow from light. The novels *OEdipe sur la route* (Actes sud 1990), *Antigone* (Actes Sud 1998), and *Diotime et les lions* (Actes Sud 1991) together form a Theban trilogy.

## PLASTIC APPROACH

### \\ A VISUAL DRAMATURGY

The Théâtre de l'Entrouvert theatre company basically explores a visual art, the art of the landscape. Objects, figures and bodies, shadow and light, moving installations all contribute to a visual scenography, one that is not based on a linear narrative script,

but on the notion of a sensory experience. Through their sheer symbolic force, these images serve as the vector for a poetical language perceived directly by the senses.

From time immemorial, the puppetry arts, serving at once as the concrete and metaphorical expression of myths, give new form to the existential issues of man by dint of their very powers of suggestion. Breaking away from commonly held views of the art of puppetry,

the Théâtre de l'Entrouvert theatre company upholds an innovative, contemporary vision of the art, deriving inspiration from its very source.

### \\ VISUAL ARTIST REFERENCES

> [Bill Viola](#) engages in video work, part of which depicts the power of the elements, particularly water and fire.

> [The Land Art](#) of Richard Long and Goldworthy integrates the aspect of human gait into their artistic approach, building landscapes and in situ tableaux using natural elements. Goldworthy embarked on time-related projects by creating installations with elements composed of ice.

> [Pierre Huygues](#)

> [Elafur Eliasson](#) creates installations with light that play on water in all its forms.

> [Kiki Smith](#) creates an entire visual oeuvre based on mythical thought. Some of her sculptures serve as the basis for our puppets.

> We draw on the work of [Ann-Veronica Janssens](#) for the final scene in the mist.

> [Joseph Beuys](#): for his work on the senses, and the idea of sensory experience.



# THEATRE DE L'ENTROUVERT

The Company of the Theatre 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 National school of Puppet art in Charleville-Mezieres).

At the crossroads of all these disciplines, the Theatre 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.

# ACTIONS CULTURELLES

## / 2-DAY COURSE

All welcome - 12 people

The art of puppetry: giving life to bodies, shadows, materials.

By taking a keen sensory approach to our body as a thing of substance, we explore different handling techniques that bring our bodies and the puppets to life, using movement and shadow play.

Finally, we enter the poetical territory of dreams and emotions through a look at the use of ephemeral materials.

## / A PRACTICAL WORKSHOP

directed at groups and schools (class of pupils)

3 hours for a group of 15 individuals

The workshop entails the following:

### 1 hour 30 mins Breathing life into bodies and materials

- We take the time to learn to see our bodies as a substance having weight, a series of joints, points of support, the attributes of movement and different physical characteristics.
- This approach guides us towards an understanding of how to manipulate human-scale puppets through our own body movements.
- Finally, we explore the use of movement to give life to materials.

### 1 hour 30 mins Puppet handling

We address the different techniques in use in puppet theatre, ranging from anthropomorphic human marionnettes through to the animation of raw materials to teach the basic handling principles: fixed points, impulses, dissociation and articulation of movement, communication with puppeteers.

## / A SENSITIVE WORKSHOP

1 hour for an entire class

- Meeting with the artistic team, display of the show, the artistic approach and topics broached
- Exchange, discussion
- some time to practice with the puppet



## VIDEO LINKS

### TEASER

<https://vimeo.com/15893226>

### REPORTAGES

Arte Journal 13h

<https://info.arte.tv/fr/les-marionnettes-de-glace>

Arte Junior

<https://vimeo.com/340234761>

<https://vimeo.com/340235359>

<https://vimeo.com/340236467>

<https://vimeo.com/340237750>

<https://vimeo.com/340234255>

**arte**

# SPEAKERS

## ÉLISE VIGNERON > director, puppeteer

Graduated in plastic arts, she attended drama classes. At the same time, she unremittingly followed circus training courses. She got a diploma at the ESNAM (Ecole Superieure Nationale des Arts de la Marionnette, Charleville-Mezieres) in 2005. Her interest in transversal forms led her to work with different artists : puppeteers, dancers, writers, visual artists, circus artists, musicians.

Over the time and through many projects she developed new collaborations, with the puppeteers Aurelie Morin and the company Théâtre de Nuit on creations « Perpetuum mobile », « Mystoires » and « La Loba », and Aurelie Hubeau on the show « L'intruse » from Maurice Maeterlinck. Nourished by these various experiences, she created in 2008 the company Theatre de l'Entrouvert and a solo show, « Traversees ». With the chinese choreographer Gang Peng, the playwright and actress Stephanie Farison and Julie Denisse, with the musicians Pascal Charrier, Emilie Lesbros, Julien Tamisier, Sylvain Darrifourcq, and Robin Fincker, with directors such as Argyro Chioti, And Manon Worms, Benoit Vreux, Eloi Reçoit, playwrights Eleonora Gimenez, Marion Colle, from the circus field, Helene Barreau, Arnaud Louskipane, Uta Gebert, Sarah Lascar, puppeteers, Anne Charrier and Maurine Montagnat, scientists.

Parallely, she has been giving workshops on plays and puppetry arts since 2017 towards students in Theatre from the university of Aix-en-Provence.

## HELENE BARREAU > Puppeteer

After three years training in Applied Arts followed by three more years training as an actress, she obtained a diploma at ESNAM (National school of puppet art) in 2014. Since then, she has been collaborating with various theatre companies both as a builder and as a performer : Theatre de Nuit/ Aurelie Morin, «La Loba» 2011, CDN from Sartrouville/ Sylvain Maurice, «Histoire d'Ernesto», 2014, Cie La Volige/ Nicolas Bonneau, «Les Maledictions», 2017, Cie Papier Theatre/ Narguess Najd, «Un secret de rue », 2017. She has been collaborating with The Theatre de l'Entrouvert since 2009 on «Traversees» (construction), «Impermanence» (construction), « Anywhere » (construction, manipulation and co- stage production), «L'Enfant» (external advices).



## EXTRACTS *Œdipe sur la route* written by Henry Bauchau (Actes Sud 1990)

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The Wounds of Oedipus 's eyes which have bled for so long are beginning to heal. Black tears no longer course down his cheeks, inspiring the horrific feeling in others that these are their own bloodied tears.

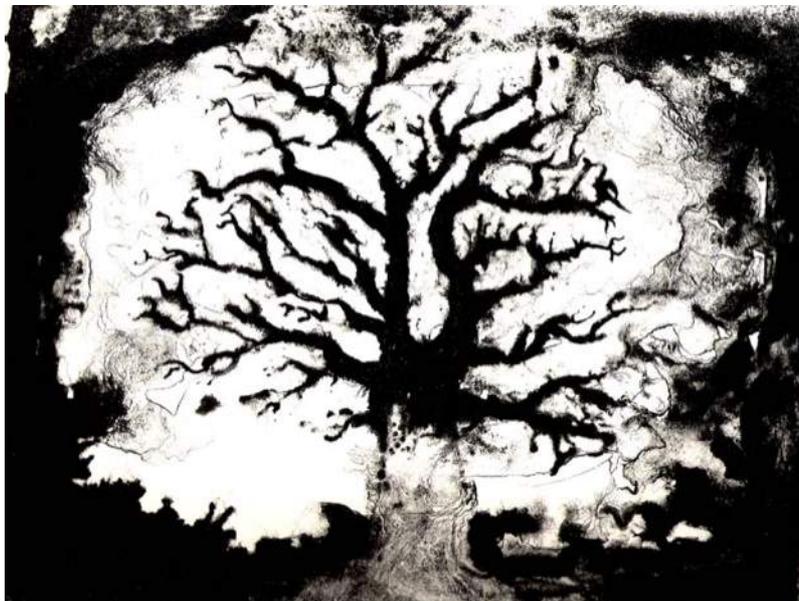
> > >

Antigone does not run, she knows she only needs to walk to catch up with Oedipus. She follows him but there is a yearning inside her, pulling her not towards him but back to Thebes. Ahead, her father's tall figure advances with difficulty, with that insane obstinacy he has always had. Anger explodes within her.

> > >

Are these verses by Oedipus I had not heard before ? But the time for questions has passed; Oedipus is leaving us. He stands at the foot of the fresco. He steps on to the path and, without stumbling, walks beneath the trees. He picks some Blackberries and stoops over a clump of poppies. He moves off without turning round once and we see him disappear into a distance, not knowing whether he is plunging into the colors I have mixed for him, or into our hearts where, to our surprise, grief combines with joy.

# THÉÂTRE DE L'ENTROUVERT



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