

# IMPERMANENCE


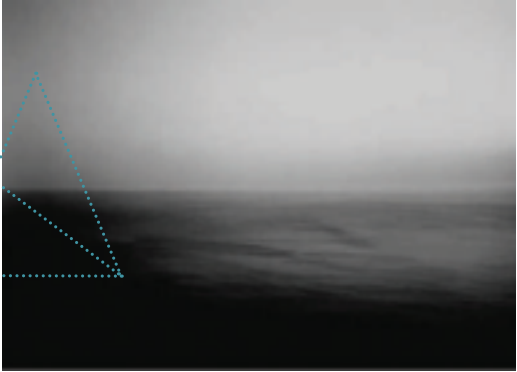


THÉÂTRE DE  
L'ENTROUVERT



IMPER

MA



MAKE

Every living creature, every thing, matter or phenomenon, goes through its existence in perpetual motion between appearance, disappearance and transformation.

What if we could comprehend reality in this unstable equilibrium ?  
Let us cast our eyes on the shadow instead of the object itself, on emptiness instead of fullness, on the infinite space instead of the finite space, so that presence would be combined to absence, life to death..

*« Whom do we speak to when we keep quiet ? »*  
*« À qui parlons-nous lorsque nous nous taisons ? »*  
**TARJEI VESAAS.**

In «Impermanence» we will try to position ourselves in this in-between space, as a figure progressing on a tightrope, as ice melting into water, then into vapour, along the fragile border between dreams and reality, horizontality and verticality, visible and invisible, in perpetual unstable equilibrium.

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## PICTURE THEATER, CIRCUS AND ANIMATED OBJECTS

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**FOR ALL  
AGES  
OVER TEN**

*« Whom do we speak to  
when we keep quiet ? »*  
**TARJEI VESAAS.**



## FRAMEWORK

« *Facing the fleetingness of time, the memory remains* »

« *Face à la fugacité de l'instant persiste la mémoire.* »

Tarjei Vesaas

After a collective disaster has reduced everything to dust, a young woman is left standing on her own, a « trembling anchor ».

We follow the course of this wandering figure, thrown away, far from her landmarks.

When does one begin to hide behind one's shadow ?

What is the use of imagination to someone in distress ?

She crosses unstable landscapes, she gets lost in limbo, she splits, she travels in time...

Some figures appear : memories, remembrances of past events, spectres, ghosts, projections ?

The identities get blurred, the borders between the world of the living and the world of the dead fade away, space is infinite, time is suspended...

NA

WISK

RM

SEME



## STAGING

*«Impermanence» experiences the different states of matter, which are the translation of the unpermanence of the world and of human*

*condition.*

*The materials are there in a state of transformation, and the playscript is built on these instants of transition in order to express the fragility of being and to connect human existence to a wider world.*

*Like an alchemical process, the evolution of the outside world seems to be the reflection of the inside reality of the characters.*

*The volatility of the bodies, the splitting of the levels, the fleetingness of the pictures and sounds bring about an unstable equilibrium which set the spectator's imagination in motion.*

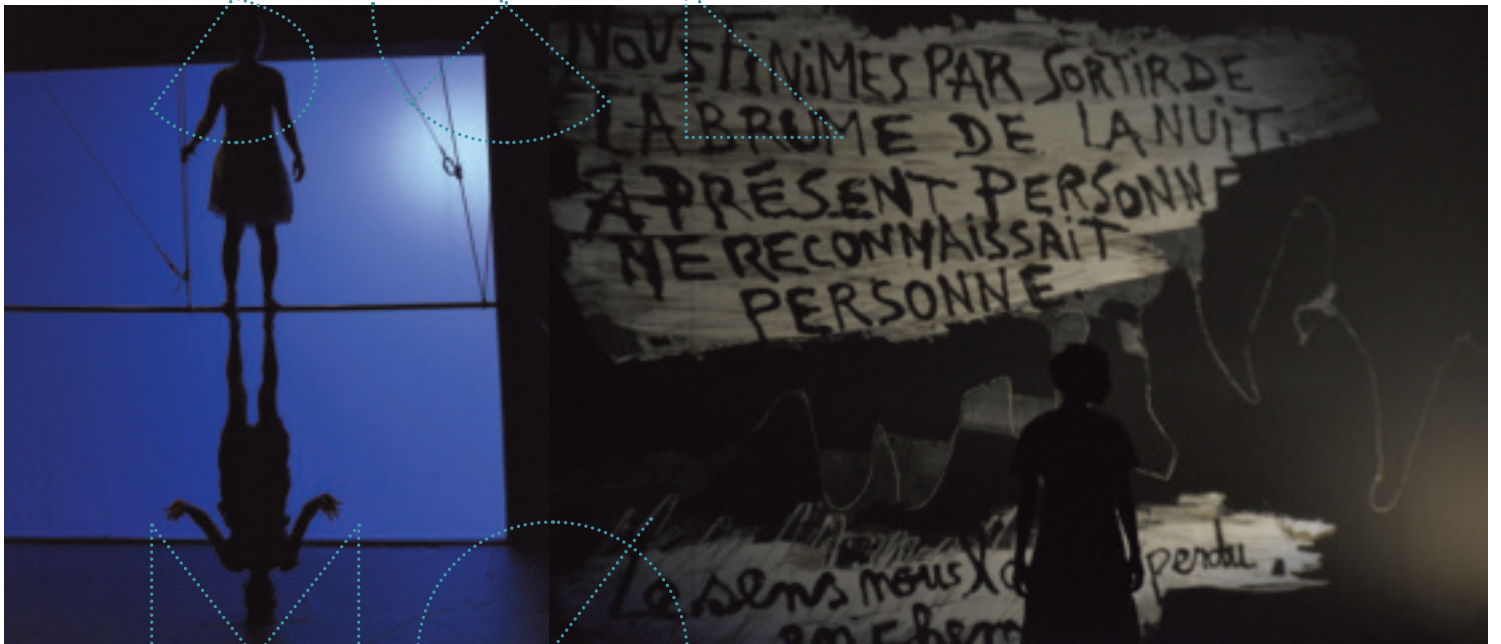
*He is invited to experience something ....*

.....  
**« Being inside what is passing  
away »**

**« Être dans ce qui s'en va »**

**Tarjei Vesaas**

SOX



NO



The tone of the show evolves from a spectral and empty world, made of light and shadow, to a more humane world where colours are more and more present.

Verticality is inhabited by the phenomenon of fall : fall of matter, fall of screen, fall of water, to which answers the phenomenon of emanation : vapour, dust, smoke...

An iron bar, hanging in the air, allows the tightrope walker to perform at different heights. This apparatus is then in resonance with Tarjei Vesaas' motifs.

It traces a path, converts itself into a skyline which encourages reversals, then transforms itself, rocking like a boat.

« What I wanted was to tell the hidden and secret play that is performed in the hours of night, when the new day is nearly breaking. A play which nobody must witness » Tarjei Vesaas.

Norwegian author Tarjei Vesaas' suggestive writing creates intimate links between the forces of Nature, a telluric, primitive et cosmic nature, just like men and their psychological and unconscious realities.

«Impermanence» draws inspiration from several motifs, dear to the author, such as ice, water, fire, fog, a bird's figure, the symbolism of childhood, the rumbling and silent presence of death...

His poems appear in the show in pictorial and choral forms, punctuating just beneath the surface this out-of-time trip, « beyond speech ».

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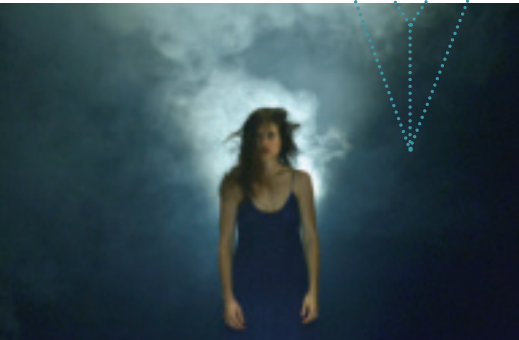
## SCENO- GRAPHY

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## TARJEI VESAAS (1897-1970)

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## WITH ELISE VIGNERON



Elise Vigneron graduated in plastic arts and attended drama classes. At the same time, she unremittingly 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 2009 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.

Impermanence was created in January 2013 with Eleonora Gimenez.

Anywhere, solo for ice hand puppet and animated materials will be created in January 2016.

Since 2014, Elise Vigneron is in partnership with Espace Jéliote, theatre dedicated to hand puppet arts at Oloron Sainte Marie (France), she is now supported by Théâtres of Aix/Marseille for a 5 years period.

Since 1997, Eleonora Gimenez has been devoting herself to research, creation and production of stage languages essentially focused on circus arts.

She graduated at the Académie Fratellini / Ecole Supérieure des Arts du Cirque, and at the Dance Centrum Jette / Formation professionnelle de danse contemporaine à Bruxelles.

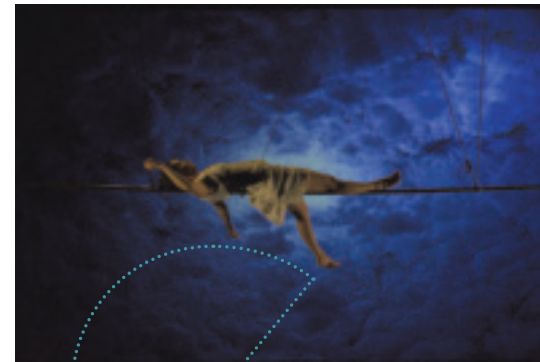
Along with her artistic curriculum, she completed a degree in Socio-cultural anthropology at the Universidad Nacional of Rosario (Argentine).

As a researcher and a writer, she works with the Theater des Augenblicks (Turquie – Autriche) within the project «The Library Production of Memories». She works as a dancer with the Karlik Danzateatro company (Estremadura, Spain) and with the Atempo Circ company (Catalogne).

She is the artistic director of the Proyecto Precipicio company (France) with which she created in 2009 her solo «CAE» (It falls). She is also cofounder of the La Mula (Argentine-Belgique) and the Circo Volante (Argentine) companies

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## ELEONORA GIMENEZ





© Vincent Beaume

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

LES

PAPER

WINDS

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# PARTNERS

## **Production** Théâtre de l'Entrouvert

### **Coproductions**

- Jéliote Space in Oloron St Marie (64)
- Theatre of Arles (13)
- The city of Mende (48)
- The Velo Theater in Apt (84)
- The National Theater in Cavailon (84)

### **It is supported by:**

- The Higher institute of theater 's techniques in Avignon (84)
- Tas de Sable - Ches Panses Vertes / Pole of the art of puppets in Picardie (80)
- Theatre Gerard Philipe in Frouard (57)
- Agora, National pole of circus in Boulazac (24)
- Espace 600 in Grenoble (38)
- CREAC National pole of circus in Marseille (13)
- Theatre du Jeu de Paume in Aix en Provence (13)

This show is supported by the city of Apt, the SPEDIDAM, the general council of Vaucluse, the DRAC Provence Alpes Côte d'Azur, the Région Provence Alpes Côte d'Azur.

The diffusion is supported by the Région PACA, the SPEDIDAM and the Onda - Office national de diffusion artistique (French office for contemporary performing arts circulation) .

DISVRI



BO

VION



# ..... DISTRIBUTION

Conception and scenography Elise Vigneron  
Text T arjei Vesaas

With Elise Vigneron et Eleonora Gimenez

Sound and lighting management and scenery construction  
Cyril Monteil  
Stage manager and scenery construction  
Messaoud Fehrat

Dramaturgy Stéphanie Farison  
Advice on working the puppets Aurélie Morin  
Lighting Sylvie Mélis

Musical creation Pascal Charrier (guitare),  
Emilie Lesbros (Voice), Julien Tamisier  
(machine and clavier)

Construction of objects Hélène Barreau  
Design and construction of the articulated puppet Atelier  
Mazette !  
Design of the trays Benoit Fincker  
Costume Louise Hochet et Mathilde Brette  
Photography Eric Bourret  
Vidéo Vasil Tasevski

Artistic accompaniment Eloi Recoing  
Text translation from French to English Genevieve Knibiehler

Administration in'8 circle - maison de production

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# JOURNAL DU SUD OUEST

SAMEDI 7 DÉCEMBRE 2013

*IMPERMANENCE :*  
UN VRAI COUP DE CŒUR



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« Représenter l'Impermanence sur une scène de théâtre, c'était une sorte de pari. Elise Vigneron qui dirige la compagnie du Théâtre de l'Entrouvert, l'a gagné jeudi soir à l'Agora de Boulazac. Cette jeune artiste a séduit par l'originalité de son langage, et restera un de nos coups de cœur.

Entre théâtre visuel, cirque et marionnette, *Impermanence* traite de la fragilité humaine du devenir. Joué par deux actrices, Élise Vigneron et Eleonora Gimenez, il s'appuie sur des textes et poèmes de l'auteur norvégien, Tarjei Vesaas. Mais son langage principal est l'image.

Le spectacle s'ouvre sur un cataclysme. La terre tremble, un mur s'écroule. Un voile noir s'abat sur le monde. Seule rescapée, une jeune femme cherche sa route, hésitante au milieu de spectres.

Elle veut s'ancrer dans la nature, renouer avec les éléments. Mais tout lui échappe. Les flammes se consomment, la glace fond, l'eau se transforme en vapeur. Les traces s'effacent. Pourtant, elle finira par trouver sa voie, marchera vers la lumière, funambule sur une corde.

Entre théâtre visuel, cirque et marionnette, le spectacle joué jeudi à l'AGORA traitait de la fragilité humaine.

L'histoire reste ouverte, les images traitées avec maîtrise et économie de moyens, suggèrent, conduisent à des visions sensibles.

Elles débouchent sur plusieurs niveaux de lecture. Chacun y entre avec ses rêves et ses souvenirs. »

Chantal Gilbert

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# THÉÂTRE DE L'ENTROUVERT



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