

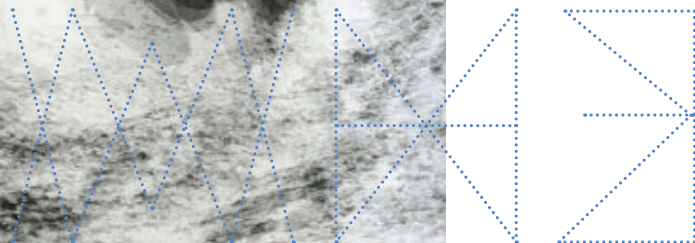
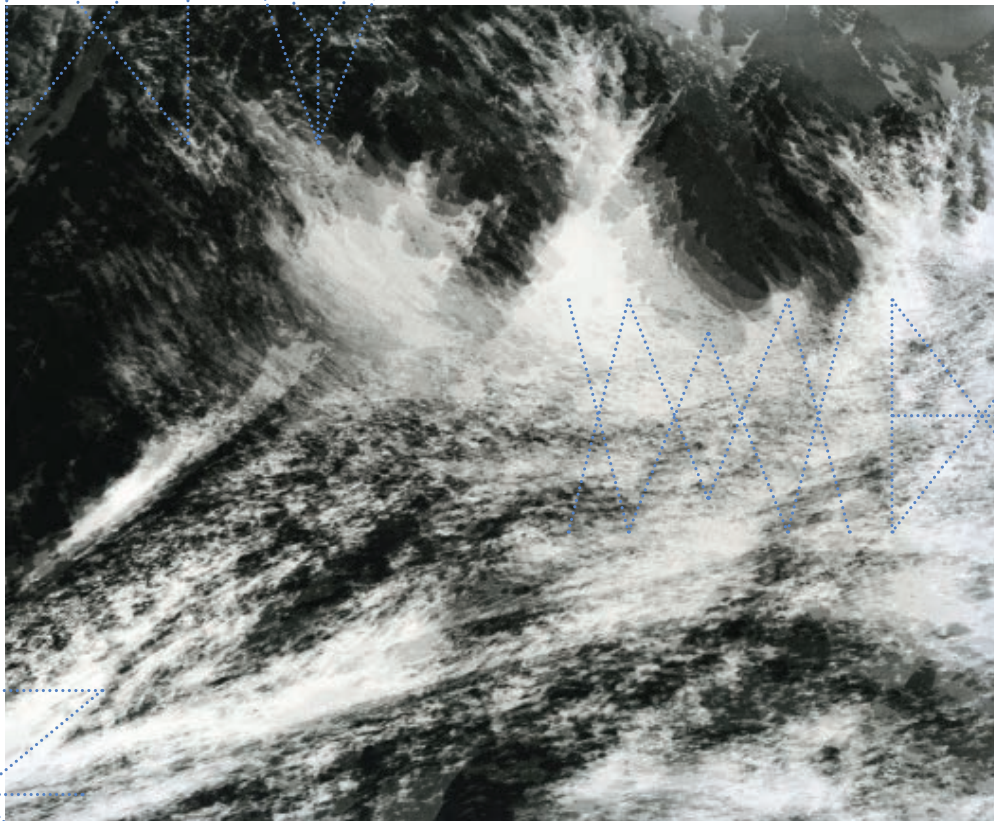
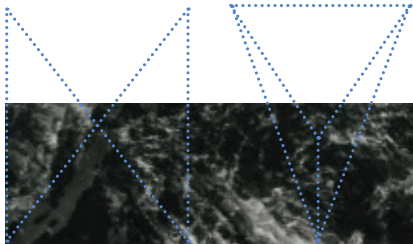
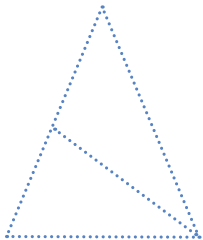
# ANYWHERE

FOR PUPPET OF ICE  
AND ANIMATED ELEMENTS



© Pierre Hybre / MYOP pour ONDA

THÉÂTRE DE  
L'ENTROUVERT



©.Eric Bourret

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 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.

The spectator is invited to live an experience: to be one with the transformed material.

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).

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## FRAMEWORK

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INTENDED  
FOR ALL AGES  
OVER TEN

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**"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**

D

R

M

K

V

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© Vincent Beaume

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.

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## VISUAL DRAMATURGY

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## ICE , METAPHOR OF EXILE



© Vincent Beaume

**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.

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## EXPLORING THE ELEMENT



© Vincent Beume



## ICE SCREEN

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

“«The wounds of Oedipus’ eyes which 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.»

## 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 disappear.

## 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.

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# SCENOGRAPHY

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# 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.

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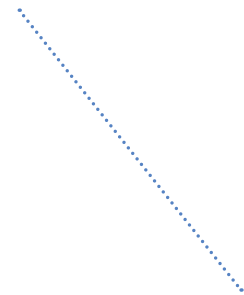
## OEDIPUS ON THE ROAD

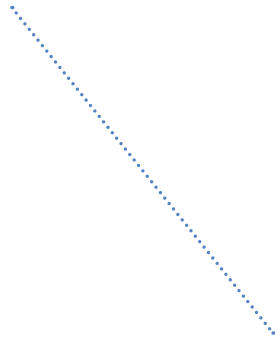
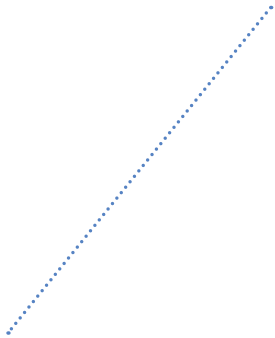
Oedipus, who, as a plaything of the gods, killed his father and married his mother, leaves Thebes blind and crushed by the weight of his transgression. Accompanied by his daughter Antigone, he sets out on a long voyage which takes him to Colone, the place of clairvoyance. In fact the book reveals an inner voyage where a man confronts the shadows he carries within, until he achieves self knowledge.

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 depth 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.





The Company of the Théâtre de l'Enrouvert 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-Mézières).

At the crossroads of all these disciplines, the Théâtre de l'Enrouvert 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.

**The compagny Théâtre de l'Enrouvert is contracted by the DRAC Provence Alpes Cote d'Azur. Often receives support for creation from the town Apt, the Conseil départemental of Vaucluse, the Région Sud and the SPEDIDAM. As well as from the Institut Français and for the international diffusion.**

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THE COMPANY

THÉÂTRE DE  
L'ENTROUVERT

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WITH  
**ELISE  
VIGNERON**

-  
Apt

Elise Vigneron is accompanied by Les Théâtres (Aix and Marseille theaters directed by Dominique Bluzet).

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 ((National school of puppet art) 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. In Anywhere which has been created in January 2016, she deepened her work on ice transformation. In November 2018, she created L'Enfant, an immersive form, adapted from the Death of Tintagiles written by Maurice Maeterlinck.

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AND  
**HÉLÈNE  
BARREAU**

-  
Douarnenez

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 : Théâtre de Nuit/ Aurelie Morin, «La Loba» 2011, CDN from Sartrouville/ Sylvain Maurice, «Histoire d'Ernesto», 2014, Cie La Volige/ Nicolas Bonneau, «Les Malédiction», 2017, Cie Papier Théâtre/ Narguess Najd, «Un secret de rue », 2017. She has been collaborating with The Théâtre de l'Entrouvert since 2009 on «Traversées» (construction), «Impermanence» (construction), « Anywhere » (construction, manipulation and co-stage production), «L'Enfant» (external advices).

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 a 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.

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**BENOÎT  
VREUX**  
For the dramaturgy  
-  
Bruxelles

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. 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. Apart from her solo work, Uta Gebert cooperated with several international directors. From 2001 to 2007, she guested as a puppeteer in multiple productions of the American director, scenographer and puppeteer Roman Paska. Since 2015, she has an engagement as a puppeteer and actress in the production The Ventriloquists Convention by Gisèle Vienne. .

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**UTA GEBERT**  
External advices  
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Berlin



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# DISTRIBUTION

- 
- \ Conception, scénography Elise Vigneron
  - \ Extract from *Œdipe sur la route* Henry Bauchau
  - \ Staging Elise Vigneron and Héléne Barreau
  - \ With Elise Vigneron and Héléne Barreau or Sarah Lascar
  - \ Lighting Manager Thibaut Boislève or Cyril Monteil
  - \ Stage and sound 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)
  - \ Voice for English version Pearl Manifold
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- \ Administration, production, communication Julie Le Corre, Lola Goret

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# PRESS

## \ PRESS REVIEW

[http://lentrouvert.com/prod/wp-content/uploads/2018/04/TDE-Revue-presse-ANYWHERE-180410\\_WEB.pdf](http://lentrouvert.com/prod/wp-content/uploads/2018/04/TDE-Revue-presse-ANYWHERE-180410_WEB.pdf)



## \ DOCUMENTARY

ARTE journal - Puppets made of ice

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



## \ INTERVIEW

France Culture - Les Carnets de la création, Aude Lavigne  
<https://www.franceculture.fr/emissions/les-carnets-de-la-creation/elise-vigieron-metteur-en-scene>

## \ PAPERS

\ TÉLÉRAMA by Thierry Voisin

« This show fascinate by its slowness and its bewitching beauty; the delicate play of elements and the darkness, its poetical and crucial strength. Beautiful art ! »

\ JOURNAL LIBÉRATION Interview of Élise Vigneron and Héléne Barreau by Frédérique Roussel – « In Anywhere, its a third play, Elise Vigneron plays Antigone with a puppet made of ice which appear to be an Oedipe running for transformation. Héléne Barreau manipulate it with a long string. A real esthetic and logistic feat. »

## \ LES INROCKUPTIBLES

« The initiatic journey turn into an interior travel, when in ice its body turn into water, then evaporate. The hope that a form of redemption is still possible. A nice metaphor from this human condition which makes us think of being an inmate within ourselves. »

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## PRICES



ANYWHERE won the Award of the Vice Major of the City of Ostrava in october 2017



ANYWHERE won the Bauchau Price in 2017

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## PARTNERS

**Production** Théâtre de l'Entrouvert

**Coproductions**

\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)

**Soutiens**

\La Fabrique de Théâtre in Mons / Belgium

\Arts vivants en Vaucluse / Auditorium Jean Moulin (84)

\Pôle de création Le Phare à Vent (84)

ANYWHERE has received support from the town Apt, the Conseil Départemental of Vaucluse, the DRAC and the Région Sud, the SPEDIDAM. ANYWHERE received a support from the City of Paris and from the Region Sud for its diffusion in Paris. ANYWHERE received a support from l'Institut Français and l'ONDA for its internation diffusion.

# THÉÂTRE DE L'ENTROUVERT



© Vincent Beaume

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