

L'ENFANT



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[Animated materials, immersives installations]

THÉÂTRE DE
L'ENFANT ROUVERT

IX



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IX

L'Enfant (The Child) plunges us physically and substantially into the mystery at the heart of La mort de Tintagiles (The Death of Tintagiles), a play written by Maurice Maeterlinck in the late 19th century. Still very much engulfed in his immateriality, the «infant», from the Latin Infans, meaning «not having the faculty of speech», sits between worlds. He makes no distinction between the real and the imaginary, life and death, and knows that the real is «merely one of the most transient aspects of infinite reality» as according to Artaud.

The unexpected return of the infant, Tintagiles, to the devastated island strikes both joy and fear into the heart of his sister, Ygraine. Ygraine lives a life of subjection to an omnipresent yet invisible Queen, a figure who is preceded by a sense of imminent danger. Ygraine resolves to confront the dull and distant rumble (the dull and distant menace?) that destroys everything in its wake and threatens the child. In an act of rebellion, she upsets the established order, breaks down boundaries and enters that space impenetrable to the living, wherein she glimpses the infinite world of the shadow realm.

A funereal ode of cosmic proportions, the play is tantamount to an act of regeneration, where the dynamic balance of existence is maintained by alternating cycles (life-death-life). The onlooker is prompted to enter a labyrinthine space and invited to experience this act from within.

The animated elements and ephemeral stage-sets reflect a world in a constant state of emergence and evolution, one that transforms our perception of reality and leads us into a shared «elsewhere».

STATEMENT OF INTENT

FOR
ALL AGES
OVER 14

Duration 1h

«He is asleep in the other room. He was a little pale, he did not seem well. The journey had tired him—he was a long time on the sea. Or perhaps it is the atmosphere of the castle which has alarmed his little soul. He was crying, and did not know why he cried. I nursed him on my knees ; come, look at him.

The Death of Tintagiles, Acte II



A D A P

V I O N

Underlying this fable is a metaphysical, symbolic vision of reality. Written in 1894, the play deep-dives into the major issues of the time, a time when man's relationship with the visible world was broadening with the advent of the new medium of photography and the discovery of the Sub-conscious.

The theme of passage is at the play's heart: the boundaries between the visible and the invisible, life and death, the finite and the infinite are blurred.

Our adaptation of this text shifts the focus of the play to Ygraine's private journey. Subjected to the queen's will, she rebels, prompted by the threat the queen poses to L'ENFANT (THE INFANT), namely her baby brother, Tintagiles. Roused from her passive state, she summons up the rebellious spirit within her and takes on the monstrous, invisible might of the Queen. The death of Tintagiles and the experience of loss thus resonate in Ygraine's voyage of discovery as an act of regeneration.

In archetypal terms, the play is a throwback to the state of sterility of a world in ruins. The organic, unstable nature of the stage-set (vibration, quivering, collapse) reminds us of the omnipresent threat of the queen, a female embodiment of nature or primitive force seeking to resume rightful ownership.

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A SYMBOLIC AND METAPHYSICAL VISION

SOK



NO

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IMMERSIVES INSTALLATIONS

The onlooker is led, room-by-room, into a labyrinthine space, to participate in the action from the inside.

From within a constantly shifting theatre of visual devices, immersed in a wrap-around sound environment, the onlooker is invited to resonate with the animated elements therein and cast an intimate eye on the journey undergone by Ygraine.

The set is composed of temporary installations and spaces, which are built up and dismantled before our very eyes. The different states of the scenography are a reflection of Ygraine's inner landscape and journey. The tension is generated by the omnipresent off-stage threat that hovers tangibly over the environment.

By introducing the aesthetic of ruin, disorder and chaos, we seek to highlight the fact that the dynamic balance of existence rests on alternating cycles. Destruction, death and restoration of life are part of the human condition. The onlooker physically experiences these states of being.

The project is proposed in 2 performance settings:

- a stage version reconstructing the theatre's dramatic spaces
- an in situ version staged in unusual, historically significant venues, and Italian style theatre (basement, wings, flies).

WAV



KRI

AS

The play intrinsically combines text, music and visual elements. We set out to transcribe the unutterability of the text, the silences, by dismantling the construction and co-ordination of these three elements.

- Sound is a key aspect of the dramaturgy.

Borrowing liberally from the score composed during the same period for *La Mort de Tintagiles* by Jean Nougues, musicians Julien Tamisier and Pascal Charrier have orchestrated the musical score as a piece for prepared piano (with the frictioning, tapping, percussing and rumbling of strings, etc...). Voices and vibrations are incorporated into this pregnant musical environment to create an organic sound space designed by Géraldine Foucault to surround the onlooker.

- Visual elements: The onlooker physically experiences the fragility of a constantly changing world through a series of ephemeral, unstable stage-sets.

- The text adaption is buoyed aloft entirely by the main protagonist, Ygraine.

Like an initiatory rite, it unveils a powerful, tumultuous inner journey, an archetypal world, where submission and rebellion, loss and transformation, life and death are part and parcel of the same cycle.

All these elements thus combine in the form of a poetic ode that invites us to immerse ourselves into a living and vibrant world.

AT THE CROSSROADS OF LANGUAGES

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THE AUTHOR MAURICE MAETERLINCK

Born in Ghent, Maurice Maeterlinck (1862-1943) published a collection of poems in 1898 under the title *Serres Chaudes* (Hothouses) and a play for theatre entitled *La princesse de Maleine* (Princess Maleine), both of which are major milestones of Symbolism. The ensuing works *Pelléas et Mélisande* (Pelléas and Mélisande) and *L'Oiseau bleu* (The Blue bird) triumphed in Moscow. In 1894, he published *Trois petits drames pour marionnettes* (Three little dramas for marionnettes), which included *La mort de Tintagiles* (The Death of Tintagiles). His dramatic works bridge the gap between the onlooker's imagination and the enigmatic areas suggested by the text. What mattered solely to Maeterlinck was the unsaid, the drama of existence. Poet, playwright and essayist, Maeterlinck was awarded the Nobel prize for literature in 1911.



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THEATER
COMPANY

THÉÂTRE DE
L'ENTROUVERT

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

The theater company Théâtre de l'Entrouvert was created in 2009 by Elise Vigneron who graduated from plastic art, circus art as well as from the National school of Puppet art in Charleville Mézières.

In 2009, her solo TRAVERSEES marks the first step of new writing very close to plastic installations mixing a strong presence of elements (water, earth, air) with disturbing images.

In 2011, Elise Vigneron extracted a musical and short form from TRAVERSEES, created in collaboration with musicians Emilie Lesbros et Pascal Charrier, known as TRAVERSEES/FRAGMENTS

IMPERMANENCE is created in 2013 with Eléonora Gimenez tightrope walker, on poem from Tarjei Vesaas and liveliness of ephemeral and instable materials.

In ANYWHERE (creation 2016), freely inspired by Oedipus on the Road from Henry Bauchau, in collaboration with the puppeteer Hélène Barreau, Elise Vigneron pursues her research carrying the transformation of ice, the of solid to the state of gas by featuring a puppet of ice figure of Œdipe.

L'ENFANT, The Child (creation 2018) is an immersive form adapted from « The Death of Tintagiles » from Maurice Maeterlinck which conducts the onlooker through a labyrinthine space inhabited by eph-

meral scenographies, to be lived physically and from the inside.

The Théâtre de l'Entrouvert was accompanied from 2011 to 2018 by the Vélo Théâtre in Apt (84).

From 2014 to 2017, she is an associated company to Espace Jéliote in Oloron Sainte-Marie (64).

From 2015 to 2020 Elise Vigneron is accompanied by Les Théâtres in Marseille and Aix en Provence (13).

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.

.....
ÉLISE
VIGNERON

director,
puppeteer, plastic artist

-
Apt

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

«By highlighting the fragility and metamorphosis of matter, by bringing bodies and pictures to life, I invite the audience to participate in a sensitive experience, and to enter the metaphoric language of a silent theatre.»

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 (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.

Over the time and through many projects she developed new collaborations, with the puppeteers Aurélie Morin and the company Théâtre de Nuit on creations « Perpetuum mobile », « Mystoires » and « La Loba », and Aurélie Hubeau on the show « L'intruse » from Maurice Maeterlinck.

She created Théâtre de l'Entrouvert in 2009 with her solo TRAVERSEES.

As projects have succeeded she multiplied collaborations with artists and researchers, such as with the chinese choreographer Gang Peng, the playwright and actress Stéphanie Farison and Julie Denisse, with the musicians Pascal Charrier, Emilie Lesbros, Julien Tamisier, Sylvain Darrifourcq, and Robin Fincker, with director such as Argyro Chioti, And Manon Worms, Benoit Vreux, Eloi Recoing, playwrights Eleonora Gimenez, Marion Collé, from the circus field, Hélène Barreau, Arnaud Louskipane, Uta Gebert, Sarah Lascar, puppeteers, Anne Charrier and Maurine Montagnat, scientists.

She co-created in collaboration with Anne Nguyen AXIS MUNDI which was presented for "Vive le Sujet!" (SACD/festival d'Avignon) in Avignon in July 2019.

While pursuing her artistic research, in collaboration with national and international cultural structures, Elise Vigneron transmits her skills through theatre labs, training courses, and workshops. She has been working since 2017 with theater students from Aix en Provence University through puppetry art workshops.

After being graduated from a baccalaureate and a bachelor in Theatre and performing arts, Sarah Lascar took shape during 2 years in Samovar school in Bagnolet. Then, she incorporated the 7th promotion in ESNAM (École Nationale Supérieure des Arts de la Marionnette) from which she obtained a degree in puppetry art. Following her degree, she decided to create her own theatre company, from which she created Chut....., Wanted Calamity Jane and River. Today, Sarah is back on stages as an actress and puppeteer. She collaborates with Royal de Luxe and her Giants, V.O company (L'Home à L'envers), the Théâtre de l'Entrouvert (ANYWHERE and L'ENFANT), the company Art Zygote (l'Assassin sans Scrupule) and the company plexus Polaire (Moby Dick).

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SARAH
LASCAR
Puppeteer
-
Nantes

JULIE DENISSE

Actress

-
Lyon

Alternating with

STEPHANIE FARISON

Actress

-
Paris

Before getting into theatre, she played numerous years with the Bidon Circus. She took shape in Le rue blanche School, then at the national Conservatoire of arts in Paris from which she degreed in 1998. In theatre field, she worked with François Wastiaux (Paparazzi), Michel Didym (Le langue à langue des chiens de roche), Jacques Bonnafé (Comme des malades), Julie Bérés (Poudre), Victor Gauthier-Martin (Ambulance, la cuisine, ailleurs tout près), Gildas Milin (Anthropozoo), Julie Brochen (Hanjo, Oncle Vania, Penthésilée), Daniel Jeanneteau et Marie-Christine Soma (Feux, Adam et Eve), patrice Chéreau (Elektra), Julien Fisera (Belgrade), Claire Lasne-Darcueil (Désir de théâtre, Les trois Soeurs de Tchekhov). She was also hired as dancer by Caroline Marcadé (Terres d'ailes, La nuit de l'enfant cailloux). Then she has done numerous lectures in the French radio France Culture with : Claude Guerre, Xavier Carrère, André Welter, Marguerite Gateau, Juliette Heymann... She gave external advises for the show Le Kabuki derrière la porte, from Gaël Baron in 2015, and Le Nouveau Monde from Gilles Cailleau in 2017. She recently played in Violences conjugales from Gérard Watkins.

Degreed from the conservatoire in 2000 after having been in the classes of Dominique Valadié, Jacques Lassalle and Mario Gonzales, she worked as a performer in theater with Ramin Gray, Joël Jouaneau, Sylvain Maurice, Charles Tordjman, Robert Cantarella, Frederic Fisbach, Julie Brochen, Vivianne Théophilides, Michel Dydim, Alain Françon, Anne Margrit Leclerc, Frédérique Mainguand, Madeleine Louarn, Stéphanie Peinado, Mireille Perrier, Alice Laloy, Lucie Valon in both classical and contemporary performances.

En 2004 she co-created Collectif F71 and created until 2014 four shows Foucault 71, La Prison, Qui suis-je Maintenant ?, Notre corps utopique, all from arts pieces written by Michel Foucault. Today, they work from small annonces from « Sandwich » an extra from the French newspaper Liberation published in the eighties. Interested in dance, she followed workshops with georges Appaix and participated in 2006 to the creaton of Set from François Raffinot. She collaborated with Cyril Bougois, Elise Vigneron, Alice Laloy, pupeteers and playwrights directors or manipulators/ actors.

Born in 1989, Manon Worms is director, playwright and researcher in theatrical theories. Graduated from the ENS (Ecole National supérieure) in Paris, then in the university of Paris X – Nanterre within the Master in « directing and playwrights ». She produced Si bleue, si bleue la mer from Nis-Momme Stockmann in 2015, she has guided the pluridisciplinary project « Cœurs fugitis » since 2016. She co created the collectif Krasna in 2016 and worked also as playwright with Caroline Guiela Nguyen and the compagny Hommes Approximatifs, Elise Vigneron, Adrien Popineau, Adèle Gascuel, Clio Meyer, Licelotte Nin, Stéphane Braunschweig, artistic intervenor (La colline-Théâtre National, collectif La Réplique)... Furthermore, she has a PhD and has been teaching since 2016 playwrights and theatrical esthetics in Lyon, where she is also the member of a research team on research/creation.

MANON
WORMS
Playwrights
-
Lyon

Greek producer and actress, she created her own company VASISTAS in 2005 in Marseille. Since then, the company moved to Athens but continue to play in both cities. Her artistic process falls within a research on a living act through a constant dialogue with our present. She works a lot on choral, musicals and orchestra in details of musical choreographies from which the main subject is often a man and his existence in a specific social frame. She has a Master 2 « Playwrights and writings » - from the university of Marseille and has done the Ecole supérieure art dramatique in Athens.

ARGYRO
CHIOTI
directing actors
-
Athènes [GREECE]

PARTNERS

Production Théâtre de l'Entrouvert

Coproductions

- \ Les Théâtres à Aix-en-Provence et Marseille (13)
- \ TJP - Centre Dramatique National de Strasbourg Grand-Est (67)
- \ L'Espace Jéliote / Scène conventionnée «art de la marionnette» communauté de communes Piemont Oloronais (64)
- \ Le Pôle Arts de la Scène à Marseille (13)
- \ La Garance / Scène nationale de Cavaillon (84)
- \ Théâtre - Arles / Scène conventionnée d'intérêt national art et création / nouvelles écritures pôle régional de développement culturel (13)
- \ Le Vélo Théâtre / scène conventionnée théâtre d'objet, Apt (84)

Supports

L'ENFANT received support from the DRAC and from Région Sud, the Conseil départemental du 84, the city of Apt, the SPEDIDAM and from l'ADAMI.

\ It can also be played in English



DISTRIBUTION

- \ Scenography, production Elise Vigneron
- \ with Julie Denisse (actress) alternating with Stéphanie Farison, Sarah Lascar (puppeteers) alternating with Hélène Barreau et Elise Vigneron (manipulations)
- \ Sound and lightning Aurélien Beylier
- \ Playwright Manon Worms
- \ Directing actors Argyro Chioti
- \ External advices Hélène Barreau
- \ Creation light, machinery Benoît Fincker
- \ Sound creation Pascal Charrier, Julien Tamisier et Géraldine Foucault
- \ Puppet construction and plastic collaboration Arnaud Louski-Pane
- \ Construction Philippe Laliard and Benoît Fincker
- \ Support on moving facilities Karin Holmström
- \ Costumes Danielle Merope-Gardenier
- \ Administration, production, communication Julie Le Corre and Lola Goret
- \ Greetings Maya-Lune Thieblemont, Jean-Louis Larcebeau, Gérard Vigneron, Martine Lascar, Juliette Berrotterran

THÉÂTRE DE L'ENTROUVERT



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