

# LANDS

HABITER LE MONDE



[A collaborative ice performance in cooperation with a territory's inhabitants]  
[Creation 2022]

THÉÂTRE DE  
L'ENTROUVERT



We are all acutely aware of the earth's movements and the world's fragility. But imagine if this sense of precarity were to increase our connectedness to each other, and to propel us into a reciprocal relationship with our environment.

Conceived at the peak of the health crisis, this project brings proposal and process together. It stems from a context that urges us to invent new models, new ways of being in a world ever more focused on a consciousness of our interdependence and the state of porosity between human beings and the environment we inhabit.

Due to the collaborative nature of this project, one built on an interaction between the theatres and their teams, a territory's inhabitants and our creative team, we are able to conduct an exploration of these sensitive issues and thus build a creative human experience.

« L'artiste est moins conçu comme un producteur individuel d'objets distincts que comme un collaborateur et producteur de situations; l'oeuvre d'art comme objet fini, transportable, susceptible d'être vendu, est réinventée comme projet continu ou d'une durée longue avec un début et une fin indéterminés; le public, auparavant conçu comme regardeur ou spectateur est repositionné comme participant »

## ART EN COMMUN A RELATIONSHIP CENTRIC PROJECT

A COLLABORATIVE AND  
TRANSGENERATIONAL PROJECT

EXTRACT FROM «L'ART EN COMMUN»,  
ESTELLE ZHONG MENGUAL

Claire Bishop Artificail Hells.  
Participatory Art and The Politics  
of Spectatorship



Lands, inhabiting the world represents a human community expressed through the image of a chorus of icy feet.

This creation has been developed in cooperation with 30 to 40 participants of all ages and all backgrounds to tackle the issue of individual, collective and planetary identity.

The ice mirrors this instability, its transformation into water reveals to us the organic links between man and nature. The chorus of icy feet becomes an expanse of water where colours meld together to reflect an image of our planet earth.

By taking a cyclical notion of time and placing humankind in the middle, this piece attempts to respond to the current need to «resuscitate» our relationship to the world.

The soundtrack developed from the sounds of ice, as it cracks, collapses and hisses, conveys us into a musical earthy landscape. The recorded voices of the participants create the impression of a choir and place humankind in the middle of a vast icy landscape.

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## A ONENESS WITH ICE

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EXTRACTS  
<https://urlz.fr/j7sU>

## PLASTIC AND CHOREOGRA- PHIC PROPOSITION

The performance takes place outside, in a square, a car park, a recreational area, etc... The audience is distributed around the dramatic space, and thus frames the performance arena.

The performance is organized as follows:

- Each participant arrives carrying a different coloured icebox containing a pair of their feet cast in ice. The participants vary in age (children, adults, senior citizens) and morphology.

The iceboxes are arranged around the circle, thereby demarcating the dramatic space.

- The participants move around within the circle in the form of a chorus, moving in a group, as a human chain, etc... They then stand stock still, with all the bodies describing a fixed shape within the space: a honeycomb structure, like a mandala.

- Then, in a more choreographed manner, they go in search of their icy feet, which they then place on their own footprints. Only the feet carved from ice, which melt as time progresses, remain in their place.

- Inside each foot of ice is a sentence written onto a piece of paper by the foot's owner. As the ice melts, the paper begins to float to the water's surface.



## THE CHORUS

In Ancient Greece, a group of actors known as the «chorus» was asked to sing and dance to the rhythm of the music at religious festivals. Over time, the chorus was introduced into theatrical performances to describe and comment on the poets' texts of the time. The chorus would be composed of men and women, young and old alike...

Present throughout the play, from start to finish, the chorus attended the development of the plot as a witness of events, a representative of man and his gods.

Using this ancient notion of the chorus, we were keen to explore the way in which the individual is entwined with the collective. The fact that each person is marked by his/her own singularity, his/her own particular identity. Once assembled, this group of people, by dint of its very diversity, creates a community, a collective identity, a chorus.

The singularity of each individual manifests itself in this installation through the diversity of the participants. The presence of the chorus is felt, here, by the choreographed movement of the group and the way it occupies the space, the geometric shapes created by the assembled bodies and the proliferation of feet, all formed from the same substance: water.

In this performance, the chorus is present in its first function, as a link between man and the world.



## THE PROCESS

### TIMELAPSE MOLDINGS

Crédits : Sylours

Théâtre La Passerelle, Gap

[www.vimeo.com/683229341](http://www.vimeo.com/683229341)

This collaborative performance is the result of a process that is built over several phases.

#### PHASE 1 - MOULDING IN SILICON AND IMPRESSION OF FEET

We will take moulds of the feet of each participant using a moulding procedure based on skin-friendly elastomer. The spoken words of the participants are recorded and will be used in the soundtrack.

Following the mould making, the creative team will make positives of these impressions in plaster in the workshop, which are then given to the participants.

#### PHASE 2 - BODY AND MOVEMENT WORKSHOPS FOR THE CHORUS

Élise Vigneron and Eleonora Gimenez will then develop a series of physical, sensory workshops, focusing on listening, movement and space. This phase is a way of enabling the participants to acquire a physical understanding of their bodies in order to enrich the choreographies with their collective explorations.

It will take place for a minimum of 2 days, over a weekend, with the first day set aside for two half-group sessions and the second day for the whole group.

#### PHASE 3 - REHEARSAL AND PERFORMANCE

This phase can also be held over a weekend, with one day dedicated to rehearsal and one day to the performance.

Two other artistic activities are proposed, centred on this basic framework:

#### > PLASTIC INSTALLATIONS

Several installations can be created with the participants, featuring the proliferation of plaster feet. The installations can evolve in an on-going manner in a theatre auditorium, or in the city itself, where the invasion of plaster feet can be seen in various places and at different events.

#### > PHOTOGRAPHIC INSTALLATION BY CHRISTOPHE LOISEAU

The photographic project conducted in association with Christophe Loiseau will place the participants in situational contexts with their icy feet to create a series of collective and individual portraits, juxtaposing our human existence with the ephemeral quality of ice, which is manifested by the various stages of melting. The portraits will be printed in large format, hung around the walls of the city, or will form the starting point of a specific installation. They are the visual record of this joint human adventure. A small-format print will be handed out to each participant.



## THE COMPAGNY

## THÉÂTRE DE L'ENTROUVERT

The Théâtre de l'Entrouvert company is associated with the Cratère, Scène nationale d'Alès (30), the Théâtre de Châtillon - Clamart (92), the Halle aux grains, scène nationale - Blois (41) and the Théâtre Joliette scène conventionnée art et création expressions et écritures contemporaines de Marseille (13).

The Compagnie du Théâtre de l'Entrouvert was created in 2009 by Elise Vigneron.

Through her solo, **TRAVERSÉES**, she lays the groundwork for a visual writing close to plastic installation, mixing a strong presence of the elements (water, earth, fire, air) with disturbing images. In 2011, this show received the prize for innovative form at the Lleida International Festival in Spain. In 2020, it is being recreated for outdoors.

**IMPERMANENCE** was created in 2013, based on poems by Tarjei Vesaas. This show initiates the research that Elise Vigneron will carry out on ephemeral materials and more particularly on ice.

**ANYWHERE** (creation 2016), a piece freely inspired by Henry Bauchau's novel Oedipus on the road, highlights the metaphorical force of the transformation of ice through the staging of an ice puppet, figure of Oedipus. This show received the Vice Major Award of the International Puppet Festival in Ostrava, Czech Republic in 2017 and the Henry Bauchau Prize in 2018.

**L'ENFANT** (creation 2018) is an immersive form that leads the viewer to physically experience the play *The Death of Tintagiles* by Maurice Maeterlinck.

From 2020 to 2022, Elise Vigneron begins a new cycle of research on ice. **LANDS, habiter le monde** (creation May 2022) is a collaborative creation based on castings of ice feet. **GLACE** (creation October 2021) is an arts / science form, between Elise Vigneron and Maurine Montagnat (glaciologist). **LES VAGUES** is a performance for an ice choir, adapted from the novel *The Waves* by Virginia Woolf.

Trained in visual arts, circus, then puppetry arts at the National School of Puppetry Arts in Charleville-Mézières, Elise Vigneron developed a language at the crossroads of visual arts, theater and movement.

From 2005 to 2011, she collaborated with the shadow theater company "Le Théâtre de Nuit", the choreographer Gang Peng and the director Aurélie Hubeau.

In 2009, she created a solo **TRAVERSÉES** which laid the foundation stone for the creation of the company **THÉÂTRE DE L'ENTROUVERT**. This is followed by the shows **IMPERMANENCE** (creation 2013), **ANYWHERE** (creation 2016) and **L'ENFANT** (creation 2018). Through her various creations, she digs a furrow on the animation of the material and ephemeral scenographies.

In July 2019, she co-created with dancer Anne Nguyen the piece **AXIS MUNDI** as part of *Vive le Sujet!*, SACD program, Avignon Festival.

She received the Henry Bauchau Prize in 2018 for the direction of the show **ANYWHERE** and the Creation / Experimentation Prize delivered by the International Institute of Puppetry in September 2019.

From 2015 to 2020, she is accompanied by Les Théâtres, directed by Dominique Bluzet in Aix en Provence and Marseille (13) and associated with the Théâtre du Bois de l'Aune in Aix-en-Provence (13) for the 20/21 season.

She is currently an artist accompanied by the Cratère, Scène nationale d'Alès (30), the Théâtre de Châtillon - Clamart (92), the Halle aux grains, scène nationale - Blois (41) and the Théâtre Joliette scène conventionnée art et création expressions et écritures contemporaines de Marseille (13).

## ELISE VIGNERON

Puppeteer,  
Director,  
plastic artist

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Apt



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## ELEONORA GIMENEZ

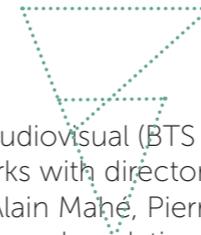
Circus artist  
Director

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Rosario / Paris



Trained in Socio-Cultural Anthropology at the National University of Rosario, Argentina, Eleonora is an author, performer and director of circus and theater graduated at the Académie Fratellini, France (2009). She also obtained the certificate in Circus Dramaturgy at the Centre National des Arts du Cirque, France (2019). In 2015 she created the company Proyecto Precipicio to bring her first creation in France CAE « Ça tombe » (2015) followed by Lugar (2017). Within this company she also develops several pedagogical and territorial action projects. In this same approach, in collaboration with the philosopher Diego Vernazza they develop the workshop PHILOCIRQUE, a jump towards the world of ideas.

In 2013 she joined the company Théâtre de L'Entrouvert and collaborated with Élise Vigneron in the pieces: Impermanence (2013) performer, Anywhere (2016) choreographic accompaniment and LANDS, habiter le monde (2021) in co-writing. She is currently working on the dramaturgy and accompanies the staging of «PLI» by Inbal Ben-Haim and «Des ses Mains» by Cie Lunatic. She is part of the research collective « La vie des lignes » (Cie. Lunatic) at the crossroads of circus, Body Mind Centering and anthropology and is preparing her new creation BABEL which will be released in spring 2023.



After initial training in audiovisual (BTS in 2004) and in performing arts (TNS in 2007), she works with directors in theater and dance. Thanks to her meetings with Alain Mahé, Pierre Meunier and François Verret, she very quickly discovered a relationship between sound and stage by making the material herself with sound recordings and processing in real time, and rehearsals made of collective improvisations.

With Guillaume Vincent and Pierre-Yves Chapalain, she discovers the richness of writing by closely accompanying the authors and understands the possibility of introducing sound into the score when writing the text. She meets certain actors who will become playing accomplices and a lighting designer friend, Florent Jacob, with whom she likes to multiply her work experiences with different project leaders.

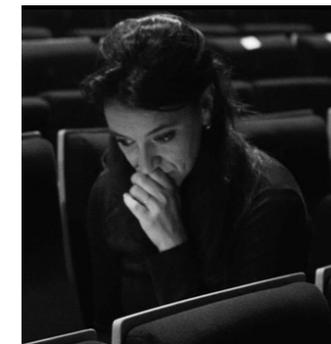
Recently with Bérangère Vantusso and Elise Vigneron, she questions herself about sound as a matter / audible material in projects relating to puppet theater. In his most technically significant experiences, there is his meeting with Ircam and Olivier Pasquet (computer music composer) on pieces by Guillaume Vincent and Daniel Jeanneteau.

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## GÉRALDINE FOUCAULT

Sound creator,  
General manager

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Strasbourg



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## CHRISTOPHE LOISEAU

Photographer

Lille



Christophe Loiseau has alternated projects for twenty five years photographic works commissioned by institutions, theaters, communities and the work of a videographer.

In 2000, he produced his first "portrait stories". He has since multiplied experiences in very diverse social fields. In 2017, he began a new series at the high security prison in Arles. This series of images will be exhibited at the Rencontres de la photograph of Arles, then in many countries.

He regularly collaborates with theater companies, which allowed him to meet many artists who have influenced his practice of portraiture, a recurring theme in his work. Born in Charleville-Mézières, France. Lives in Lille and works in France and Europe.



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## PARTNERS

Production Théâtre de l'Enrouvert

### Coproduction

\ Théâtre La Passerelle, Scène nationale de Gap et des Alpes du Sud (05)

\ Théâtre du Bois de l'Aune à Aix-en-Provence (13)

\ Le Citron Jaune, Centre National des Arts de la Rue et de l'Espace Public, Port-Saint-Louis-du-Rhône (13)

\ Le Centre Culturel Athena, Auray (56)

### Soutien

\ GMEM, Centre National de Création Musicale, Marseille (13)

\ Drac PACA

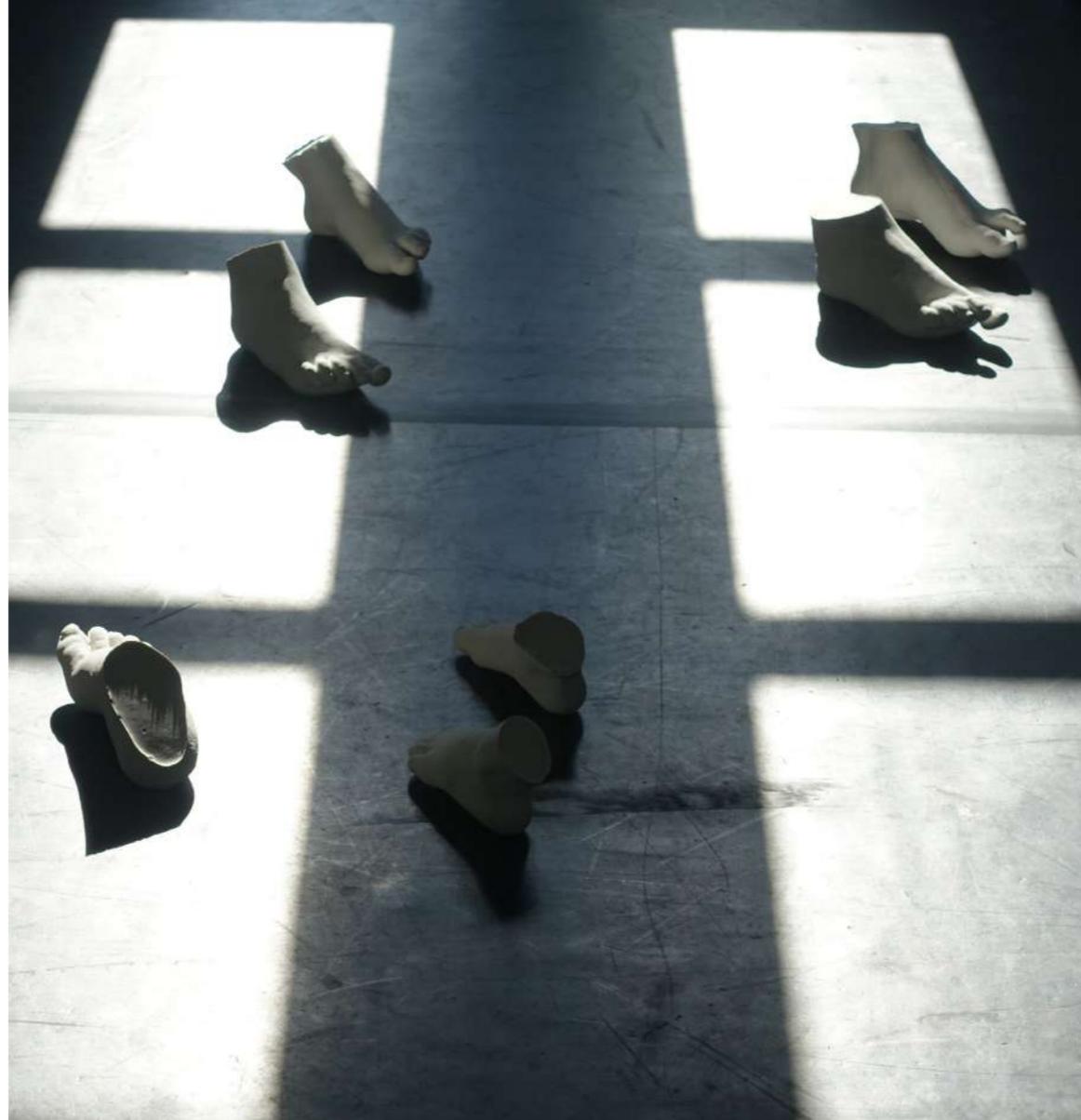
\ La Région Sud

\ Ville d'Apt (84)

\ Agence nationale de la cohésion des territoires (ANCT)

\ SPEDIDAM

The Théâtre de l'Enrouvert company has an agreement with the DRAC Provence-Alpes-Côte d'Azur, the Région Sud and the Conseil Départemental de Vaucluse. It receives for its creations the support of the City of Apt (84), the SPEDIDAM and the ADAMI. It is supported for its diffusion by the ONDA and for its international tours by the French Institute.



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## DISTRIBUTION

\ Conception Elise Vigneron

\ Directing Eleonora Gimenez et Élise Vigneron

\ Soud Creation Géraldine Foucault

\ Moldings Alma Roccella et/ou Elise Vigneron  
in collaboration with Eleonora Gimenez  
or Sébastien Lauro Lillo

\ Creative workshops Eleonora Gimenez  
and Elise Vigneron or Sébastien Lauro Lillo

\ Ice work and stage management Alma Roccella

\ Sound manager Corentin Abeille ou Eric Petit

\ Photographic installation Christophe Loiseau

\ Greetings Sébastien Lauro Lillo

### AVANT-PREMIÈRE

Festival Méliscènes, Centre culturel Athéna, Auray (56)  
March, 17th 2022

### PREMIÈRES

Festival Tous Dehors, Théâtre la Passerelle, Scène nationale de  
Gap et des Alpes du Sud (05)  
May, 28th & 29th 2022

# THÉÂTRE DE L'ENTROUVERT



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