

LES VAGUES



[SHOW FOR ICE CHOIR]
[Creation October 2023]

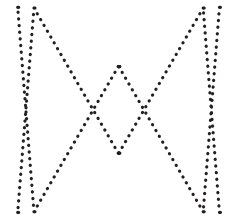
THÉÂTRE DE
L'ENTROUVERT



« Time itself is being and all being is time »
Japanese Zen Master, Eihei Dōgen



© Hiroshi Sugimoto



A metaphor for time itself, THE WAVE at once serves as an image of permanent flux and a symbol of impermanence.

In *The Waves*, Virginia Woolf recounts the individual experiences of different characters at various stages in their life, interweaving them with descriptions of the atmospheric changes taking place in a marine environment in the passage of one day.

Here, time traverses human beings and landscapes, just as it is traversed by them, uniting the microcosmos and the macrocosmos in a single energy of shifting, breathing, rhythmic intensities.

Mono no aware is a Japanese idiom that can be translated as «an empathy towards ephemeral being», a sense of awe and wonder at the world's beauty.

Through the materialization of these characters in their icy form - time-beings united in the ebb and flow of the wave - I explore the phenomenon of metamorphosis at work on an individual, collective and cosmic level. Being prompted to listen closely to the material from which we are all formed, the audience is projected into an experience of common fragility, that of our environment and our own species.

Les Vagues (*The Waves*) is a jigsaw puzzle, whose meaning is born from the coming together of different elements: matter, body, light, text, voice, sound join forces to create an organic form, a dramaturgical construct to be experienced through a sensory involvement.

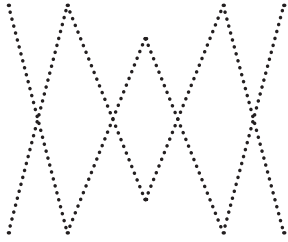
Experience TIME-BEING.

Explore the MATERIAL MEMORY of our bodies.

Sense what it is to belong to the INFINITE MATTER OF OUR WORLD.

LETTER OF INTENT

Freely adapted
from *Les Vagues* (*The Waves*)
by Virginia Woolf published
in 1931.



Depiction of a human choir on stage

Virginia Woolf called *The Waves* a «play-poem».

Showing little interest in the narrative nature of the novel, written in the form of a long prose poem, she gives an inner account of the metamorphosis of the characters: there are no actions, no interactions, no dialogues, only voices.

These solitary beings in search of a self move together as one: their voices intertwine and form a choir, their bodies unite in dance. The characters finally dismiss their own identity to accede to the passage of time and become the ocean.

In *The Waves*, the boundaries between visible and invisible, dead and living, interior and exterior are blurred. The treatment/interpretation of the text, in which we are coaxed away from a narrative vision, serves to portray the characters as multiple, ephemeral identities, fleeting, intersecting, mobile, plastic and in direct contact with the sensible world.

This feeling of porosity between the identities forms the basis of the relationship between puppeteers and puppets. The puppeteers, in the shadows, are the ghosts who animate their characters, as if reliving their existence. The puppets thus become living beings. In contrast, they are the ephemeral doubles of the puppeteers when they eventually come into view.

To reflect this mirroring interplay, the different relationship potentials between puppeteers and puppets render tangible this sense of interference, reciprocity and transition from one identity into another.

THE PLAY POEM

«Characters, facing
to time and the sea.»

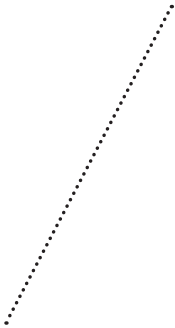
Virginia Woolf

TEXT INTERPRETATION

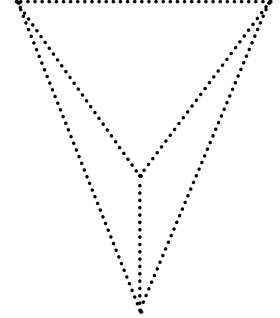
Like in a state of flux, spoken words are dispersed among the puppeteers, the puppets and the emerging puppeteer-performers. From the remote participation of the puppeteers lending voice to their puppets through to the utterances of the visible puppeteers now engaged in the drama, from the soliloquies through to the web of words generating a choral movement, there unfurls a plethora of variations in the interplay and treatment of the text. Puppeteers, puppets and audience weave together a triangular relationship: these states of text, this tangible porosity between the different worlds reaches deep into the audience in a way that opens up new sensory spaces and a different way of apprehending reality.

The journey through this territory is waymarked by intervals, landmarks, archetypes, all of which resonate with the audience in a kaleidoscope of emotions. Nature-loving Susan has an earthy quality, Rhoda, however, is volatile and her interiority puts her in touch with the invisible world. Jinny, is defined by sensuality and fluidity, whilst Louis is the foreigner, the exile and Bernard inhabits the character that carries the narrative.

The text brings together these fluctuations in consciousness, both as individual, distinct consciences and as divergent voices, splintered facets of the embodiment of a single being.







The stage as a « time-space »

« A being dedicated to water is a being in flux. He dies every minute, something of his substance is constantly falling away.»

Gaston Bachelard

FROM REALIST TO ABSTRACT, FROM SOLID TO MOLTEN, FROM THE INDIVIDUAL TO THE WAVE.

The ice puppets are life-size and realistic in appearance. Each life-stage of the different characters is manifested by a different change of state of matter.

In childhood, the ice puppets appear immobile, frozen, composing a natural landscape, identifiable only by their voices. At adolescence, they are a visible and realistic representation of a group of teenagers in school uniform. Adulthood is marked by the appearance of multiple, individual identities, which manifest, alternately, as puppets and puppeteer-performers.

Shapes blur, melding and mingling to result in a wave phenomenon that melts and spreads across the stage.

Based on the TRANSITORY/EPHEMERAL TIME-SPACE principle, the space is seen only in relation to the flux of time: boundaries are blurred, space becomes immaterial.

Like the sea's horizon, the space is level, clear and bright, giving visibility to the bodies and focusing the attention on the voices and atmospheric changes.

The puppets are controlled by long wires, they move autonomously and occupy different planes: the bodies are vertical and horizontal, positioned on the floor and moving around at different levels in the air space.

A basin is provided over the entire stage to contain the water from the melting ice. Waves form as the characters gradually transform from ice to water. A visual and gestural vocabulary will evolve from the presence of water and the waves forming on the surface of the stage.

ICE PUPPETS

SPACE



Prototype ice puppet / May 2021 La Passerelle, scène nationale de Gap et des Alpes du Sud (05)

ATMOSPHERIC LIGHTING

The lighting will evolve throughout the play, echoing the varying play of light over the space of a day: from dawn to midday, from the glare of broad daylight to the fall of dusk. Boundless illuminated landscapes, shadows, spotlighting of bodies, experiments in transparency, diffracted light rays, reflections, etc... will all feature among the different light plays to highlight the gradual emergence of bodies and landscapes.

LIGHT AS HEAT SOURCE AS AN INTEGRAL PART OF THE SCENOGRAPHY

Spotlights fitted into the ceiling, or glowing red radiant type heaters will be visible. I am also interested in having a visible heat source from a visual point of view. The afore-mentioned heat sources will also accelerate the melting of the ice characters and their transformation into waves: the ice puppets suspended in the air space will move closer to the heat source to speed up the change of state.

The soundtrack will alternate between CHOIR VOICES, SOUND LANDSCAPES AND MUSICAL EPISODES. The music will recall us to the present space. The materials undergoing transformation will contribute actively to the soundscape. The melting ice, dripping water, the collapse and interaction of falling ice blocks, the contact between hot and cold, the deformation of the ice will all add to the organic elements and acoustics occupying the concrete space of the stage.

Particular consideration will be given to voice and soundtrack spatialisation.

LIGHTS

SOUND

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ELISE VIGNERON

Puppeteer,
director,
plastic artist

—
Apt



Trained in visual arts, circus, and then in puppetry at the École nationale supérieure des arts de la marionnette in Charleville-Mézières, Élise Vigneron develops a language at the crossroads of visual arts, theater and movement.

From 2005 to 2011, she collaborates 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 THÉÂTRE DE L'ENTROUVERT company. This was followed by the shows IMPERMANENCE (creation 2013), ANYWHERE (creation 2016) and L'ENFANT (creation 2018). Through her different creations, she digs a furrow concerning the animation of the matter and the ephemeral scenographies.

In July 2019, she co-creates with the dancer Anne Nguyen the piece Axis Mundi in the framework of «Vive le Sujet!», SACD programming, Avignon Festival.

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

In 2020, she receives a research grant from the AVIAMA Association for a study trip to Japan.

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

\ Director, scenography **Elise Vigneron**
\ 5 performers **Chloée Sanchez, Kristina Dementeva, Loïc Carcassès, Thomas Cordeiro, Azusa Takeuchi**
\ Dramaturgy **Marion Stoufflet**
\ Actor's direction **Stéphanie Farison**
\ Choreographic look (in progress)
\ External viewpoint **Sarah Lascar**
\ Light designer (en cours)
\ Sound design **Géraldine Foucault** in collaboration with **Pascal Charrier**
\ General manager **Samson Milcent**
\ Puppet construction and plastic collaboration **Arnaud Louski-Pane**

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DISTRIBUTION
(in progress)

THE COMPANY

THÉÂTRE DE L'ENTROUVERT

The company Théâtre de l'Entrouvert is associated with the Cratère, scène nationale d'Alès (30) for the seasons 21-22 and 22-23.

The Compagnie du Théâtre de l'Entrouvert was created in 2010 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 the outdoors.

IMPERMANENCE was created in 2013, based on poems by Tarjei Vesaas. This show initiates the research that Elise Vigneron will be carrying 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 «Mort de Tintagiles» by Maurice Maeterlinck.

From 2020 to 2023, Elise Vigneron begins a new cycle of research on ice. LANDS, habiter le monde (creation May 2022) is a collaborative creation based on casts of ice feet. GLACE (creation October 2021) is an arts / science form between Elise Vigneron and Maurine Montagnat (glaciologist). LES VAGUES (creation october 2023) is a performance for ice choir, adapted from the novel "Les Vagues" by Virginia Woolf.



THE CALENDAR

Théâtre la Passerelle, Scène nationale de Gap et des Alpes du Sud (05)
May 2 to May 8, 2021

Espace Périphérique, Paris (75)
November 29 to December 4, 2021

Centre Dramatique des Villages du Haut Vaucluse, scène conventionnée (84)
January 24 to 29, 2022

Théâtre du Bois de l'Aune, Aix-en-Provence (13)
07 to 12 February 2022

Espace Jéliote, Centre national de la marionnette, Oloron-Sainte-Marie (64)
April 16 to 23, 2022

Théâtre des Bernardines / Les Théâtres Marseille (13)
May 30 to June 18, 2022

Théâtre Jean-Arp, Clamart (92)
October 22 to 29, 2022

Théâtre des Quatres Saisons, scène conventionnée, Gradignan (33)
05 to 17 December 2022

Research in progress
March 1 to 15, 2023

Le Manège, scène nationale, Reims (51)
April 17 to 29, 2023

Le Cratère, scène nationale, Alès (30)
September 2023

CREATION

Théâtre des Bernardines / Les Théâtres Marseille (13)
Octobre 2023

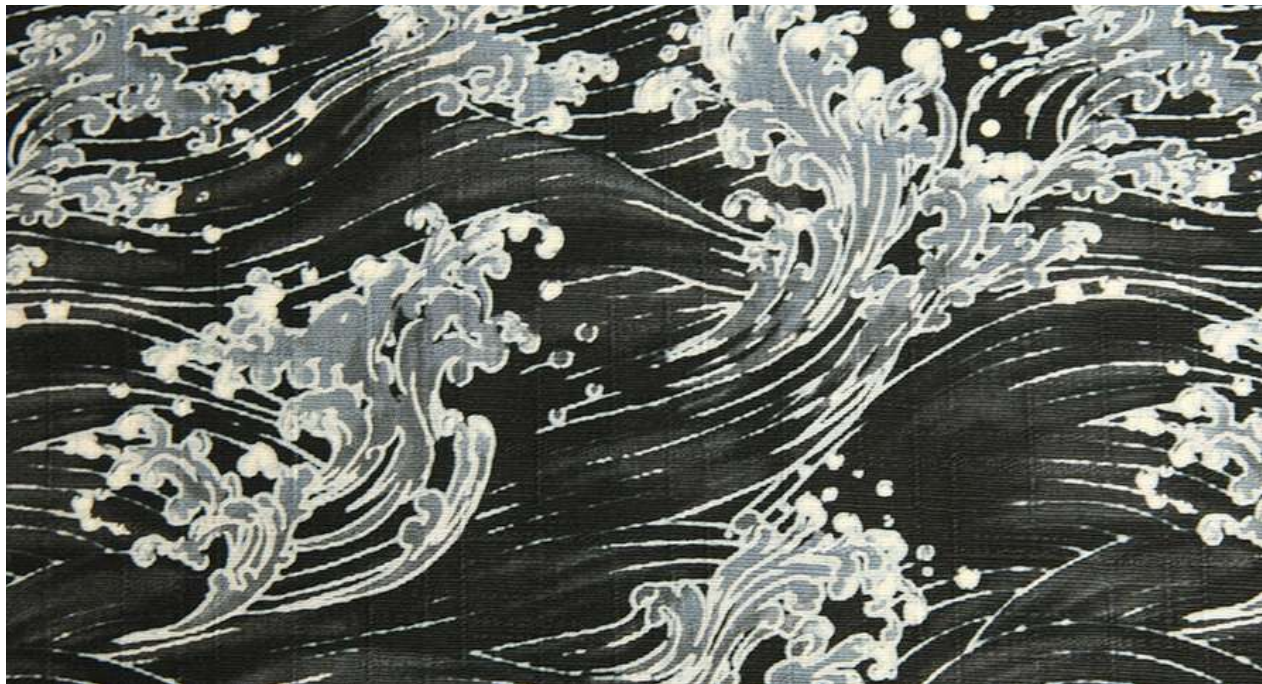
Partners, support (In progress)

/ Les Théâtres - Aix-en-Provence et Marseille (13)
/ Le Manège, scène nationale - Reims (51)
/ Théâtre de Châtillon - Clamart (92)
/ Le Cratère, scène nationale - Alès (30)
/ Le PIVO - Pôle itinérant en Val d'Oise - Théâtre en territoire scène conventionnée - Eaubonne (95)
/ Le Théâtre à la Coque, centre national de la marionnette - Hennebont (56)
/ L'Espace Jéliote, centre national de la marionnette - Oloron-Sainte-Marie (64)
/ Théâtre La Passerelle, scène nationale - Gap et Alpes du Sud (05)
/ Théâtre du Bois de l'Aune - Aix-en-Provence (13)
/ Espace Périphérique - Paris, La Villette (75)
/ Centre Dramatique des Villages du Haut Vaucluse, scène conventionnée - Valréas (84).

PARTNERS (In progress)

The Théâtre de l'Entrouvert company is subsidized by the DRAC Provence-Alpes-Côte d'Azur and by the Conseil Départemental de Vaucluse. It receives support for its creations from the Région Sud, 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.

THÉÂTRE DE L'ENTROUVERT



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