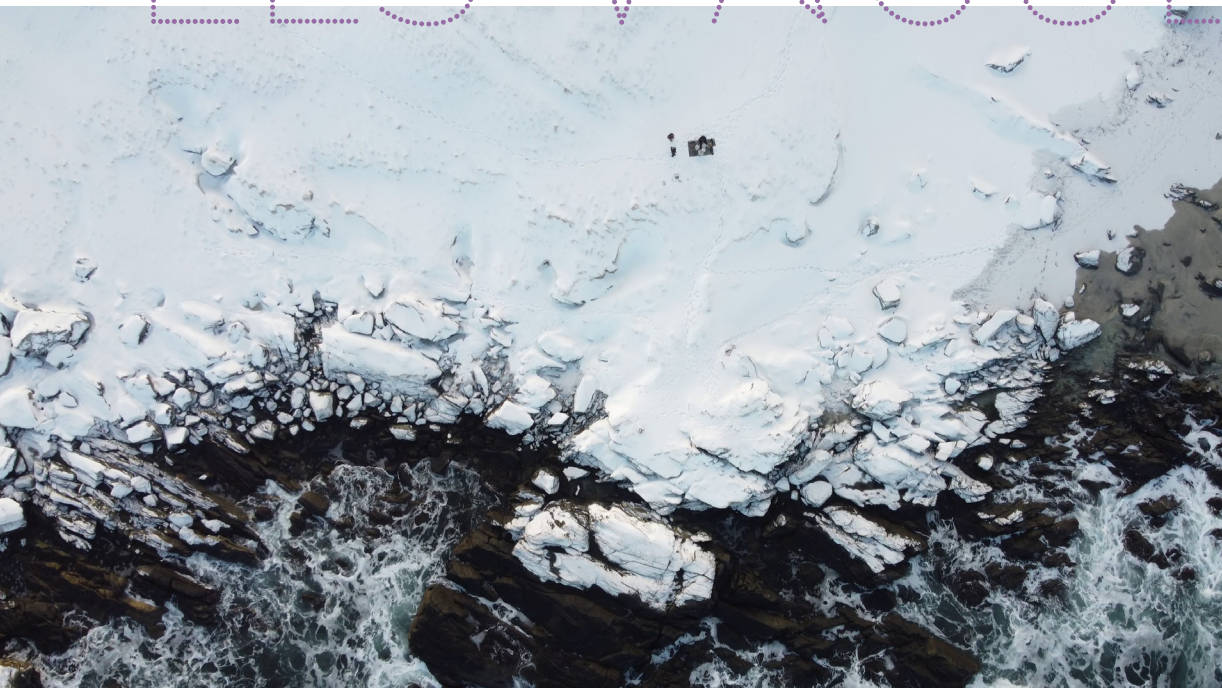


# LES VAGUES



© David Lejard-Ruffet

[ICE PUPPET PERFORMANCE]  
[Creation October 2023]

THÉÂTRE DE  
L'ENTROUVERT



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



## 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 expresses the empathy towards ephemeral being, a sense of awe and wonder at the world's beauty.

Through the materialisation 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 metamorphosis and the cycle of life.

*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 to be experienced through the senses.

Experience TIME-BEING.

Explore the MATERIAL MEMORY of our bodies.

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

Élise Vigneron

## LETTER OF INTENT

An adaptation of Virginia Woolf's 'The Waves' published in 1931

Translated by Cécile Wajsbrot, a 'Le bruit du temps' edition published by Broché 2020

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## A PLAY POEM

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

Showing little interest in the narrative nature of the novel, in this piece 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 on stage 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.

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## POROUS IDENTITIES

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

Water and Dreams,  
Gaston Bachelard

The performers' initial characters unfold very quickly in the presence of the puppets. Together they form a choir, a variable geometry of bodies that unites and unravels. Thus the individual personae flow past us as unfathomable, multiple, fleeting, plastic beings.

This feeling of porosity between the identities forms the basis of the relationship between puppeteers, puppets and performers. The puppeteers, in the shadows, are the ghosts who animate their characters, as if reliving their past and future existence.

In contrast, the ice puppets are the ephemeral doubles of the performers. To reflect this mirroring interplay, the different relationship potentials between puppeteers and puppets render tangible this sense of interference between one identity and another, the transition from one world to another, from the animate to the inanimate.

Death, the central theme of this text, is played out in a complex interaction of organic tensions and forces, one that we sense is intrinsically related to life and a driver of change and movement.



© Damien Bourletis - at Théâtre Joliette, Marseille - october 2023



EXPERIMENTAL

We follow the interior construct of 5 characters depicted throughout their development from their very early years through to advanced adulthood via a transcription of soliloquies. These identities under construction weave together and intertwine to form a choir.

Archetypes emerge from this multiplicity of identities, each imbued with its own individual colour: Susan is the archetypal nurturing earth mother, close to nature, Rhoda, however, is volatile and her interiority puts her in direct contact with the invisible world. Jinny, is defined by her sensuality and fluidity, which are expressed through dance, whilst Louis is the foreigner, the exile deep-diving into history in search of his roots, and Bernard the character who connects and carries the narrative.

They all constellate around the non-present yet long-awaited character of Perceval whose death becomes apparent to us. His absent figure serves as a point of unification, around whom is woven the flower-like image of a figure whom we suspect may be the author, whose splintered facets, like a flower's petals, each have a character of their own.

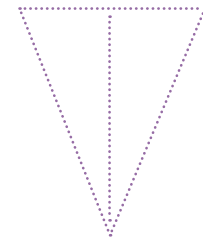
Each character is represented by a puppet who in turn has his or her own puppeteer-performer double.

Controlling the puppets remotely by a system of long cables opens up a whole host of possibilities: the puppets take on a life of their own, mirror images emerge between the performers and their puppets, giving rise to a proliferation of on-stage presences.

The stage directions punctuating the novel create a parallel between the space of a day, and the space of a life-time, the individual and the landscape. **This parallel between man and the cosmos manifests itself in the melting ice characters and their transformation into a watery expanse.**

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## INDIVIDUAL / CHOIR / LANDSCAPE /



# ICE PUPPETS

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

The ice puppets are life-size (between 1.50 and 1.70m) and realistic in appearance. Each life-stage of the different characters is manifested by a different change of state of matter.

For the childhood stage, the ice puppets take the form of statues, figures of children frozen in time, motionless. Those representing adolescence are moving bodies, realistic representations depicting a group of young teenagers in school uniform, which the performers remove, one by one, from a large refrigerated cabinet. Adulthood is marked by a proliferation of identities: the on-stage involvement of the performers-puppeteers is interwoven with the puppet play. Then, the bodies undergo a change of state, they become liquid, luminous, fragmenting, yielding to reveal skeletal structures. Covering the entire expanse of the stage is a 7m x 9m tray for retaining the water from the melting ice, a mirror-like pool of water that swells into waves.

« People, against time and the sea »  
Virginia Woolf



*Now is life very solid, or very shifting? I am haunted by the two contradictions. This has gone on for ever: will last forever; goes down to the bottom of the world – this moment I stand on. Also it is transitory, flying, diaphanous. I shall pass like a cloud on the waves. Perhaps it may be that though we change; one flying after another, so quick so quick, yet we are somehow successive, and continuous – we human beings; and show the light through?*

Virginia Woolf  
Complete diaries 1915 – 1941







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## 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, spotlighting of bodies that become silhouettes, experiments in transparency, diffracted light rays, reflections, bedazzlement, will all feature among the different light states to highlight the gradual emergence and transformation of bodies and landscapes.

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## LE SON

The soundtrack is composed entirely of percussion pieces performed by the drummer, Thibault Perriard. It is composed and spatialised by Géraldine Foucault.

The recordings in which we hear thundering waves were made in situ in the Norwegian Lotofen islands in March 2023.

These northern expanses, with their myriad ice-clad worlds and changing atmospheric light play were inspirational fodder for on-the-spot improvisation amid vast landscapes suffused with pastel hues and the sound of the waves.

The soundtrack is omnipresent throughout the piece, opening up a rich palette of colours. It mingles with the voices, accompanies the icy beings in the great dance of life and gives rise to moments of pure musicality.

# Le Monde

Sixteen shows to see in February 24

« *What better way to represent on stage the ephemerality, the impermanence of things than ice puppets gradually dissolving with every performance to form a watery expanse by the end of the show?* » - Cristina Marino



'Les Vagues' by Woolf exquisitely frozen by Élise Vigneron

« *Two poetic worlds face and confront each other on stage, the melancholic, elliptical world of Woolf, and the metaphorical and captivatingly beautiful world of Élise Vigneron* » - Olivier Frégaville-Gratian d'Amore

## l'Humanité

'Les Vagues' from Élise Vigneron at Théâtre Châtillon = between ice and water, the show of time flowing

« *The Waves unleashes a flow of memories, sentiments and sensations, fragile fragments of humanity in face of the inevitable process of time.* » - Gérard Rossi

**les trois  
cups** ≡

« Les Vagues », Virginia Woolf, Élise Vigneron

« *With great sensitivity, she [Élise Vigneron] underlines the importance of living this paltry, yet precious, life in the present, and of being aware of the porosity between worlds. This evocation of loss will leave its mark.* » - Léna Martinelli

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PRESS

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TEASER

> <https://shorturl.at/aGRSX>

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ICE CYCLE

> <https://shorturl.at/ckqDV>

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# ELISE VIGNERON

Puppeteer,  
art director,  
visual artist

– THÉÂTRE DE  
L'ENTROUVERT



© Damien Bourletsis

For 2022 to 2025, Élise Vigneron is working in partnership with Le Cratère, Scène nationale d'Alès (30), Théâtre de Châtillon (92), La Halle aux grains, scène nationale – Blois (41) and Théâtre Joliette subsidised space for art and creation, contemporary expression and writing in Marseille (13). Elise Vigneron is mentoring artist at the Vélo Théâtre années n+1 – subsidised space for object theatre at the crossroads of art & science in Apt (84)

Élise Vigneron is director of the Théâtre de l'Entrouvert established in Apt in the Vaucluse. Her work is produced and performed in France and internationally (Europe, Asia, North and South America).

In 2010, Elise Vigneron produced the solo TRAVERSÉES, which marked the founding of the Théâtre de l'Entrouvert.

This was followed by other pieces entitled IMPERMANENCE (2013), ANYWHERE (2016) and L'ENFANT (2018). In her various productions, she makes her mark by staging literary works that incorporate animated matter undergoing transformation and placing the audience in immersive situations.

On an invitation from the Avignon Festival 2019, she co-produced together with the dancer, Anne Nguyen, a piece entitled 'Axis Mundi' as part of the SACD's Vive le Sujet! project, a powerful marker of her ice work thus far.

She was awarded the Henry Bauchau prize by UC Louvain for her production of the piece ANYWHERE (2018) and scooped the prize for Creation/Experimentation awarded by the International Puppetry Institute (2019).

Between 2020 and 2023, she embarked upon a new cycle of research into ice structured around three artistic projects: LANDS, habiter le monde, a participatory project based on ice castings of feet, GLACE an arts/science impromptu with glaciologist Maurine Montagnat, and THE WAVES, adapted from Virginia Woolf, a piece for 5 life-size ice puppets.

Her projects are performed both in France and internationally. In 2023, she transferred ANYWHERE to an American team in collaboration with the Chicago International Puppet Theatre Festival and co-produced together with the puppeteer, Julika Mayer, and the members of the Magdeburg puppet theatre (Germany) a piece entitled RE-MEMBER.

\ Artistic direction and set design **Élise Vigneron**  
\ With the performers **Chloée Sanchez, Zoé Lizot, Loïc Carcassès, Thomas Cordeiro, Azusa Takeuchi** (alternating with **Yumi Osanai**)  
\ Stage handler **Vincent Debuire** or **Louna Roizes**  
\ Dramaturgy and adaptation **Marion Stoufflet**  
\ Cast direction **Stéphanie Farison**  
\ External eye **Sarah Lascar**  
\ Sound **Géraldine Foucault** and **Thibault Perriard**  
\ External ear **Pascal Charrier**  
\ Lighting design **César Godefroy**  
\ Assistant directors **Maxime Contrepois** and **Sayeh Sirvani**  
\ General and stage manager **Max Potiron** or **Marion Piry**  
\ Sound engineers **Camille Frachet** or **Alice Le Moigne**  
\ Lighting engineers **César Godefroy, Tatiana Carret** or **Aurélien Beylier**  
\ Assistant stage manager **Fiona Massaferro**  
\ Puppet construction **Arnaud Louski-Pane**, assisted by **Vincent Debuire, Alma Roccella** and **Ninon Larroque**  
\ Manufacture of ice puppets **Vincent Debuire** or **Louna Roizes**  
\ Construction of animated objects **Vincent Debuire** and **Élise Vigneron**  
\ Set construction and design **Vincent Gavras**  
\ Costumes **Juliette Coulon**  
\ Puppet costumes **Maya-Lune Thiéblemont**

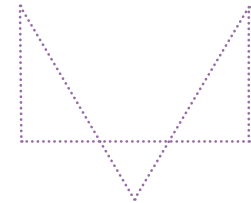
\ Administration & development **Lucie Julien**  
\ Production & dissemination **Lola Goret** and **Léonie Poloniato**

\ Acknowledgments to **Laura Chemla, Perle Duvignacq, Heloïse Marsal, Cyril Cottet, Jan Erik Skarby, Tim Pieter Lucassen, Jeanne Bruc, Margaux Sahut, Lena Sipili, Gérard Vivien, Solveig de Reydet de Vulpillières, Line Ramel, Jean Yves Courcoux, Fanny Soriano** et **Erwan Keravec**.

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## CAST

Sign language is available for this show



# TOUR 24/25

**Maison de la Culture** in the context of **MFEST**, Amiens (81)  
October 10th & 11th 2024

**Les Salins**, scène nationale, Martigues (13)  
November 8th 2024

**Théâtre La Passerelle**, scène nationale, Gap (05)  
November 15th 2024 (in progress)

**Scène 55**, scène conventionnée, Mougins (06)  
November 19th 2024

**Théâtre National de Nice**, CDN, (06)  
November 23rd and 24th 2024

**Théâtre de la Tempête**, Paris (75)  
May 16th - 26th 2024

**Théâtre du Bois de l'Aune**, Aix-en-Provence (13)  
November 27th & 28th 2024

**Chicago International Puppet Festival**, USA  
January 2025 (in progress)

**Under the radar Festival**, New-York, USA  
Januray 2025 (in progress)

**Stamsund Theater Festival**, Norvège  
May 27th and 28th 2025

## Coproduction

- / Théâtre Gymnase-Bernardines, Marseille (13)
- / La Comète, scène nationale de Châlons-en-Champagne (51)
- / Pôle Arts de la Scène - Friche la Belle de Mai - Marseille (13)
- / Théâtre de Châtillon (92)
- / Le Manège, scène nationale - Reims (51)
- / Nordland Visual Theatre - Iles Lofoten - Norvège
- / Théâtre Joliette, scène conventionnée art et création expressions et écritures contemporaines de Marseille (13)
- / Réseau Traverses, Aix-en-Provence (13)
- / Espace Jéliote, centre national de la marionnette - Oloron-Sainte-Marie (64)
- / Le Cratère, scène nationale - Alès (30)
- / La Halle aux grains, scène nationale - Blois (41)
- / Théâtre National de Nice (06)
- / FACM - PIVO, scène conventionnée «art en territoire» - Eaubonne (95)
- / Le Théâtre à la Coque, centre national de la marionnette - Hennebont (56)
- / L' Odyssée, scène conventionnée - Périgueux (24)
- / Théâtre du Bois de l'Aune - Aix-en-Provence (13)
- / La Garance, scène nationale - Cavaillon (84)

## Support

DGCA Ministère de la Culture / DRAC Provence Alpes Côte d'Azur / Région Sud / Conseil Départemental du Vaucluse / Ville d'Apt / ADAMI / SPEDIDAM / Espace Périphérique - Paris, La Villette (75) / Le Tas de Sable - Chespannes vertes, centre national de la Marionnette - Rivery (80) / Théâtre des Quatre Saisons, scène conventionnée d'intérêt national «Art et création» – Gradignan (33) / Centre Dramatique des Villages du Haut Vaucluse, scène conventionnée - Valréas (84) / Institut International de la Marionnette, Charleville-Mézières (08) / Théâtre La Passerelle, scène nationale - Gap et Alpes du Sud (05) / Vélo Théâtre, années n+1 – scène conventionnée pour le théâtre d'objet et le croisement des arts et sciences à Apt (84)

## PARTNERS

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# THÉÂTRE DE L'ENTROUVERT



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