

TRACES



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

THÉÂTRE DE
L'ENTROUVERT
Élise Vigneron



Bushwick Starr, Brooklyn, New York City

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.

« The artist is seen less as an individual producer of distinct objects than as a collaborator and producer of situations; the artwork, formerly a finished, transportable object intended for sale, is reinvented as a continuous or long-term project with an open-ended beginning and end; the audience, once considered a viewer or spectator, is repositioned as a 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



TRACES represents a human community expressed through the image of a chorus of icy feet.

This creation has been developed in cooperation with 20 to 30 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.

A ONENESS WITH ICE

ORIGINAL SOUND CAPSULE GAP

[Listen](#)

ORIGINAL SOUND CAPSULE NEW YORK

[Listen](#)

ORIGINAL SOUND CAPSULE MARSEILLE

[Listen](#)

PLASTIC AND CHOREOGRAPHIC 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.



Théâtre La Passerelle, Gap (05)

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.



La Cratère, Alès (30)

THE PROCESS

TIMELAPSE MOLDINGS

www.vimeo.com/683229341

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

PHASE 1 - MOLDING IN SILICON AND IMPRESSION OF FEET

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



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, with the first day set aside for two half-group sessions and the second day for the whole group.



PHASE 3 - REHEARSAL AND PERFORMANCE

> PHOTOGRAPHIC INSTALLATION / optional

This unique photographic project, led by a talented local photographer, will invite participants to immerse themselves in creative situational contexts—barefoot or with icy feet—on site. The aim is to capture a compelling series of both collective and individual portraits that contrast our human presence with the fleeting nature of ice, visible through its different melting stages.



SCHEDULE

THURSDAY

Task	Time
Feet molding & recording	11:00 am - 9:00 pm
Movement workshop	5:00 pm - 8:00 pm

FRIDAY

Task	Time
Ice casting of the feet	6:00 pm - 9:00 pm
Feet molding & recording	2:00 pm - 9:00 pm
Movement workshop	5:00 pm - 8:00 pm

SATURDAY

Task	Time
Ice casting of the feet	5:00 pm - 7:00 pm
Movement workshop	10:00 am - 12:30 pm 2:00 pm - 5:00 pm

SUNDAY (PERFORMANCE DAY)

Task	Time
Sound set-up	8:00 am - 10:00 am
Run-through	10:00 am - 1:00 pm
Warm-up	2:00 pm - 3:00 pm
Performance	3:00 pm
Dismantling	4:00pm - 6:00 pm

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THE COMPAGNY

THÉÂTRE DE L'ENTROUVERT

The Théâtre de l'Entrouvert company has an agreement with the ministry of culture, the Région Sud, and the Conseil Départemental de Vaucluse. It receives support for its creations from the City of Apt (84), the SPEDIDAM, and the ADAMI. The company's diffusion is supported by the ONDA, and its international tours are backed by the French Institute.

Emerging in 2009 under the artistic direction of Elise Vigneron, Compagnie du Théâtre de l'Entrouvert quickly distinguished itself through a bold fusion of visual theater and material innovation. Vigneron's solo work, TRAVERSÉES, which blends elemental forces with immersive imagery, earned the Innovative Form Prize at Spain's Lleida International Festival and was later reimaged for outdoor performance in 2020.

Her 2013 production, IMPERMANENCE, inspired by the poetry of Tarjei Vesaas, marked the start of her exploration into ephemeral materials, especially ice. This artistic journey led to ANYWHERE (2016), an adaptation of Henry Bauchau's Oedipus on the Road featuring a transformative ice puppet, which garnered both the Vice Major Award at Ostrava's International Puppet Festival and the Henry Bauchau Prize. This show was successfully adapted by US-based team for the Chicago International Puppet Theatre Festival in January 2023. This project received Villa Albertine Grants.

Recent projects include LANDS (2022), focused on cast ice sculptures; this project is adapted for a U.S. tour in August and September 2025 under the name TRACES. GLACE (2021), an arts/science collaboration with glaciologist Maurine Montagnat; and LES VAGUES, an ice choir performance adapted from Virginia Woolf's novel. Élise Vigneron's new creation MIZU (which means «water» in Japanese), co-created with Satchie Noro.



Figuretheaterfestival Munich, Allemagne

ELISE VIGNERON

Puppeteer,
Director,
Plastic artist

–
Apt



For 2022 to 2026, Élise Vigneron is working in partnership with Théâtre de Châtillon (92), La Halle aux grains, scène nationale – Blois (41), Théâtre Joliette in Marseille (13) and the Vélo Théâtre années n+1 in Apt (84).

Trained in visual arts, circus, then puppetry arts at the International School of Puppetry Arts in Charleville-Mézières, Élise Vigneron is a puppeteer and theater director of Théâtre de l'Entrouvert. She has been exploring hybrid forms combining theater, visual arts, and science for more than ten years. Her works are founded on research into materials and stage devices.

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 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.

Between 2020 and 2023, she embarked upon a new cycle of research into ice structured around three artistic projects: LANDS - TRACES (US), 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. She is currently developing the piece with students from Nord University in Levanger, Norway, in co-production with Nordland Visual Theatre – Figurteatret in Norway. The show The Bridges will premiere in May 2026.

Elise's work with ice has been featured in performances from the Seoul Performing Art Festival to the World Festival of Puppet Theatres in Charleville-Mézières, France, Mime London Festival in London, the Chicago Puppet Festival and Avignon Festival.

Originally from Rosario, Argentina, she gained diverse artistic experience before studying anthropology and moving to Europe. After training in Madrid and Brussels, she graduated from the Académie Fratellini (Paris) in 2009.

In 2014, she founded Compagnie PROYECTO PRECIPICIO to explore the dialogue between circus and the human sciences. She has created several projects including CAE, LUGAR, and PHILOCIRQUE, and develops participatory works that blend circus and anthropology, such as NŒUD, se transformer (2024), a circus-theatre performance on a boat, and L'équilibre qu'est-ce que c'est ? (2024), a project involving both elders and children.

Since 2013, she has collaborated with Élise Vigneron and Théâtre de l'Entrouvert, as a performer in Impermanence, choreographic advisor on Anywhere, and co-writer/co-director of LANDS, habiter le monde (2022), currently on tour.

She also contributes to other circus projects such as De ses Mains (Cie Lunatic) and Pli (Inbal Ben Haim), and leads creative labs in France and internationally. She has been invited by the Institut Français in Mexico, Argentina, and Serbia (via the CIRKUS = UMETNOST project).

Alongside her artistic practice, she continues to engage in research. Her latest article, "Les diversités de l'intime, vers une écopolitique du cirque", co-written with Lucie Bonnet, was published by the Circostrada network.

She is currently co-writing Un jour la nuit (working title) with playwright Julie Aminthe, a project at the intersection of circus and theatre, supported by ARTCENA's Écrire pour le cirque program.

ELEONORA GIMENEZ

Circus author,
Performer
Director

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Rosario / Paris



PARTNERS

Production Théâtre de l'Entrouvert

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)

Support

\ 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

Support for the 2025 U.S. Tour

\ Institut français

\ Theatre & New Forms, a program by Villa Albertine and Albertine Foundation

\ JTA Fund





DISTRIBUTION

U.S. Tour

- \ Concept Élise Vigneron
- \ Workshop Design & Ice Work Élise Vigneron
- \ Community Engagement Claire Saxe
- \ Sound Design Karine Dumont
- \ U.S. Tour Coordination (2025) Julie Le Corre, Nicole Birmann Bloom

Original Creation

- \ Direction Eleonora Gimenez & Élise Vigneron
- \ Choreography Eleonora Gimenez
- \ Sound Design Géraldine Foucault
- \ Sound Installation Corentin Abeille

«Elise Vigneron's astonishing
work immerses spectators in
a world of both sensation and
contemplation »
- Telerama

THÉÂTRE DE L'ENTROUVERT

Élise Vigneron



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