

TRAVERSÉES



[Ambulatory solo, of images and figures]

THÉÂTRE DE
L'ENTROUVERT



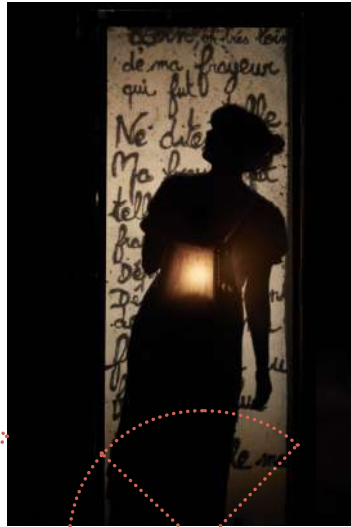
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FRAMEWORK

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**FOR ALL
AGES OVER 12**

Creation of Traversées outdoor form (2020)

Traversées is a visual journey created from a thought in images and scraps of written text, extracted from *Seuils* (Thresholds) by Patrick Kermann.

The creation of the Traversées outdoor form, the company's first piece (creation 2008), is part of a desire to leave theaters to invest in natural outdoor spaces. The modular scenography made of doors and installations, where the presence of natural materials is strong allows to invest all kinds of places. Here the frame surrounding the scenes becomes Landscape. The boundaries between reality and imagination, interior and exterior, representation and presence are stretching.



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SCENOGRAPHY

The scenography is modular: it is made up of seven door frames of variable dimensions, inhabited by moving installations, puppets, projections, plays of shadows and reflections, video, etc.

It is a theater of the intimate, the sensitive, which is built in a close and immediate relationship with the spectator. Hence the need for a small gauge ...

Immersed in the depth of darkness, the spectator is guided by the light of a lantern: eyelids ajar, his eyes open instead of dreams, instead of appearances.

TRAVERSÉES can be played at night, **outdoors** in natural settings (fields, forests, parks, vacant lots, ...) in **unusual places** (tunnel, underground, ...) or in theaters.

SOUND

Sound, through a multi-diffusion system, constructs a discontinuous space. A place of memory, it is close, flees, returns ... evolving on the border between one here and another. It encompasses the viewer and disturbs its spatial references.

STAGING

« *How to name what has no name?* »

The first door crossed, we enter a visual theatrical form.

Each frame is inhabited by moving installations which draw their dramatic character from the very organic nature of the material.

Earth, water, dust, fire, salt, wood are living elements. Their density and fluidity echo with the inner sensations and the subjective memory of the spectator. Hence the presence of a ritual dimension which invites the spectator to share and live a collective experience.

Traversées is a succession of scenes, scraps of life, fragments of memory, briefly endorsed by a central figure which proves to be multiple as well as unique. She guides the spectators through the darkness, opens for them the doors, undergoes metamorphoses, and gives life to each world.

The puppets, silhouettes, slides, videos, reflections, are like apparitions that multiply and trouble her identity. As she is standing on the threshold, on the borderline between two worlds, these apparitions pass through her, and she tries to be indistinguishable from her image, to grasp an instant of unity and open herself to the perception of being-there.

Short fragments of Patrick Kermann's « Seuils » are used as links between the different scenes, and set a dramatic thread along the path, as if they were the clue to a riddle. This wordless theater stages the text in its plasticity: it is written, casted, luminous, scraped, superposed...

TRAVERSÉES IN FOREST

Following the in situ creation of a «curious by nature» on the Charance site programmed by the Théâtre La Passerelle, National stage of Gap and the Southern Alps (05) in the fall of 2020, we wish to repeat this unique experience , by offering to play this show in the forest.

By investing in natural places, the theme of the in-between present in the piece Thresholds by Patrick Kermann is physically tested. The natural elements, rivers, forests, glades, blend into a metaphorical and poetic universe,

A horse, trained in freedom, a wild and mysterious presence, reinforces this impression of confusion and marvels coming from the meeting between the worlds: human and animal, reality and imaginary, visible and invisible.



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EXTRACT FROM SEUILS PATRICK KERMANN



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« And now she sets the threshold, a fair threshold (what good is a door to close what).

*Here. My house is finished. I do not see her. At the edge only.
Of my house. About my home they say.
My last home also says.*

She now takes her own image. What can she see contemplating her if not vanished patterns on magnified details or edges and overhangs against the background of the world. And so at the edge (there: neither one step less nor one step more) it remains for the improbable image of it to come.

*I am my likeness. My unseen image. Still alive.
Of them. Of them who. And from me. Me too. The invisible image of me.
Too bad or not. I lay my life there. There you go, I can't see her.
Do not enter, either I do not see it? I am my threshold.
The threshold of my true image. I follow the folds and unfolds of my image.*

*Ah, what light will tear in between?
In her house she will never see herself. Neither inside nor outside she will see her image.
On the doorstep only. The. Where what is hidden escapes, where what is revealed disappears.*

I wait. Here I wait and watch my tear. Come. »

Landsman Editions

ELISE VIGNERON

She received the Creation / Experimentation Prize issued by the International Puppet Institute in September 2019. She is laureate from the Bauchau price in 2018 with the creation of the show ANYWHERE.



Trained in visual arts, circus, and puppetry at the École Nationale Supérieure des Arts de la Marionnette in Charleville-Mézières, she has developed a creative language at the intersection of visual arts, theater, and movement. In 2009, she premiered her solo work, *Traversees*, laying the foundation for the creation of *Théâtre de l'Entrouvert*. This was followed by the productions *Impermanence* (2013), *Anywhere* (2016), and *L'Enfant* (2018). She was awarded the Henry Bauchau Prize in 2018 for directing *Anywhere* and received the Creation/Experimentation Prize from the International Puppetry Institute in 2019. For the 2019 Avignon Festival, she co-created *Axis Mundi* with Anne Nguyen as part of the *Vive le Sujet!* series. Between 2020 and 2023, she led a research cycle centered on ice, producing the participatory project *Lands: Habiter le Monde*, the arts/science improvisation *Glace*, and *Les Vagues*, featuring five ice puppets. Her work has been presented both in France and internationally.

In 2023, she adapted *Anywhere* for an American team and co-created *Re-Member* with Julika Mayer and the ensemble of the Magdeburg Puppet Theater.

Elise Vigneron is currently associated with Le Cratère Scène Nationale in Alès, Théâtre de Châtillon (92), Halle aux Grains Scène Nationale in Blois (41), and Théâtre Joliette in Marseille.

KRISTINA DEMENTEVA

Puppeteer, originally from Vitebsk (Belarus)



She trained at the Minsk Academy of Arts and at ESNAM (graduate 2017, 10th class). She has worked with several companies in Belarus, Russia, France and Finland. She played in various shows, directed by Ura Divakov (Cie Laboratory of Oscar Schlemmer, Belarus), Linnea Happonen (Krepsko Theater Group, Finland), Bérangère Vantusso (Cie Trois-Six-Trente, France), Guillaume Lecamus (Morbus Theater, France), Joëlle Noguès (Cie Pupella Nogues, France)

In creation, she notably collaborated with Pierre Dupont, Lou Simon, Faustine Lancel, Zoé Grossot (puppeteers), André Markowicz (translator), Antoine Herniotte (actor, playwright). Today she is a puppeteer-performer on Yoann Pencole's shows (Cie ZUSVEX); Elise Vigneron (Théâtre de l'Entrouvert).

LA COMPAGNIE THÉÂTRE DE L'ENTROUVERT

Théâtre de l'Entrouvert, led by director, visual artist, and puppeteer Élise Vignerou, is based in Apt, in the Vaucluse region of France. The company presents its productions both nationally and internationally, with performances across Europe, Asia, North America, and South America.

In 2009, Élise Vignerou, who trained in visual arts, circus arts, and puppetry at the École Nationale Supérieure des Arts de la Marionnette in Charleville-Mézières, created her solo piece *Traversées*, marking the founding of Théâtre de l'Entrouvert. This was followed by *Impermanence* (2013), *Anywhere* (2016), and *L'Enfant* (2018). The company's artistic approach focuses on bringing literary texts to life through the animation of transforming materials and immersive audience experiences.

In 2019, the Avignon Festival invited Élise Vignerou to co-create *Axis Mundi* with dancer Anne Nguyen, as part of the *Vive le Sujet!* series by SACD. This piece, exploring the medium of ice, became a defining element of her artistic work.

From 2020 to 2023, she initiated a research cycle centered on ice, producing three interconnected projects: *Lands*, *Habiter le Monde*, a participatory work using ice casts of footprints; *Glace*, an arts/science improvisation created with glaciologist Maurine Montagnat; and *Les Vagues*, inspired by Virginia Woolf's novel, a performance featuring five life-sized ice puppets.

In 2023, Vignerou adapted *Anywhere* for an American ensemble in collaboration with the Chicago International Puppet Theater Festival and co-created *Re-Member* with puppeteer Julika Mayer and members of the Magdeburg Puppet Theater ensemble in Germany, co-produced by Théâtre de l'Entrouvert.

Looking ahead, her next creation, *Mizu* (Japanese for «water»), a co-production with Satchie Noro, is set to premiere in May 2025 at Le Vellein, Scènes de la CAPI in Villefontaine (38).

The company is supported by 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.

AT THE THRESHOLD OF BEING

Traversées was honored with the Innovative Performance Award and the Set Design Award at the Lleida Festival in Spain in 2011 and received the Young Critics Award at the XXIX International Puppet Festival in Bielsko-Biała (Teatr Lalek Biały) in Poland in 2022.



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PRESS

TOUTELACULTURE.COM, Mathieu Dochtermann

Few performances so thoroughly deserve to be called a visual poem. A subtle, dark, and magnificent work, like a chiaroscuro painting by de La Tour brought to life before the audience's eyes.

JOURNAL ZIBELINE, Delphine Michelangeli

By turns an automaton, an elderly woman playing Narcissus, using her silhouette to dance with oblivion—delicate yet unsettling—Élise Vigneron, a graduate of the École Nationale Supérieure des Arts de la Marionnette in Charleville-Mézières, explores these fragile realms with extraordinary talent.

PRACTICAL INFORMATIONS

Technical sheets on demand

SHOW

- \ Ambulatory show for adults and adolescents from 12 years old
- \ Theater of images and figures
- \ Duration : 1 hour
- \ 1 director, 1 puppeteer, 1 manager
- \ Possibility of playing twice a day

OUTDOOR SPACES

- \ Natura places : fields, forests, parcs, ...
- \ Can only be played during the night
- \ Jauge : 50 persons
- \ Possibility of playing twice during the night , with the necessity of setting up during 1 hour between each representation.

INDOOR SPACES

- \ 150 m² minimum with 5m openness minimum & 3m of height
- \ This space can be modular , it depends on the place it is and the places surrounding
- \ Unusual spaces : cave, historical monument
- \ Stage, scène, ...

CONTACT MANAGER

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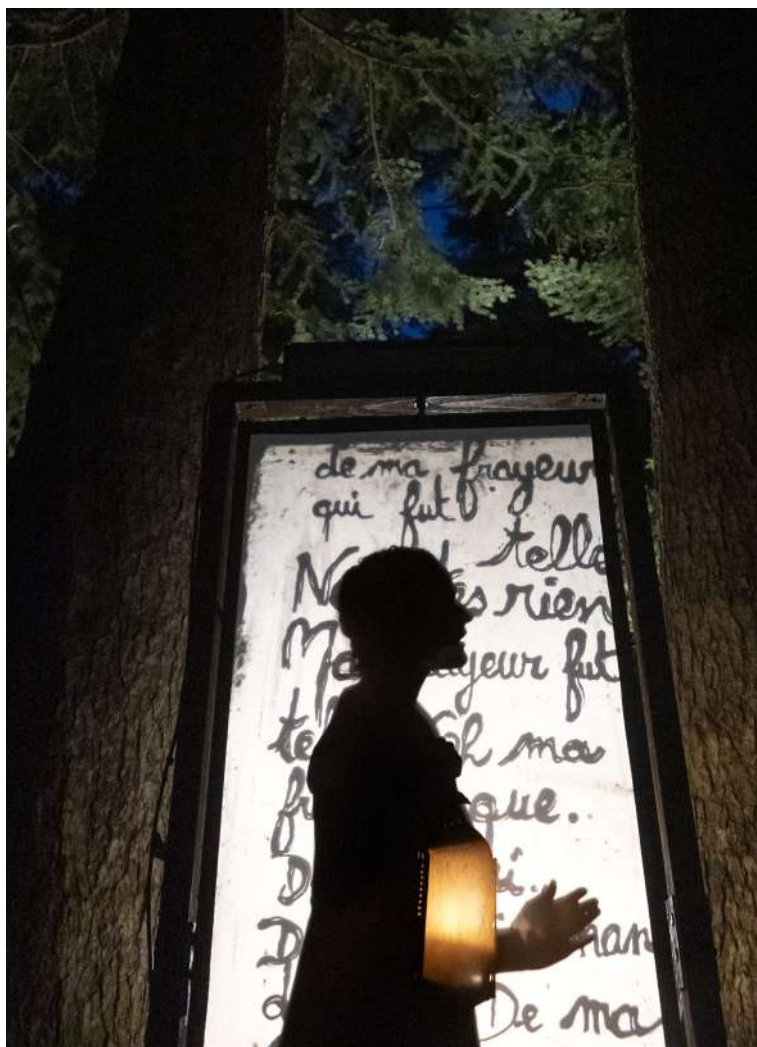
DISTRIBUTION

\ Directing, scenographies **Elise Vigneron**
\ Text **Extract from *Seuils* by Patrick Kermann**
\ With **Kristina Dementeva**
\ General manager **Aurélien Beylier**
\ Sound creation **Pascal Charrier, Julien Tamisier**
\ Construction **Elise Vigneron, Gérard Vigneron, Hélène Barreau et Philippe Lalliard**
\ Costume **Nadine Galifi**
\ Video **Eduardo Gomes de Abreu**

Production
Théâtre de l'Entrouvert

Since its creation in 2009, TRAVERSÉES has received support from La Passerelle, Scène Nationale de Gap (05), from the GMEM national center for musical creation in Marseille (13), from the International Puppetry Institute in Charleville-Mézières (08) as part of its assistance system for the professional integration of ESNAM graduates, Vélo Théâtre in Apt (84), La Chartreuse - national center for show writing - in Villeneuve Lez Avignon (34), the Department of Drôme (26), the General Council of Vaucluse, the South Pole Luberon and the city of Apt (84). Its dissemination was supported by the ONDA (National Office for Artistic Diffusion). Tours abroad have received support from the French Institute and the PACA region.

THÉÂTRE DE L'ENTROUVERT



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