

COMPAGNIE FURINKAÏ –
THÉÂTRE DE L'ENTROUVERT

Mizu (水)

02/09/2025

Choreographic trio
on a body of water
for a dancer,
an ice puppet,
and her puppeteer



⁂ landscape piece



Mizu,

which means “water” in Japanese 水 brings together the worlds of circus artist and choreographer Satchie Noro and puppeteer and director Élise Vigneron. It is a landscape piece on water, a pas de trois performed by a dancer, an ice puppet, and her puppeteer. A tale of suspension, metamorphosis, ephemerality, and mirrors. Born from their encounter, this creation merges their approaches to material and storytelling—through dance, circus arts, and puppetry. For Satchie Noro, the show continues her poetic exploration of movement in non-traditional spaces — architectural apparatuses — while for Élise Vigneron, it extends a decade-long investigation into ice and remote puppet manipulation.

This unique artistic object reveals the murmurs of matter in transformation: as a duo, as a trio, blending bodies of ice and flesh. It offers us games of balance, lifts, counterweights, surrender... games with a double.

In Mizu, on this thread between appearance and disappearance, Satchie and Élise wish to celebrate impermanence, the fragility of existence as an ode to life, the fusion with this element that makes up our bodies: water, and the passage from form to matter.

Research with the resin
puppet, May 2024.

Beginnings



"For several years, I have envisioned creating a piece around water, which, along with wind, is a vital element in my imagination of the living. Water as both support and accomplice to movement, and as a condition for an engaging scenography.

In 2021, Cécile Provôt from Théâtre Le Vellein invited me to imagine an in-situ creation on a lake in Isère. The research began around the different states of water: liquid and solid, and the possibilities for interaction with dance.

Then, from my encounter with Élise Vigneron's striking work, the idea of a joint creation emerged, linking dance and an ice puppet. Two bodies, partners in movement and as doubles, who will flow and metamorphose together, in the narrative of their revealed resonances.

The creation of a floating structure was entrusted to my longtime collaborators, builder-poets: Silvain Ohl and Éric Noël.

With this piece, in which I will be on stage, I wish to materialize a principle of the living, a future accomplice to a dance: water (水). A new apparatus to master."

Satchie Noro

"I met Satchie Noro and her work in the autumn of 2021, when we were presenting our respective projects within the group of twenty.

I was immediately very interested in her approach to material and her artistic concerns, which are closely linked to mine.

I have been researching ice for about ten years; recently, I created "LES VAGUES", a show based on Virginia Woolf's "The Waves," featuring five life-sized puppets manipulated remotely.

The Mizu creation project continues this research, to further explore this material together and merge our experiences and approaches that connect material, movement, and space.

In Mizu, with Satchie, I also wish to delve into the Japanese concept of "Mono no aware," which expresses empathy for the ephemeral and wonder at the beauty of the world.

"Time is immediately being, and all being is time." Japanese precept by Dōgen."

Élise Vigneron

Intentions

Ice, an ephemeral material that invites us to experience cyclical time

Even in its most abstract form, ice evokes an empathetic and physical response in the spectator. Facing this transforming material, it is as if our own bodies experience dissolution and transformation.

Faced with a simple puppet in motion, the spectator can also be deeply moved. In both cases, we are confronted with the magic of animation: witnessing something that comes to life and dies in the same instant.

In Mizu, on this thread between appearance and disappearance, we will celebrate impermanence, the fragility of our existence as an ode to life, the fusion with the element that makes up our bodies: water, the passage from form to formlessness, from individual to cosmos.

Élise Vigneron

With a human-sized ice double, there is the echo of our desires a confusion in our understandings desynchronized reverberations

Two creatures experimenting with their constraints and their emancipations Dancing to reveal

Around us, the fluid water of the ponds protects and dresses us immersion is on the lookout Dancing to discover oneself

The melting of the ice reveals the nature of the double
The reflection slips away before I can escape it
After the ice, there is another material
A framework to explore
Dancing to find oneself again

Satchie Noro



Ice puppet research
at the Lisière,
September 2024

Scenic device A scenography on water

The piece is designed for natural or artificial freshwater bodies, without turbulence: ponds, lakes, pools, canals, ports, reservoirs... As in Noh theater, everything will be performed in full view.

The floating scenographic device will be lightweight and easily transportable. It will include:

- a 5m x 7.8m platform with a minimum draft of 50 cm
- a 4.2m-high wooden framework, serving both as support for puppet manipulation and as an aerial apparatus

The piece will be performed, depending on the climate, in water above 13°C.

Audience Installation

The audience will be seated on the shore, with a capacity of about 200 spectators depending on the bank's layout.



Pond of the
Éclore-Badinières mill,
May 2025

Cast

Conception & Direction: **Satchie Noro** and **Élise Vigneron**

Puppeteer: **Sarah Lascar**

Choreography and dance: **Satchie Noro**

Ice Puppet Design: **Élise Vigneron**

Scenographic Device Construction: **Silvain Ohl** and **Éric Noel**

Puppet Construction: **Vincent Debuire**,
assisted by **Silvain Ohl** and **Théo Nérestan**

Textile Design: **Aurore Thibout**

Original Music Composition: **Carlos Canales**

Sound Design: **Hans Kunze**

Extract of text : **Olivier Remaud**,

Penser comme un iceberg,

Babel poche, 2023, p. 62-63

Voice-over : **Millaray Lobos**

Sound Manager: **Karine Dumont** alternating
with **Hans Kunze** or **Carlos Canales**

Technical Manager: **Éric Noël**, **Robin Noël**,
or **Vincent Debuire**

Assistant Director: **Zoé Lizot**

Administration & Development: **Lucie Leclaire**
and **Satchie Noro**

Production: **Lola Goret** and **Émilie Boutet**

Distribution: **Émilie Boutet**

and **Florence Bourgeon**

Communication: **Cie Furinkai** or **Éva Sylvestre**

Touring team : 6 people

On stage: 1 dancer, 1 puppeteer

Technical: 1 sound manager, 2 stage
managers (assembly/disassembly
of the structure on water) + production
manager or **Élise Vigneron** (director)

Duration : about 40 min

Production

Furinkai Company (Satchie Noro) and
Théâtre de l'Entrouvert (Élise Vigneron)

Furinkai is supported by DRAC Île de France.

Théâtre de l'Entrouvert is supported by DRAC
Provence-Alpes-Côte d'Azur, Région Sud, and the
Vaucluse Departmental Council, and by the city
of Apt.

Partners

Co-producers:

Théâtre le Vellein, scènes de la CAPI –
Villefontaine (38), Théâtre de Châtillon
(92), Les Noctambules (92), Houdremont
Centre culturel – La Courneuve (93),
Théâtre du fil de l'eau – Pantin (93),
Théâtre de la Joliette – Marseille (13),
La Lisière, lieu de création-Bruyère-le-
Châtel (91), Art'R – Paris (75), Sud-Est
Théâtre – Villeneuve-Saint-Georges (94),
Les Ateliers Frappaz - Centre National
des Arts de la Rue et de l'Espace Public –
Villeurbanne (69), Points communs –
Nouvelle Scène nationale de Cergy-
Pontoise/Val d'Oise (95)

With support from:

DRAC Île de France, DRAC Provence-Alpes-
Côte d'Azur, National Creation Aid for
Street and Circus Arts, Région Sud, City of
Paris.

And: Vélo Théâtre in Apt (84), Citron Jaune
- CNAREP in Port-Saint-Louis-du-Rhône
(13), Le Bercaïl in Dunkerque (59), Groupe
F (13)

MIZU is a creation led by two
artistic directors and two companies.
To make this project possible,
the production is organized as a SEP
(joint venture). This rarely used
form in performing arts allows
for a different approach to creation
and distribution challenges in the
current context.





Tour 2025

MAI

may 6 – PREMIERE

Théâtre Le Vellein,
scènes de la CAPI (38)

may 14 Vélo Théâtre, Apt (84)

may 17 Le Sémaphore, Port de Bouc
(13), Festival le Train Bleu

may 23 Biennale internationale
des arts de la marionnette & Théâtre
du Fil de l'Eau de Pantin (93)

may 25 Houdremont Centre culturel
de La Courneuve (93)

may 28 Le Citron Jaune CNAREP de
Port Saint Louis du Rhône in partnership
with the Camargue Festival (13)

JUIN

june 7-8 Festival tous dehors,
La Passerelle, Scène Nationale
de Gap (05)

june 12-14 Parc des Buttes Chaumont,
Paris 19th - Art'R & Théâtre de Châtillon

june 27 Festival Par has'Art! –
Les Passerelles, Pontault Combault (77)

june 29 Domaine départemental
de Chamarande (91)

JUILLET

july 4-5 Les Tombées de la nuit,
Rennes (35)

july 18-20 Chalon dans la rue (71)

SEPTEMBRE

september 6 Festival
la Grande Balade (28)

september 11 Festival de marionnette
de Basel – Switzerland

september 14 Cergy – Soit, Osny (95)

september 20-21 Cergy –
Soit, Cergy (95)

september 23-25 Festival Mondial
de Théâtre de marionnettes
à Charleville-Mézières (08)

OCTOBRE

october 4 Festival Artonov, Bruxelles

october 19-21 Théâtre Joliette as part
of Festival Ribambelle (13)

Research with
the resin puppet,
May 2024.



Satchie Noro

She took her first steps in her father's dojo, an Aïkido master. From childhood, she practiced classical dance intensively, studying under Wilfride Piollet. After a brief stint at the Deutsch Opera in Berlin and several artistic experiences on the alternative scenes of Berlin and New York, Satchie Noro returned to France, joining various dance companies (Andy Degroat, Mié Coquempot, Shiro Daimon, Alain Rigout...). From the 2000s, she trained in aerial circus techniques at Les Noctambules in Nanterre with Michel Nowak. She won the Jeunes Talents Cirque award in 2004.

In 2002, she founded her own company, Furinkai. While continuing collaborations with other artists (Adrien M & Claire B, Carlotta Sagna, James Thierrée, Michel Schweizer, Mohamed Al Khatib, Pierre Meunier & Marguerite Bordat...), she has created around twenty works (shows, performances, installations, films) widely presented in France and internationally.

A proponent of all-terrain dance, Satchie Noro has for 30 years activated multiple identities to create artistic objects of all sizes, eager for the outdoors and multidisciplinary bridges.

In 1999, she won the Villa Kujoyama prize with Alain Rigout (Kyoto). In 2012, she received the Hors-les-murs grant from the Institut Français. In 2017, her piece Origami was selected as "Aerowaves Twenty17 Artist." Since 2015, she has co-directed "Les Noctambules," the circus arts factory in Nanterre, with Olivier Verzelen. From 2020 to 2022, she was an associate artist at the Centre national Chorégraphique de Nantes, directed by Ambra Senatore.

WWW.FURINKAI.COM





Élise Vigneron

A graduate of the École Nationale Supérieure des Arts de la Marionnette in Charleville-Mézières, Élise Vigneron founded Théâtre de l'Entrouvert in 2010, a company supported by DRAC PACA since 2019.

Her creations result from in-depth work on animating ephemeral materials, inviting spectators to live a physical experience. She has received the Henry Bauchau Prize and the Creation/Experimentation Prize from the International Institute of Puppetry.

For the 2019 Avignon Festival, she co-created with Anne Nguyen a *Vive le Sujet!* (SACD, Festival d'Avignon), *AXIS MUNDI*, a key work in her exploration of ice.

From 2020 to 2023, Élise Vigneron began a new research cycle on ice: *LANDS, habiter le monde* is a collaborative creation based on ice foot molds; *GLACE* is an arts/science form with glaciologist Maurine Montagnat; *LES VAGUES* (premiered October 2023) is a show for five ice puppets, adapted from Virginia Woolf's *The Waves*.

Her projects are presented both in France and internationally. In 2023, she passed on the piece *ANYWHERE* to an American team in collaboration with the Chicago International Puppet Theater Festival and co-created with puppeteer Julika Mayer and the Ensemble of the Magdeburg Puppet Theater (Germany) the show *RE: MEMBER*.

She is currently an associate artist at Le Cratère, national stage of Alès, Théâtre de Châtillon-Clamart, Halle aux Grains, national stage of Blois, and Théâtre Joliette in Marseille.

WWW.LENTROUVERT.COM

Silvain Ohl

Builder, designer, poet...

It starts well:

Design in a Canadian clearing

Born in Le Havre, on the day

André Malraux inaugurated the Maison
de la Culture.

At 3, climbed to the top of a tree.

From 5 to 17, attended school.

Bought his first tent at 14.

Graduated in mechanical gravity.

Love, travel, work.

Travel, work, love.

Work, travel, love from 1978 to ...

Immersed in the world of performance
since 1984 as builder, actor, designer

for: Ilotopie, Générík Vapeur,

Théâtre de l'Eléphant vert, Transe
express, Cahin-Caha, Jo Bithume,

Luxor et Compagnie, La Machine,

Satchie Noro, Groupe F, Cirque Ici,

Compagnie Moglice von Verk,

Compagnie Rue des Baigneurs, ...

Aurore Thibout

On the line between Art and Fashion,

Paris-based designer and artist

Aurore Thibout captures the passage

of time and the memory of objects

through her collections. Her skin-close
garments are born from the

confrontation of fullness and

emptiness, the poetics of absence.

An archaeological approach to

clothing where motifs, bas-reliefs,

delicate moults of the living intersect

in a ballet of testimonial garments.

A graduate of the Duperré School

of Applied Arts and the National

School of Decorative Arts, she was

a resident at the Ateliers de Paris

in 2009. Costume designer for the

performing arts, she won the Grand

Prix of the City and the Public at

the 21st Hyères Festival, the Grand

Prix for Creation of the City of Paris

in 2013, and was awarded the Villa

Kujoyama in 2015. She is regularly
exhibited in galleries and museums.

Since 2013, Aurore Thibout has

focused her research and collections

exclusively on plant-based printing

and coloring processes, bridging

heritage, ecology, and innovation.

WWW.AURORETHIBOUT.COM

Carlos Canalès

Musician-composer

He studied tenor trombone,

classical guitar, piano, and popular

singing in Chile.

For over twenty years, he has

composed in Chile for numerous

theater, dance, film, and public space

events. He collaborates with

companies such as Teatro Gentil,

Auca Butoh, OANI, La Patogallina,

Générík Vapeur... Since 2008,

he has regularly participated in various

Teatro Container projects and

created the music for *Origami* for Chile,

presented at the Teatro Container

Festival in 2014 and 2016.

Since 2011, he has led the Ensamble

Acústico de Valparaíso, bringing

together 12 performers and over 50

instruments around his compositions.

He also teaches composition,

instrumentation, arrangement,

and musical analysis at the Escuela

Moderna de Música de Viña del Mar.

In 1997, he won an award for the film

music for "True West" at the Teatro

del Instituto Chileno-Norteamericano

Festival. In 2005, he received first

prize at the Luis Advis composition

competition and the best sound

award at the Valparaíso Film Festival

for Cristóbal Vicente's film "Arcana."

Company backgrounds

Théâtre de l'Entrouvert

Founded in 2010 by Élise Vigneron, Théâtre de l'Entrouvert sits at the crossroads of disciplines, supporting a contemporary vision of puppet arts while drawing inspiration from its origins. The company's artistic project is to develop a plastic language that speaks directly to the senses and the unconscious, immersing spectators in an intimate and shared experience.

From 2010 to 2018, four creations entered the company's repertoire: *TRAVERSÉES* (2010), *IMPERMANENCE* (2013), *ANYWHERE* (2016), and *L'ENFANT* (2018). Its shows are presented in France and internationally (Europe, Asia, South and North America).

In 2019, Élise Vigneron was invited to the Avignon Festival, where she co-created a *Vive le Sujet!*, *AXIS MUNDI*, with Anne Nguyen (Par terre company).

From 2020 to 2023, she led a research cycle on ice: *GLACE* (premiered October 2021) is an arts/science form with glaciologist Maurine Montagnat. *LANDS, habiter le monde* (premiered May 2022) is a collaborative performance based on ice foot molds. *LES VAGUES* (premiered October 2023) is a show for an ice choir, adapted from Virginia Woolf's *The Waves*.

Théâtre de l'Entrouvert is supported by DRAC Provence-Alpes-Côte d'Azur, Région Sud, and the Vaucluse Departmental Council. Its creations are supported by the City of Apt (84), SPEDIDAM, and ADAMI. It is supported for distribution by ONDA and for international projects by the Institut Français.

Compagnie Furinkaï

Founded in 2002 by dancer-choreographer Satchie Noro, Furinkaï emerged after her comprehensive classical dance training, a brief period at the Deutsch Opera in Berlin, several artistic experiences on the alternative scenes of Berlin and New York, and multiple collaborations with various dance and theater companies. Satchie Noro created her own company: Furinkaï, a space for research, transmission, and creation.

Satchie Noro pays particular attention to "outside the walls" choreographic writing. She questions the poetics of movement in non-dedicated spaces. She explores the dialogue between the body and the apparatus as a catalyst for its environment. She continues to reflect on nomadic architecture as a choreographic and scenographic support.

At the crossroads of different disciplines, she brings together various dance practices, circus, and street arts, and has collaborated for about fifteen years with builder Silvain Ohl, constantly questioning the balance between movement and scenographic space.

Since 2002, 21 creations (installations, shows, performances, films, artistic objects...) have been produced.

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