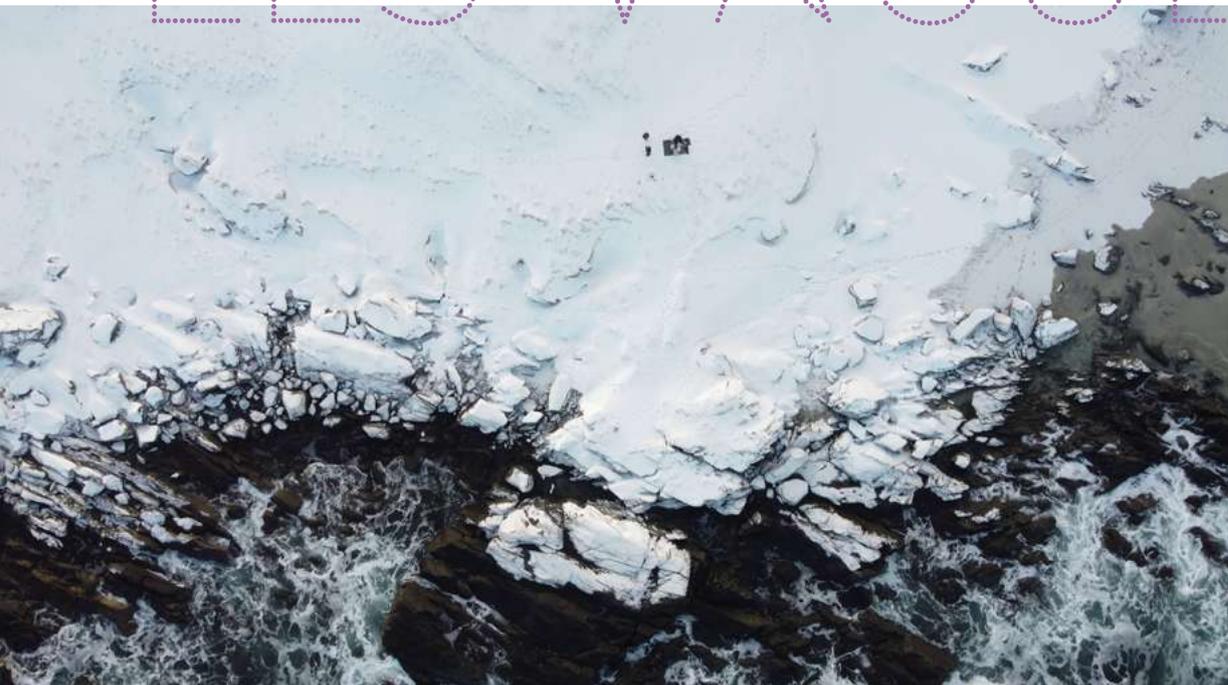


LES VAGUES



© David Lejard-Ruffet

[BASED UPON THE WAVES BY VIRGINIA WOOLF, A PERFORMANCE FOR PUPPETS MADE OF ICE]
[Creation October 2023]

THÉÂTRE DE
L'ENTROUVERT



A METAPHOR FOR TIME, THE WAVE IS BOTH AN IMAGE OF PERMANENT FLOW AND A SYMBOL OF IMPERMANENCE.

In *The Waves*, Virginia Woolf recounts the individual experiences of different characters at each stage of their lives, interweaving them with atmospheric variations of a seascape described throughout a single day.

Here, time traverses people and landscapes, just as it is traversed by them, uniting the microcosm and the macrocosm in a single energy made up of rhythms, breaths, intensities, and shifts.

Mono no aware is a Japanese idiom that expresses empathy with the ephemeral nature of being, a sense of awe and wonder at the beauty of the world. Through the materialization of these characters in their ice form as ephemeral beings, I explore the phenomenon of metamorphosis at work on an individual, on a collective and at a cosmic level.

Being invited to listen closely to the water material from which we are all formed, the audience is drawn to the experience of metamorphosis and the cycle of life.

Les Vagues (*The Waves*) is a **jigsaw puzzle**, of which meaning emerges from the interplay of different elements: body, light, text, voice, music come together to create an organic form to be experienced through the senses.

To experience TIME-EXISTENCE.

To explore the BODIES' MEMORY.

To experience the INFINITE ELEMENT OF OUR WORLD.

LETTER OF INTENT

An adaptation of Virginia Woolf's *'The Waves'* published in 1931
Translated in French by Cécile Wajsbrot,
published by 'Le bruit du temps' in 2020

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



A PLAY POEM

Virginia Woolf called *The Waves* a «play-poem». Showing little interest in the narrative style of the novel, **in this long prose poem, she captures the inner transformation of her characters:** there are no actions, no interactions, no dialogues, only voices.

On stage, solitary figures in search for their true selves unfold in a single movement: voices intertwine and merge into a chorus, bodies unite in dance. Finally, these characters come to forget their identities, blending with the flow of time and becoming part of the landscape.

POROUS IDENTITIES

« A being bound to water is a being in a state of vertigo. It dies every minute; something of its substance is constantly flowing away. »

L'eau et les rêves, Gaston Bachelard

The characters, who are quickly identified with the actors, take on a dual nature with the introduction of the puppets. Together, they form a fluid ensemble that constantly shifts and changes. As a result, these individualities appear to us as mysterious, multifaceted, fleeting, and malleable.

This porosity between the identities forms the basis of the relationship between puppeteers, puppets and performers. The puppeteers, working in the shadows, are the ghosts who bring their characters to life as if reenacting their past and future existences.

As for the ice puppets, they are the ephemeral doubles of the performers. To reflect this mirroring interplay, the various relationship between puppeteers and puppets make tangible this sensation 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 Bourletsis

We follow the inner development of 5 characters from their earliest childhood to old age, through the transcription of their soliloquies. These identities in the making intertwine and blend together to form a choir.

Archetypes emerge from this **diversity of identities**, each with its own distinct character: **Susan** is the nurturing mother, close to nature, **Rhoda**, on the other hand, is volatile but introverted and sensitive. **Jinny**, sensual and fluid, which are expressed herself through dance, whilst **Louis** is the exile deep-diving into history in search of his roots, and **Bernard** is the character who unites and carries the narrative.

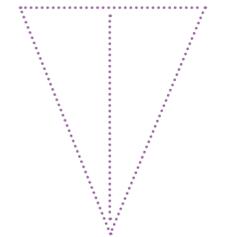
They all constellate around the non-present yet long-awaited character of **Perceval** whose death the audience learns of. The absent figure serves as a point of unification, around whom a form takes shape, a flower-like image that could be the author's own image, whose facets, like petals, have a character 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 a wide range 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 presences on stage.

The stage directions that punctuate the novel create a parallel between the span of a day, and the span of a lifetime, the individual and the landscape. This parallel between the humanity and the cosmos manifests itself in the melting of the ice characters and their transformation into water.

INDIVIDUAL /
CHOIR /
LANDSCAPE /



ICE PUPPETS

FROM REALISM TO ABSTRACTION, FROM FORM TO FUSION, FROM THE INDIVIDUAL TO THE WAVE.

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

« 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



SOUNDTRACK

The soundtrack is composed entirely of percussion pieces performed by the drummer, Thibault Perriard. It is composed and spatialized by Géraldine Foucault. The recordings in which we hear thundering waves were made in situ in the Lotofen islands, Norway, March 2023.

These northern landscapes, 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 in the performance, offering a rich palette of sounds. It mingles with the voices, blends with the ice "beings" in the great dance of life and gives rise to moments of pure musicality.

ENGLISH-SPEAKING ADAPTATION FOR INTERNATIONAL TOURING

The re-creation of the sound design is part of a broader reimagining of the performance, conceived to offer an English version based on the original text *The Waves* by Virginia Woolf.

In response to **requests from international festivals**, the English language is integrated through the recording of selected passages interpreted by native English-speaking performers. Their voices, **reflecting the passage of the characters through different ages of life**, intertwine with those of the actors on stage. More than a simple recording, this is a genuine sound creation in which voices, memories, and sonic landscapes **merge into a musical and choral composition**.



PRESS

Télérama

TTT

« Elise Vigneron's astonishing work plunges viewers into a world of sensation and contemplation; with her, they even travel to the fantastic, when ice dolls plunge through the air. » by Fabienne Pascaud

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.» by Gérard Rossi

les trois coups

« 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. » by Léna Martinelli

Le Monde

In The Waves, Elise Vigneron and her ice puppets set the ghosts of Virginia Woolf in motion

« [...] Les Vagues is a deeply original creation that imbues the mind with poetic (and aquatic) images. They stay with you long after the performance is over. » by Cristina Marino

The Waves on stage : Virginia Woolf carried by the flow of water

« In addition to the original long monologues, the staging often favors movement. That of its puppets, which are sent into the air [...] But also that of those who pull the strings, who seize the frozen bodies, drag them along and dance with them.» by Lara Clerc

Waves of Ice in the heart of La Tempete Theater

« The director, pupeteer and visual artist shapes a show for ice choir into a sensitive experience of the passage of time, from childhood to maturity ... a successful gamble.» by Callysta Croizer

Ice Cycle

With Ice Cycle, Elise Vigneron invites viewers behind the scenes to witness the ephemeral art of sculpting puppets

<https://urls.fr/xCN5gf>

Teaser

Watch the teaser
<https://urls.fr/2bYLdf>

Liberation

Les Echos

VIDEOS

ELISE VIGNERON

Puppeteer,
art director,
visual artist

THÉÂTRE DE
L'ENTROUVERT



© Damien Bourfetsis

Élise Vigneron is currently an associate artist at La Halle aux grains – Scène nationale de Blois (41), the Théâtre de Châtillon (92), and the Théâtre Joliette in Marseille (13). Elise Vigneron is mentoring artist at the Vélo Théâtre années n+1 in Apt (84)

Élise Vigneron is director of the **Théâtre de l'Entrouvert** established in Apt (South of France). Her work is **produced and performed in France and internationally**.

In 2010, Elise Vigneron created her first piece **TRAVERSÉES**, which marked the founding of the Théâtre de l'Entrouvert. This was followed by several works **IMPERMANENCE** (2013), **ANYWHERE** (2016) and **L'ENFANT** (2018). Invited by the **Avignon Festival 2019**, she co-created 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.

Between 2020 and 2023, she embarked upon a **new cycle of research into ice** structured around three artistic projects: **TRACES**, 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.

In 2023, she transmitted **ANYWHERE** to an **American team** in collaboration with the **Chicago International Puppet Theatre Festival**, and co-created **RE-MEMBER** with the puppeteer, Julika Mayer, and the members of the **Puppentheater Magdeburg** in Germany.

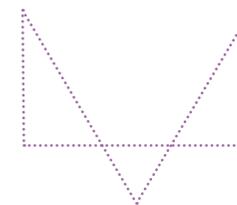
In 2025, **MIZU** (meaning water in Japanese) was co-created with Satchie Noro as a site-specific piece for performance on water in public space.

She received the **Henry Bauchau prize** for the piece **ANYWHERE** (2018) and the **Creation/Experimentation prize** awarded by the International Puppetry Institute in 2019. In 2026, she has been selected by the **European platform Aerowaves** for **MIZU** as well as selected as the **2026 laureate of the Villa Kujoyama residency program in duo** with the Japanese dancer and choreographer **Azusa Takeuchi**.

Based on *The Waves* by Virginia Woolf, first published in 1931, in the 2020 French translation by Cécile Wajsbrot (Éditions Le Bruit du Temps, Broché).

\ 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 manipulator **Vincent Debuire**
\ Dramaturgy and adaptation **Marion Stoufflet**
\ Acting direction **Stéphanie Farison**
\ External eye **Sarah Lascar**
\ Sound design **Géraldine Foucault** and **Thibault Perriard**
\ External ear **Pascal Charrier**
\ Lighting design **César Godefroy**
\ Assistant directors **Maxime Contrepois**
\ General and stage manager **Max Potiron**
\ Sound operator **Géraldine Foucault** or **Alice Le Moigne**
\ Lighting operator **Tatiana Carret**
\ Assistant stage manager **Fiona Massafarro**
\ Puppet construction **Arnaud Louski-Pane**, assisted by **Vincent Debuire, Alma Roccella** and **Ninon Larroque**
\ Manufacture of ice puppets **Vincent Debuire**
\ Construction of animated objects **Vincent Debuire** and **Élise Vigneron**
\ Set construction and design **Vincent Gadras**
\ Costumes **Juliette Coulon**
\ Puppet costumes **Maya-Lune Thiéblemont**
\ Voices over childhood **Adèle, Kaï, Jade, Jack, Harper, Lou, Ariane & Oscar** from the international school Jacques Chirac in Marseille (13)
\ Voices over adults **Pearl Manifold, Tom Neal, Hitomi Takeda** and **Sophie Cattani**
\ Voices over senior **William Rae Smith** and **Jean Leyris**
\ Acknowledgments to **Laura Chemla, Perle Duvignacq, Héloïse 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, Pierre-Damien Cresson, Erwan Keravec** and **Sayeh Sirvani**.

CAST





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

The Théâtre de l'Entrouvert is funded by Ministère de la Culture, Région SUD and the Conseil Départemental de Vaucluse. Its productions are supported by the City of Apt (84), and SPEDIDAM and ADAMI collective management organisations. It receives the support of ONDA (the French office for the dissemination of contemporary performing arts) and from the French Institut for its international tours.

THÉÂTRE DE L'ENTROUVERT



171 Av. Eugène Baudouin
84 400 APT – France
www.lentrouvert.com
[f/theatredelentrouvert](https://www.facebook.com/theatredelentrouvert)
[@cie_lentrouvert](https://www.instagram.com/cie_lentrouvert)

Development - Touring

Bruno Jacob
+33 6 12 65 38 31
developpement@lentrouvert.com

Artistic

Elise Vigneron
+33 6 19 35 47 00
artistique@lentrouvert.com