

PINOCCHIO(\$)



Alice LALOY

PINOCCHIO(S) : From the Photography to the Stage Performance

Having been given the opportunity to feature on the front cover of a specialised puppetry arts magazine, I decided to explore the legend of Pinocchio. More precisely, I was particularly interested in the moment of metamorphosis between the puppet and the human child. What could the body of Pinocchio look like as it transforms from puppet form into a human body?

At the same time, alluding to contemporary realist puppets, I chose to play with the quest for realism by using some basic make-up techniques to transform my child model into a puppet.

In an attempt to capture this instant of transformation, I photographed it, and I named the photo Pinocchio 0.0.

Contemplating this photo, I realised that the image offered something that transcended my playful allusions and illusions. I choose to continue my work and repeat the process with other children, hoping to capture again this troubling instant of confusion.

Pinocchio 0.0 was the starting point of a visual research project involving a number of series of photos of children portrayed in puppet-like inanimate poses.

The first series were produced in France. In the aim of reaching closer towards the disarticulated bodies of puppets, the following photo series were shot in Mongolia, in partnership with the Institut Français via the scheme “Hors les Murs”, and contortion schools in Oulan Bator.

These different series together form a collection which was presented as an exhibition at the International Puppetry Festival of Charleville-Mézières (and continues to feature elsewhere).

These photographs represent a stage in my work. Through my desire to pursue this process, which by nature is constantly evolving, the project has become a stage performance in which I portray children in the process of transformation, presented in a succession of four movements: Alive, Inanimate, Inert, Animated.

CALENDAR

Photography	Exhibition	Stage Performance
<ul style="list-style-type: none"> • JANUARY 2014 Alice Laloy directs the photography project <i>Pinocchio 0.0</i> for the magazine <i>MANIP</i> – National Association of Puppetry Art Theatres and Associated Arts. • OCTOBER 2015 Photography residency in collaboration with the TJP-CDN of Alsace. • APRIL 2016 Artistic residency in collaboration with the Théâtre Mouffetard in Paris. • NOVEMBER 2016 Artistic residency in collaboration with the International Puppetry Festival in Charleville-Mézières. • APRIL 2017 Artistic residency in collaboration with the association “le 17”, in St Etienne. • SEPTEMBRE-NOVEMBRE 2017 Award winner of the programme <i>HORS LES MURS</i> of the Institut Français. Residency in Mongolia, in contortion schools. • SEPTEMBRE-OCTOBRE 2018 Résidency-Mashteuiash community in collaboration with the International Puppetry Arts Festival of Saguenay, Quebec. • OCTOBRE 2018 Résidency in collaboration with the MAC-Créteil. 	<ul style="list-style-type: none"> • MARCH 2016 Presentation of the project, at the Festival des Giboulées, TJP-CDN of Alsace. • JULY-SEPTEMBER 2017 EXHIBITION at the IPAF in Charleville-Mézières. • NOVEMBER 2017 Photography conference and presentation: “Photography and theatre”, organised by B. Joignault, Galerie Colbert, Paris. • NOVEMBRE 2017 EXHIBITION “La galerie” with the Association “le 17”, St Etienne. • JUIN 2018 EXHIBITION conference: “Confusion and boundaries”. Verona, Italy. • 10 APRIL AU 25 MAY 2019 EXHIBITION Maison des Arts of Créteil in partnership with the Bienniel International of Puppetry Art, Paris. • JULY 2019 EXHIBITION International Puppetry Arts Festival of Saguenay, Quebec • NOVEMBER 2019 EXHIBITION during the festival at the FIGUR National Centre for Puppetry in Stockolm, Sweden. (In project) 	<ul style="list-style-type: none"> • 4 & 5 MAY 2019 STAGE PERFORMANCE at the Carreau du Temple-Paris with the Bienniel International of Puppetry Art, Paris. • 25 MAY 2019 STAGE PERFORMANCE at the MAC (Maison des Arts of Créteil) in partnership with the Bienniel International of Puppetry Art, Paris.

PHOTOGRAPHIES

(PHOTOGRAPHS)

From top to bottom : Pinocchio 1.7 & Pinocchio 6.2, Pinocchio 1.4 & Pinocchio 7.1, Pinocchio 8.4 & Pinocchio 7.8



EXPOSITION

(EXHIBITION)



Exhibition featured at the International Puppetry Festival of Charleville-Mézières, 2017.

Conception, Make-up and costumes

Alice Laloy

Photography

Elisabeth Carecchio (Série 1&2)

Alice Laloy (Séries 3&suites)

Associated author (Gepetto(s))

Emmanuelle Destremau

Currently, the project includes around thirty photographs.

Alongside this work, Gepetto(s) represents an investigation into the potential subconscious connections between puppetry artists. This research is based on a collection of personal accounts by a number of puppetry artists on the reasons which lead them to choose puppetry as their medium.

The survey continues and is being run in 2018–2019 in collaboration with the author and playwright Emanuelle Destremau.

With regard to the photography project, Gepetto(s) brings a theatrical perspective and provides the spectator with a framework of interpretation which places the poetic dimension at the heart of the work.

(perspectives dramaturgiques)

When the two are combined, Pinocchio(s) and Gepetto(s) are presented as a geometrically adjustable modular exhibition.

(une exposition à géométrie variable)

“THE SUGAR-COATED VIOLENCE OF THE IMAGINATION SOOTHES, AS BEST IT CAN,
THE BITTER VIOLENCE OF REALITY”

– Roland Topor –

INTENTIONS

The photographic research project is currently becoming part of a larger process of creation. Following my encounter with the contortionist children in Mongolia, the possibility of developing a stage performance has now become a concrete and pressing reality.

The project continues to evolve and undergo its own transformation. The experimental photo sessions have become the base for the project's continuity.

The work is now evolving towards a theatrical, choreographic and sound creation. The new challenge has become that of staging the whole process of transformation and playing with the procedure: deconstructing it and bringing movement back into form. Using the ingredients provided by the research in order to bring perspective to living bodies and lifeless bodies. The inanimate and the animate. The subject and the object.

During the process of stage creation the frontier between the inanimate and the living is abolished. It is a game involving the creation of a language and of tools within a universe where the distinction between subject and object is blurred. The object is embodied by the human, and the human is enhanced by the object. Each one is the continuity of the other one.

In order to create, tools, objects, staging and bodies are approached in the same manner. The question at hand is that of creating a coherent and independent universe in which these distinctions no longer apply. We are projected into the future. In order to feed my research I play with the inspiration of a science-fiction oriented imagination.

The stage performance emerges from a framework of rhythm and sound. The movements are synchronised with the sounds, without us being able to distinguish which one triggers the other. Rhythm becomes movement, and vice versa.

Objects and bodies are sound-based.

The creation process is coded and itself becomes a form of organic machinery containing both the human and the object.

The elements on which the children are placed, workbenches and chairs, become moving spaces. At a given moment we find ourselves in front of a toy factory production line, in the next we are looking at Kantor's Dead Class, as we sit opposite a circle of puppet-children who look at each other or look back at us.

LES 4 TEMPS DE LA PERFORMANCE

The stage performance includes four separate movements:

1st movement – FROM LIVING TO LIFELESS

This is the transformation of children into puppets. In some sort of ritual. The make-up artist-performers follow a precise and orchestrated method. Workbenches are lined up like beds in a boarding school, I imagine a production line in a toy factory (reminiscent of *Soylent Green* by Richard Fleischer).
performeurs-maquilleurs

2nd movement – INANIMATED

What is the movement of immobility? The lifeless puppets are stored on automated chairs and subjected to the movements of these chairs. A mechanised camera flashes and takes photos of the puppets, whose postures follow the mechanical movements of their chairs.

A rhythmic game plays out between the abrupt movements of the chairs, the flexible bodies, the sudden sharp flashes and the sounds these various tools produce.

3rd movement – ANIMATED

Trance-dance of the children-puppets. The re-emergence of movement. The body shakes in a burst of rapid, jerking movements, as if in a convulsive trance.

Like the memory of a deeply embedded movement. This trance mutates into a sort of dance inspired by tribal dance forms.

4th movement – FROM LIFELESS TO LIVING

The puppets look much like real children. Sitting postures. Straight. Contained. Controlled.

The make-up artist-performers hold out bowls and sponges to them, so that they can clean and open their eyes.

PRÉSENTATION

Creation & Direction	Alice Laloy
Sound Production	Eric recordier
Chorégraphie	Cécile Laloy
Stage design	Jane Joyet
Costumes	Oria Steenkiste
Accessories	Benjamin Hautin
Production manager	Sotira Dhima

Production La Compagnie S'appelle Reviens

Co-production Le Mouffetard, Théâtre des arts de la marionnette.

With the support of The Direction Régionale des Affaires Culturelles du Grand-Est (Cultural Affairs Council, Region East France), the TJP-CDN (Theatre for Young Audiences Department - National Dramatic Arts Centre) of Alsace, Le Mouffetard Puppetry Arts Theatre Co., Paris, the International Puppetry Festival of Charleville-Mézières, the Institut Français, the Alliance Française of Oulan-Bator, the Maison des Arts of Créteil, the French Consulate of Quebec, the International Puppetry Festival of Saguenay, Quebec., the Théâtre aux Mains nues-Paris, the Regional Dance Conservatory-Paris, the Conservatory Gabriel Fauré-Paris 5, The ITM (Make-up technicals institute)-Paris.

The performance has a duration of around one hour.

Présentée dans des espaces ouverts à la circulation.

Éclairage naturel que nous doublons d'un éclairage de studio photographique.

The stage performance is interpreted by 12 children, 12 make-up artist and operator-performers, and an electronic music performer.

The performance offers the spectator a multi-dimensional approach to the stage. They are invited to walk around and discover the stage area, which is defined by 12 workbenches and 12 chairs.

These elements allow different configurations, for a geometrically adjustable stage layout. The particularity of this unique stage creation is the possibility it offers of exporting the concept and the tools to different groups of puppet-children and puppeteer-make-up artist-performers. The project can be adapted to each new group and the specificities of each team.

A PARTNERSHIP PROJECT

One of the specificities of the project is that it requires the participation of a group of children. The particularity of this requirement within the group is an important aspect of the project's global construction and production. The construction of the project therefore involves a number of partnerships with different youth groups, all composed of young people in the process of learning a profession.

The conception of the project is led by a team of performing arts professionals (stage director, choreographer, composer, and set designer, costume and accessories designer) who collaborate with and assist the different partner groups.

The opportunity of creating this performance with the contortionist children of Mongolia and the school "Circus Pyramid" in Oula Bator was one of the main objectives of the project.

STAGE PERFORMANCE N°1 - May 2019 - BIAM Paris

- **The group of twelve children-puppets** is interpreted by the young dancers of the contemporary dance class of the 6th class CHAD (Classes at Dancing Schedules). They follow an extensive training in contemporary dance at CRR (Conservatoire à Rayonnement Régional) in Paris (Sabine Ricou class).
- **The group of twelve young adult makeup artists and manipulators** is constituted by apprentice make-up artists, apprentice puppeteers and apprentice actors from ITM (Make up Technicals Institute-Paris 5), TMN (Puppet Theater school) and Conservatory "Gabriel Fauré" from the 5th arrondissement.
- **The costumes** are made in partnership with Paul Poiret Technical High School in Paris and La Source Technical High School in Nogent sur Marne.
- **The work tables** are made in partnership with the Menuiserie sector of the INJS (National Institute of Deaf Youth) of Paris-5 is being built to build the work tables (To be confirmed).

Arabeschi Revue théâtrale Italienne N°10

Insufflare l'inanimato nell'humano : Pinocchio(s) di Alice Laloy

"Radiating in the centre of the image, the eyes, the windows of the soul, are poetically closed. On their eyelids, Alice paints eyes with her make-up and gives them false lashes. The effect is disturbing, and creates a delicate, shifting balance between the artificial, fixed stare and the ambiguity of a real human body. The seemingly more « stable » medium of photography takes on a subtle, ambiguous sort of inner movement of its own, constantly questioning the degree of truth and reliability of our perception...."

Cristina Grazioli

More information at : <http://www.arabeschi.it/46-insufflare-linanimato-nellumano-pinocchiosdi-alice-laloy-la-cie-sappelle-reviens/>

Le Monde 20-09-2017

plusieurs expositions de photographies en plein air qui ont recouvert les murs de la ville, comme celle de l'artiste Alice Laloy (compagnie S'appelle reviens), et son étonnante exposition « Pinocchio(s) » avec de grands portraits d'enfants transformés en pantins désarticulés.

Cristina Marino

More information at : http://www.lemonde.fr/scenes/article/2017/09/20/a-charle-ville-mezieres-les-marionnettes-prennent-corps_5188627_1654999.html

L'Union 17-07-2017

Alice laloy n'est pas un monstre, pourtant elle transforme les enfants en marionnette et ensuite, elle les montre à tout le monde...

Valérie Léonard

L'Union 07-07-2017

Les réctions face aux visages troublants de ces petites marionnettes humaines sont tout sauf mitigées. "Horribles" pour une minorité, "Incroyables", "Magnifiques", ou "assez flippantes" pour les autres. À voir absolument.

Valérie Léonard

**ALICE LALOY**

Author, artistic director

Alice Laloy graduated with the 32nd promotion (1998/2001) of the National School of Theatre of Strasbourg (scenography & costume design). During her studies she discovered puppetry and was fascinated by this different approach to theatre. She founded the theatre company “S’Appelle Reviens” in January 2002 with the aim of developing her personal research alongside her scenographic and costume design work.

Between 2002 and 2008, Alice Laloy worked alongside a number of theatre and opera directors including Lukas Hemleb, Catherine Anne, Michèle Foucher, Jean-Pierre Vincent, Yannick Jaulin and Emmanuelle Cordoliani. During this same period she created “D’états de femmes” in 2004 and “Moderato” in 2006, which enabled her to introduce her work to the sphere of contemporary puppetry.

From 2009 to 2011, the theatre company held a 3-year artistic residency at the TJP- CDN (Theatre for Young Audiences Department – National Dramatic Arts Centre) of Alsace. Following this period, Alice Laloy devoted her work entirely to developing her research within her theatre company.

In 2009 she won a Molière award for the best production for young audiences, for her creation “86 CM”.

In 2011, “Y es-tu ?” was selected amongst the four Molière nominees for best production for young audiences.

In 2012 she created “Batailles” which she reworked into a creation she named “Rebatailles” in 2013, following which the International Institute of Puppetry awarded her the “Creation/Experimentation” prize, rewarding her work for the new horizons it opened in the field of puppetry in terms of language, techniques and aesthetics.

Her production “Sous ma peau/Sfu.ma.to”, for which she was selected by the French National Theatre Centre to receive a grant for multi-discipline dramaturgy, was created in 2015, along with “Tempo”, a short production designed for vertical glass surfaces.

In 2017, she was invited by Fabrice Melquiot of the Amstramgram theatre in Geneva to write a show there for young audiences on the theme of the Dada movement. She created “Ça dada” and the stage performance was presented in March and April 2018 at the Nouveau Théâtre in Montreuil, then performed on tour.

In 2016, her creation projects Ça dada were awarded the National Commission Fund for the creation of theatrical texts by CNT- Artcena.

In 2017, she won the Institut Français award for her artist residency project Hors les Murs with Pinocchio(s) and went on to develop the project in Mongolia.

Alice Laloy is an artist-associate of Le Mouffetard Puppetry Theatre in Paris for the period 2018 to 2021 and associate of Comédie de l’Est (CDN of Colmar). Since 2012, the company is subsidised by the organisation DRAC Grand-Est.

CONTACTS

(CONTACTS)

The following documents are available on request:

- Reception and exhibition conditions,
- Full portfolio
- Any other information concerning logistic, technical or artistic details.

Please contact us for any other specific requests.

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