

PINOCCHIO

Alice LALOY

EXHIBITION



STAGE PERFORMANCE



Pinocchio is a plural project composed of an exhibition and a stage performance.

Photographic research **Pinocchio (s)** reverses the research process realism of the puppetry arts.

Rather than animate the inanimate, it is a question of going from the living to the puppet.

The exhibition consists of 45 images.

The **Pinocchio (live)** performance stage the logic and tools of research photographic.

Like a rite of passage, adult performers transform child performers into puppets before they re-appropriate their child's body through dance-dance movement.

EXHIBITION - PINOCCHIO(S)

- APRIL 10 at MAY 25, 2019

Arts Center of Créteil

in partnership with the Biennial International of Puppetry Art, Paris

- JULY 23 at AUGUST 18, 2019

International Puppetry Arts Festival of Saguenay, Quebec

- NOVEMBER 16, 2019 to JANUARY 13, 2020

FIGUR - National Center for Puppetry an Animated Theater - Göteborg - Suède

- JUNE 3 to 26, 2020

Théâtre aux mains nues - Paris

STAGE PERFORMANCE - PINOCCHIO (LIVE)

- CARREAU DU TEMPLE

MAY 4 & 5, 2019

Biennial International of Puppetry Art, Paris

- MAC - Arts Center of Créteil

MAY 25, 2019

Biennial International of Puppetry Art, Paris

- SAISON 2020/2021

Dates to come...

PINOCCHIO(S)

Having been given the opportunity to feature on the front cover of a specialised puppetry arts magazine, Alice Laloy decided to explore the legend of Pinocchio. More precisely, she 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, she chose to play with the quest for realism by using some basic make-up techniques to transform her child model into a puppet.

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

"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).

Through her desire to pursue this process, which by nature is constantly evolving, the project has become a stage performance in which she portray children in the process of transformation, presented in a succession of three movements: Alive, Inanimate-Inert, Animated.

PHOTOGRAPHIES

(PHOTOGRAPHS)

From top to bottom : Pinocchio 1.4 & Pinocchio 6.1, Pinocchio 8.4 & Pinocchio 7.3.



Conception, Make-up and costumes Alice Laloy

Photography Elisabeth Carecchio (Série 1&2) & Alice Laloy (Séries 3&suites)

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 - 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.

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

PINOCCHIO (LIVE)

The photographic research project is currently becoming part of a larger process of creation. Following her 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 her research, she 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.



THE 3 PERFORMANCE TIMES

• 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)

• 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 – FROM LIFELESS TO LIVING

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.

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.



A PARTNERSHIP PROJECT

The *Pinocchio (Live) #1* performance is built with different partnerships : the students-dancers of the CHAD class of the Conservatoire à Rayonnement Régional of the City of Paris, young people being professionalised in the field of live performance, the students of the Lycée Paul Poiret - Paris and the students carpenters of the Lycée Eugène Hénaff - Bagnolet.

The performance was led by Alice Laloy is his collaborators who accompanied and collaborated with the different partner groups.

Duration : 1h

The performance is presented in an open space and in a tri-front report.

The performance offers the spectator a multi-dimensional approach to the stage.

These elements allow different configurations, for a geometrically adjustable stage layout

PINOCCHIO (LIVE) #1

**Creation on May 4, 2019 at Carreau du Temple - Paris,
as part of the International Biennial of Puppetry Arts**

Creation & Direction Alice LALOY

Sound Production Eric RECORDIER

Chorégraphie Cécile LALOY

Stage design Jane JOYET

Costumes Oriá STEENKISTE

Accessories Benjamin HAUTIN

Assistant to accessories : Maya-Lune THIEBLEMONT

Assistant to direction : Sandra SEVRIN

Production manager Sotira DHIMA

With the young dancer students of CCR (Conservatoire) of Paris : Naëlle BENALLA, Émile BOULAN, Suzanne CELERIER, Louison GROH, Tierno LAMYNE MEADOWS, Inès LEBLANC, Gabrielle MACHE, Maya NAMMOUR, Salomé PETIT, Armand POISOT, Théo PROVENZANO DE SOUZA, Nina SANTAMARIA RAYMONDIS, Olga TACHOU and their dance teacher Sabine RICOU

With the performers : Léa ARSON, Justine BARON, Romane BRICARD, Benoît CANNE, Ophélie CHARPENTIER, Anaïs GRANGEAN, Claire HURPEAU, Dorine JARRIGE-MAILLE, Jade MALMAZET, Camille MARCON, Cécile MOURIER, Louis PONSOLLE, Sandra SEVRIN

& with Norah DURIEUX LE BARS et Eliott SAUVION LALOY

Production La Compagnie S'appelle Reviens

Co-production Le Mouffetard- Puppetry Arts Theatre - Paris

With the support of the General Council of Seine Saint Denis as part of the In Situ residence, and the DRAC Grand-Est (Cultural Affairs Council, Region East France)

We thank our partners : The Dramatic Art Conservatory of the 5th district - class of Stéphanie Farison, the Lycée Paul Poiret of Paris for the costume design - class of Véronique Coquard and Maryse Alexandre, the Lycée Eugène Hénaff of Bagnolet for the construction of established - Yvan Blondel's class, the Cifa-com Training Center in Paris, the interns of the International College of Noisy-le-Grand, the ITM - Institut Technique du Makeup of Paris.

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-Mashteuïash community in collaboration with the International Puppetry Arts Festival of Saguenay, Quebec. • OCTOBRE 2018 Résidency in collaboration with the MAC-Crétail. 	<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. • APRIL 10 at MAY 25, 2019 EXHIBITION Maison des Arts of Créteil in partnership with the Biennial International of Puppetry Art, Paris. • JULY 23 at AUGUST 18, 2019 EXHIBITION International Puppetry Arts Festival of Saguenay, Quebec • NOVEMBER 16, 2019 to JANUARY 13, 2020 EXHIBITION during the festival FIGUR, at the National Centre for Puppetry in Goteborg, Sweden. • JUNE 3 to 26, 2020 EXHIBITION Théâtre aux Mains Nues – Paris 	<ul style="list-style-type: none"> • MAY 4 & 5, 2019 STAGE PERFORMANCE at the Carreau du Temple-Paris with the Biennial International of Puppetry Art, Paris. • MAY 25, 2019 STAGE PERFORMANCE at the MAC (Maison des Arts of Créteil) in partnership with the Biennial International of Puppetry Art, Paris. • 2020/2021 Dates to come...

Scèneweb, 05-06-2019

"Pinocchio (live) is a continuation of this research on the hidden life of the puppet. (...) Like the exhibition [Pinocchio (s)], she anchors fiction in life. In a daily life that participates in a kind of magical realism. Strangeness all the more disturbing as it is based on a rejection of any illusion of reality. For more than the story for children which she takes the title, it is his own creative process that Alice Laloy gives to see in Pinocchio (live). Through a ritual that takes the usual cycle of life and death of the puppet backwards. "

Anaïs Helluin

Le Parisien, 05-13-2019

"As she can not reasonably give life to a piece of wood, the artist decides to reverse the process. Spectators watch, live, a metamorphosis that is a little cold in the back. Lying on work benches, the children are transformed into inert puppets, who re-animate themselves and reclaim their bodies through dance. Live puppets? Dead children? "Pinocchio (s) live" crystallizes all the ambiguity of this demanding art. So much so that in the end, we do not know who pulls the strings. "

Emeline Collet

L'Œil de la photographie, avril 2019

"Alice Laloy is looking for a language. She writes by staging. Its approach is nourished by a dialogue between a concrete and practical logic that it maintains in "Tinkering", and a mental logic of "reverie" evolving through free associations. His theater is populated with images. With the performers and the subjects she brings together, she tries to make these visual sensations tangible according to a logic that belongs to the world she orchestrates. In his work, everything is transformation, metamorphosis, visual and sound. "



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). 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.

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** 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**.

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.

Following this residency in Mongolia, she wrote a first version of **Pinocchio (live)**. The stage performance is created for the opening of the International Biennial of Puppetry Arts in Paris in May 2019.

In 2020, she create **À poils** any public show from 3 years at the Comédie de l’Est - CND of Colmar, and **Death Breath Orchestra** at the Nouveau Théâtre de Montreuil.

Alice Laloy is an artist-associate of Le Mouffetard- Puppetry Arts Theatre in Paris for the period 2018 to 2021 and associate of Comédie de l’Est (CDN of Colmar) since 2019.

Since 2012, the company is subsidised by DRAC Grand Est (Cultural Affairs Council, Region East France, and by the Region Council East since 2019.

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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