

# PINOCCHIO

Alice LALOY

## PINOCCHIO(S) EXHIBITION



## PINOCCHIO(LIVE) STAGE PERFORMANCE



# PROJECT

**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.

2021 / 2022

## STAGE PERFORMANCE

*PINOCCHIO(LIVE)#2 - Creation 2021*

November 12 & 13, 2021 : Comédie de Colmar, CDN Grand Est Alsace  
November 26 & 27, 2021 : Théâtre de la Manufacture, CDN Nancy-Lorraine  
March 11 & 12, 2022 : TJP - CDN Strasbourg Grand Est  
March 18 & 19, 2022 : Malakoff scène nationale – Théâtre 71, Festival M.A.R.T.O  
April 1 & 2, 2022 : Espace des Arts, scène nationale de Chalon-sur-Saône  
April 12 to 14, 2022 : Théâtre National Populaire - Villeurbanne  
May 6 & 7, 2022 : Festival FEDINA, Bochum (Germany)

## EXHIBITION

October 16 to November 13, 2021 : ESPACE 110 - Centre Culturel d'illzach  
November 9 to December 17, 2021 : CCAM / scène nationale de Vendoeuvre

# PINOCCHIO(S) - EXHIBITION

## *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.

# 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**

2019 : 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.

2021 : The *Pinocchio (Live)#2* performance is built with the students-dancers of Centre chorégraphique of Strasbourg and youg students Drama classe of Conservatoire de Colmar.

Duration : 1h10

The performance is presented in an open space and in a bi-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) #2***

**Creation on July 8 to 12, 2021 at Festival d'Avignon**

**Creation & Direction** Alice LALOY

**Sound Production** Eric RECORDIER

**Chorégraphie** Cécile LALOY, assisted by Claire HURPEAU

**Stage design** Jane JOYET

**Costumes** Oria STEENKISTE, Cathy LAUNOIS & Maya-Lune THIEBLEMONT

**Accessories** Benjamin HAUTIN, Maya-Lune THIEBLEMONT & Antonin BOUVRET

**Stage & light manager** Julienne ROCHEREAU

**Sound manager** Valérie BAJCSA

**Workbench** Atelier de construction du Théâtre National Populaire - Villeurbanne

**Costumes** Lycée professionnel Paul Poiret (classe de Véronique Coquard et Maryse Alexandre)

**With the young dancer students** of Centre chorégraphique of Strasbourg :

Pierre BATTAGLIA, Stefania GKOLAPI, Martha HAVLICEK, Romane LACROIX, Maxime LEVYTSKY, Rose MAILLOT, Charlotte OBRINGER, Nilisu OZGUN, Anaïs REY-TREGAN, Edgar RUIZ SURI, Sarah STEFFANUS, Nayla SAYDE

**With the performers** of Drama classe of Conservatoire de Colmar :

Alice AMALBERT, Jeanne BOUSCARLE, Quentin BRUCKER, Esther GILLET, Leon LECKLER, Mathilde LOUAZEL, Antonio MAÏKA, Jean-Baptiste MAZZUCHELLI, Louise MIRAN, Valentina PAPIC, Nina ROTH, Raphaël WILLEMS

**& with** Norah DURIEUX et Eliott SAUVION LALOY

**Production, Administration, Coordination & Communication** : Sotira Dhima, Thomas Clédé, Joanna Cochet et Romane Bricard.

**Production** La Compagnie S'appelle Reviens with Centre chorégraphique of Strasbourg.

**Co-production** Comédie de Colmar - CDN Grand Est Alsace, Festival Paris l'Été, Théâtre National Populaire, Le Manège - scène nationale de Reims, le TJP-CDN Strasbourg Grand Est.

Photography	Exhibition	Stage Performance
<ul style="list-style-type: none"> <li>• <b>JANUARY 2014</b> 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.</li> <li>• <b>OCTOBER 2015</b> Photography residency in collaboration with the TJP-CDN of Alsace.</li> <li>• <b>APRIL 2016</b> Artistic residency in collaboration with the Théâtre Mouffetard in Paris.</li> <li>• <b>NOVEMBER 2016</b> Artistic residency in collaboration with the International Puppetry Festival in Charleville-Mézières.</li> <li>• <b>APRIL 2017</b> Artistic residency in collaboration with the association “le 17”, in St Etienne.</li> <li>• <b>SEPTEMBRE-NOVEMBRE 2017</b> Award winner of the programme <i>HORS LES MURS</i> of the Institut Français. Residency in Mongolia, in contortion schools.</li> <li>• <b>SEPTEMBRE-OCTOBRE 2018</b> Résidency-Mashteuïash community in collaboration with the International Puppetry Arts Festival of Saguenay, Quebec.</li> <li>• <b>OCTOBRE 2018</b> Résidency in collaboration with the MAC-Crèteil.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>MARCH 2016</b> Presentation of the project, at the Festival des Giboulées, TJP-CDN of Alsace.</li> <li>• <b>JULY-SEPTEMBER 2017</b> EXHIBITION at the IPAF in Charleville-Mézières.</li> <li>• <b>NOVEMBER 2017</b> Photography conference and presentation: “Photography and theatre”, organised by B. Joignault, Galerie Colbert, Paris.</li> <li>• <b>NOVEMBRE 2017</b> EXHIBITION “La galerie” with the Association “le 17”, St Etienne.</li> <li>• <b>JUIN 2018</b> EXHIBITION conference: “Confusion and boundaries”. Verona, Italy.</li> <li>• <b>APRIL 10 at MAY 25, 2019</b> EXHIBITION Maison des Arts of Crèteil in partnership with the Biennale International of Puppetry Art, Paris.</li> <li>• <b>JULY 23 at AUGUST 18, 2019</b> EXHIBITION International Puppetry Arts Festival of Saguenay, Quebec</li> <li>• <b>NOVEMBER 16, 2019 to JANUARY 13, 2020</b> EXHIBITION during the festival <i>FIGUR</i>, at the National Centre for Puppetry in Goteborg, Sweden.</li> <li>• <b>JUNE 3 to 26, 2020</b> EXHIBITION Théâtre aux Mains Nues – Paris</li> </ul>	<ul style="list-style-type: none"> <li>• <b>MAY 4 &amp; 5, 2019</b> STAGE PERFORMANCE at the Carreau du Temple-Paris with the Biennale International of Puppetry Art, Paris.</li> <li>• <b>MAY 25, 2019</b> STAGE PERFORMANCE at the MAC (Maison des Arts of Crèteil) in partnership with the Biennale International of Puppetry Art, Paris.</li> <li>• <b>JULY 2021</b> - Festival d’Avignon, July 8 to 12 2021 - Festival Paris l’Été, July 16 to 21 2021</li> <li>• <b>2021/2022</b> -November 12 &amp; 13, 2021 : Comédie de Colmar, CDN Grand Est Alsace -December 4 &amp; 5, 2021 : Théâtre de la Manufacture, CDN Nancy-Lorraine -March 11 &amp; 12, 2022 : TJP – CDN Strasbourg Grand Est -March 18 &amp; 19, 2022 : Malakoff scène nationale – Théâtre 71, Festival M.A.R.T.O -April 1 &amp; 2, 2022 : Espace des Arts, scène nationale de Chalon-sur-Saône -April 12 to 14, 2022 : Théâtre National Populaire – Villeurbanne -May 6 &amp; 7, 2022 : Festival FEDINA, Bochum (Germany)</li> </ul>



## LeMonde.fr, 12.07.2021

*"The effect is astounding, disturbing, even, in this show that can't be told everything, so rich it is, when it lasts just over an hour. What is particularly striking here is Alice Laloy's way of getting into the art of puppetry, without using any puppets. All the disturbing strangeness of this sublime art is there, all its depth in the relationship it weaves between life and death, in the rite of passage staged by Alice Laloy, which will end with a liberation, in a return to the original myth of Pinocchio. "*

**Fabienne Darge**

## Toutelaculture.com, 11.07.2021

*"What interests Alice Laloy is not history, she does not ask the question of lies but that of transformation. The one that moves from one state to another. The children, all incredibly gifted and already so professional, are "handled" as if they were made of wood. This results in bodies placed on tables, the arms bent at angles, the necks loose. It's weird, it's weird, it's fascinating. In this transformation she comes to speak of the act of growing up. (...) It shows a human who grows and who goes towards the end, how to stop that? By freezing perhaps. Isn't that what the tale is about? "*

**Amélie Blaustein Niddam**

## 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. She create **Pinocchio (live)#2** in 2021 to Festival d’Avignon.

Alice Laloy is an artist-associate of Le Mouffetard- Puppetry Arts Theatre in Paris for the period 2018 to 2021, of Comédie de l’Est (CDN of Colmar) since 2019, of T2G - CDN of Gennevilliers since 2021, and of Théâtre de l’Union - CDN of Limousin until 2022.

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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