

PINOCCHIO(LIVE)#3

A STAGE PERFORMANCE

Alice LALOY



Creation September 2023



PINOCCHIO(LIVE)#3

Creation & Direction

Alice LALOY

Sound Production

Éric RECORDIER

Chorégraphie

Cécile LALOY assistée de Stéphanie CHÊNE

Stage Design

Jane JOYET

Costumes

Oria STEENKISTE, Cathy LAUNOIS
et Maya-Lune THIEBLEMONT

Accessories

Benjamin HAUTIN, Maya-Lune THIEBLEMONT
et Antonin BOUVRET

Technic Manager

Sylvain LIAGRE

Production, coordination, administration et communication

Gabrielle DUPAS, Joanna COCHET, Céline AMADIS and Manon ROUQUET

Production La Compagnie s'Appelle Reviens

With the support of Fondation d'entreprise Hermès

Coproduction

Points Communs - Nouvelle scène nationale de Cergy Pontoise et du Val d'Oise, Bateau Feu - Scène nationale Dunkerque, Théâtre de l'Union - Centre dramatique national à Limoges, Le Trident - Scène nationale de Cherbourg-en-Cotentin, La Comédie de Clermont - Scène nationale à Clermont-Ferrand.

The company is subsidized by the DRAC Hauts-de-France, the Hauts-de-France Region and the Urban Community of Dunkirk, with the support of the Departement of the North and the City of Dunkirk.

Sound & Light Manager

Éric RECORDIER

Workbench

Atelier de construction du Théâtre
National Populaire

Distribution

With

Alice AMALBERT, Mathilde AUGUSTAK,
Matthias BEAUDOIN, Étienne CALOONE,
Ashille CONSTANTIN, Roxane COURSAULT,
Robinson COURTOIS, Nina FABIANI, Léon
LECKLER, Valentina PAPIC

And the children : Charlotte ADRIAEN,
Marceau BULTEAU, Léonie FLIPO LEPRÊTRE,
Louise LANNOY, Juliette MARTINEZ, Mourad
MBOREHA, Romane SAND, Elya TILLIEZ, Eléna
VERMERSCH, Iness WILMOTTE

Accompanied by percussionists Hector
YVRARD et Mathis REBIAÏ

PROJECT

Pinocchio(live) is a stage performance designed for 22 performers, children and young adults, and 2 teenage percussionists. Two versions currently exist, with the third currently being created with residents from the North of France : ***Pinocchio(live)#3***.

The performance is the result of a photographic research project conducted by Alice Laloy between 2014 and 2018 entitled ***Pinocchio(s)***.

This project 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. Like a rite of passage, adult performers transform child performers into puppets, before the children themselves re-appropriate their body through dance movement.



GENESIS OF THE PROJECT

" What does the body of the puppet-child look like when it transitions from its wooden body to its flesh-and-blood body? I imagine there is a tiny fraction of time when one no longer knows whether they are facing a puppet or a child. "

Photographic research Pinocchio(s)

In 2014, Alice Laloy was invited to design the first cover of a magazine dedicated to puppetry. She took up the myth of Pinocchio and reversed the process by transforming her child into a puppet. She took the photo Pinocchio 0.0. which was to be the starting point of a visual research project involving a number of series of photos of children portrayed in puppet-like inanimate poses, in France and in Quebec. In 2017, in partnership with the Institut Français via the scheme "Hors les murs", Alice Laloy travelled to Mongolia where she continued her work on the disarticulation of bodies. The art of contortion, a cultural heritage, is taught there from childhood. She collaborates with three contortion schools in Ulan Bator. The exhibition Pinocchio(s) is composed of 45 photographs and was presented at the Festival Mondial des Théâtres de Marionnette in Charleville-Mézières, then at the MAC in Créteil, in Quebec (Fiams), and in Sweden.

From photography to performance

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.

Creation 2023

From 8 years old

1 heure 10

PICTURES



STAGE PERFORMANCE

PINOCCHIO (LIVE)

The photographic work has evolved into a theatrical, choreographic, and sound creation. The project. The performance stage 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 and 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 young students Drama classe of Conservatoire de Colmar.

2023 : In January 2023, the Compagnie s'Appelle Reviens settled in Dunkerque, in the place dedicated to puppetry and associated arts: Le Bercail. The company is putting together a third version: *Pinocchio(live)*#3, with young people living in and around Dunkerque, for a creation in September 2023 at the Festival Mondial des Théâtres de Marionnettes de Charleville-Mézières, with a tour until summer 2025.

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.



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. "

BIOGRAPHICAL NOTE



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, **Yes-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 created **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 created **Pinocchio (live)#2** in 2021 to Festival d’Avignon.

Since January 2023, the company is installed in Dunkerque in the newly named theater: Le Bercail, where it produces its own shows and welcomes companies in residence.

In 2024, Alice Laloy created **Le Ring de Katharsy**, a dystopian show with 10 performers singers, acrobats, dancers and contortionists.

Alice Laloy is invited in 2025 to stage an opera with the Lyon’s children choir from the opera. With the composer Diana Soh and the author Emmanuelle Destremeau, she created a show with children and mechanical machines titled **L’Avenir nous le dira**.

CONTACTS

The following documents are available on request:

- Financial and logistical element of Pinocchio(live)#3
- Technical rider of Pinocchio(live)#3
- Portfolio of the exhibition and conditions

Please contact us for any other specific requests

ARTISTIC DIRECTOR

Alice Laloy

alice.laloy@gmail.com
+33 (0) 680 543 945

PRODUCTION MANAGER

Gabrielle Dupas

gabrielle.dupas@sappellereviens.com
+33 (0) 6 88 46 74 68

COORDINATION & LOGISTIC

Joanna Cochet

joanna.cochet@sappellereviens.com
+ 33 (0) 6 68 01 51 85

ADMINISTRATOR

Céline Amadis

celine.amadis@sappellereviens.com
+33 (0) 6 63 18 70 41

COMMUNICATION

Manon Rouquet

manon.rouquet@sappellereviens.com
+33 (0) 6 75 94 75 96

www.sappellereviens.com / www.lebercail-theatre.com

