


LES GÉOMÉTRIES DU DIALOGUE

A NEW PIECE PREMIERING JULY 2018

JUSCOMAMA COMPANY



A Ballet Cosmique production - With the support of the French Ministry of Culture, DRAC (Regional Directorate of Cultural Affairs) Auvergne-Rhône-Alpes – SPEDIDAM (Society for the Collection and Distribution of Royalties for Performing Artists) - A co-production with the TJP Strasbourg National Centre of Dramatic Arts – the Théâtre à la Coque (Hennebont, as part of a partnership scheme) – le Sablier, the Normandy centre for puppetry (Ifs/Dives-sur-Mer) – Théâtre le Passage, a publicly supported performance space for 'theatre and objects' (Fécamp) – l'Espace Périphérique (Paris City Hall – Parc de la Villette) - With the support of la Minoterie, a creative and educational centre for young people (Dijon) – la BatYsse, a space dedicated to puppetry (Pélussin)

This piece tells the story of a young woman: how she became the person she is today, how her identity became so rigid, and how she is gradually learning to once again embrace a sense of flexibility.

The black boxes are both a literal representation of Nikki and the members of her family as well as a metaphor for how they relate to their own identity.

This wordless show, which is both real and existential, is driven as much by the performance of its two actors as by a well structured, coming-of-age narrative. It is the tale of constructing and deconstructing; a piece that aims to be just as accessible to teenagers in search of who they are as it is to adults who sometimes wish they could momentarily lose themselves.

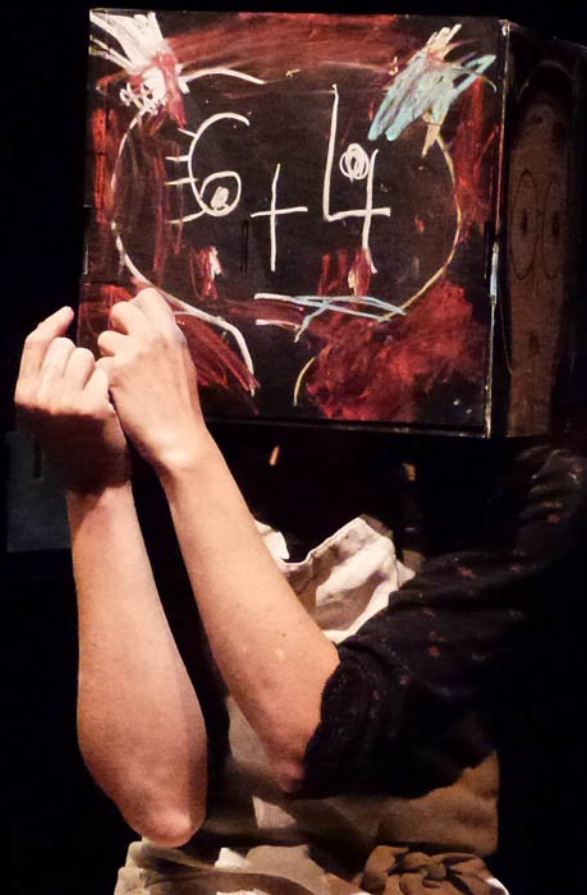


SYNOPSIS

Nikki is a little girl without a face. A black box is the outlet for all her daydreams. Born into a hazy world, she is fragile, sensitive, shy and likes to draw. She could be a stick insect, a sponge, a window; she dissolves, she fades. She observes her mother as she puts make-up on; from nothing she creates an unchanging face, an identity composed of distinct elements. Throughout a series of events that are sometimes comical, sometimes tragic, we watch as Nikki 'invents' her own face, gaining a distinct element at each step that will help define her as a person.

The performance takes us forwards and backwards in time. While this learning process – guided mainly by imagery – unfolds before our eyes, we sometimes get a glimpse of Nikki and her mother later on in life. Nikki's face has taken on its permanent form. But her mother is ageing, and gradually losing her memory. Through her once rigid mother, Nikki rediscovers the suppleness she once had, and thus recaptures the haze from which she has spent so long trying to escape.

This piece also therefore simultaneously creates a double effect: on the one hand, the young Nikki manages to find her own face, but she realises that with it, she has lost a part of herself; the adult Nikki, on the other hand, who is wrapped in an identity that has become a prison, reintroduces the idea of play into her life. The two Nikkis are united in the final scene: the two sides are reconciled, and Nikki, divided into multiple portraits, learns to be who she is without having to put herself inside a box.



LIVE DRAWING

Over a period of several years, the piece's two writers and performers, Coralie Maniez and Justine Macadoux, have been exploring the possibilities of communication via slate-covered black boxes that can be worn like masks. These objects allow the actor to tell a story through a series of drawings – some of which are created in real time by the performers themselves – but also by bringing their bodies into play on the stage. This dual storytelling – the physical aspect and elements expressed through imagery – proved to be particularly effective. It allows artists to convey events that are both very real while expressing a clearly visible existential or metaphysical dimension.



SOUND

Both performers wear a microphone hidden inside the box that allows them to provide a vocal accompaniment to their performance.

The piece features no clearly discernible words, but each character has their own unique form of expression, i.e. their own intonation, which allows the audience to tell which person is 'speaking' and helps add depth of character. To develop these voices, which enable the actors to communicate deeply with the audience without ever using fully intelligible speech, we took inspiration from a number of Jacques Tati films. At certain points in the production, live sound effects are required, for example, the distortion of some voices, the inclusion of additional acoustics or the creation of loops that allow for sounds to be overlaid (especially during the final scene, where the two actors create a polyphony through the gradual juxtaposition of different melodies).



SET DESIGN

The set for this piece aims to showcase its performative scope, i.e. what we see are two performers creating something akin to a graphic novel brought to life. The craftsmanship involved in bringing this performance to the stage and the fact that the majority of the drawings are created before the audience's eyes are the two core elements brought to the fore. A 'studio' is present in a section of the stage where the performers, while acting, prepare certain elements and scenery for later on in the performance.

The scenery has been deliberately kept neutral so that the boxes themselves become the backdrop for the performance. In fact, the boxes perform a complex function: sometimes they serve as characters' faces, sometimes contextual elements; they are utilised in a polysemic way. The boxes' seamless transition from one function to another has been designed to bring a certain clarity to the story.



UPCOMING PERFORMANCES AND PARTNERS

PROJECT DEVELOPMENT – 2015/2017

We originally started this project by creating two short versions called *Les petites Géométries forme n°1 et 2*. The aim of this was to experiment with the possibilities offered by our 'box' performance model.

The pieces have since been performed at Les Nuits de Fourvière, la Nuit de la marionnette at the Clamart publicly funded performance space, the Récidives Festival at CréAM (The Regional Centre for Puppetry, Lower Normandy – Dives-sur-mer), at the Puppetbusker Festival (Gant, Belgium), the Marmailles Festival (Rennes), the Houdremont publicly funded performance space (La Courneuve), the Manobras Festival (Portugal), the festival de la marionnette (Bernay), the théâtre de l'Élysée (Lyon), the Marionnettissimo Festival (Toulouse), Bateau des Fous, a performance space used by the StultiferaNavis Company (Charleville- Mézières), Giboulées (Strasbourg TJP), the Phil Grobi Festival (Clermont-Ferrand), at BatYsse, a performance space dedicated to puppetry (Pélussin), Orbis Pictus (Reims), the Mimesis Festival (Paris), the Kikloche Festival (Saint-Léonard-des-Bois), Scènes Ouvertes à l'Insolite (théâtre Mouffetard, Paris), the festival de la Grande Échelle (Monfort Théâtre, Paris), the Rendez-vous Marionnette Festival (Lyon), the MIMA Festival (Mirepoix) and at El Clandestino (Paris).

LES GÉOMÉTRIES DU DIALOGUE – LONG VERSION DEVELOPMENT 2017/2018 :

- 13 to 25 February 2017 at the Bouffou Theatre – Hennebont
- 16 to 28 October 2017 at Sablier – Dives-sur-mer
- 17 to 30 November 2017 at l'espace périphérique de la Villette – Paris
- 5 to 16 March 2018 at Minoterie – Dijon
- 23 April to 5 May at the Bouffou Theatre – Hennebont
- 28 May to 9 June 2018 at the théâtre le Passage – Fécamp
- 15 June to 6 July 2018 at TJP – Strasbourg

2018/2019/2020 TOUR :

11 > 13 July 2018 : Récidives Festival - Le Sablier - Dives-sur-mer (14)

7 > 9 November 2018 : Théâtre de l'Élysée - Lyon (69)

24 > 25 January 2019 : Théâtre à la Coque - Hennebont (56)

29 January 2019 : Théâtre le Passage – publicly funded performance space - Fécamp (76)

9 february : Maison de la culture - Nevers (58)

3 > 7 April 2019 : TJP – Strasbourg National Centre of Dramatic Arts (67)

18 > 19 May 2019 : International Biennial off puppet art - Théâtre Mouffetard / le fil de l'eau - Pantin (93)

9 > 11 October 2019 : Le Trident, scène nationale de Cherbourg (50)

15 > 23 October 2019 : Théâtre de la Renaissance – Oullins (69)

20 > 21 December 2019 : Genappe perd la boule (Be)

27 > 31 January 2020 : Théâtre de Vénissieux (69)

1st > 2 March 2020 : Théâtre du Colombier – Magnanville (78)

6 > 7 March 2020 : Bayeux (14)

7 > 8 April 2020 : le Sablier - Ifs (14) *annulé -

Covid19

16 > 17 April 2020 : La Minoterie – Dijon (21) *annulé - Covid19

28 > 30 April 2020 : Le Chanel, Scène Nationale de Calais (62) *annulé - Covid19

12 May 2020 : Espaces Pluriels - Pau (64), co-accueilli avec l'Agora à Billère *annulé – Covid19

15 > 16 October 2020 – Théâtre de Villefranche (69)

20 November 2020 - Festival Marionnettissimo - Tournefeuille (31)

23 November 2020 – Billière (31)

25 November 2020 – Nérac (31)

2 > 5 Décembre 2020 - Grande Halle de la Villette (75)

15 > 16 Décembre 2020 - Montbrison (42)

27 > 29 January 2021 - La Mouche - Saint-Genis-Laval (69)

16 > 18 March 2021 - Calais (62)

23 > 24 March 2021 - La Minoterie – Dijon (21)

30 March 2021 - Auditorium Seynod - Annecy (74)

30 May > 1st June 2021 - Grange Dîmière - Théâtre de Fresnes

in progress

CREATIVE TEAM

JUSTINE MACADOUX – writer/performer: after studying sculpture at the National College of Art and Design (Olivier de Serres, Paris), I began to work as a clown and a mime, which eventually led me to puppetry. I attended the National School of Puppetry (ESNAM) in Charleville Mézières (8th graduating class). Since then, I have been working as an actor (with Jean-Pierre Larroche, Alice Laloy, Renaud Herbin and Claire Dancoisne) as well as developing my own pieces with the Mazette! Collective (for Alice Laloy, Sylvain Maurice and Simon Delattre).

CORALIE MANIEZ – writer/performer: after completing a course in audiovisual studies (diploma in editing and a master's in cinema studies at the Paris III University), I began my career in theatre with a number of apprenticeships in the fields of mask theatre, puppetry and set design. As a painter/sculptor, I have been involved in set design workshops at MC 93, the cultural centre at Bobigny (e.g. for the Beijing Opera, the magician Abdul Alafrez and the violinist Ami Flammer). I build puppets as well as accessories (e.g. for the Philippe Genty Company, the Bouche à Bouche Company and the Mazette! Collective) and also work as a theatre director and puppeteer (together with Emilie Chevrillon, Cécile Vitrant, Alan Payon and Natyelli Mora).

BENJAMIN VILLEMAGNE – production assistant: I graduated from the Saint-Etienne National School of Dramatic Arts and Acting, and my work as an actor has resulted in collaborations with Christian Taponnard, Eric Massé, François Rancillac, Richard Brunel, Cécile Vernet and Joël Pommerat. I also direct theatre performances staged through my own company, la Quincaillerie Moderne. The focus of my work ranges from graffiti to digital cultures and sometimes even includes hip-hop.

ANTOINE AUBRY – sound: I have worked as a film editor, sound editor and composer on numerous productions for film and television under a number of different directors (Patrick Grandperret, Edouard Baer, Olivier Ducastel & Jacques Martineau, Danis Tanovic), and also been part of several musical ensembles.

MICHAËL PHILIS – stage manager/lighting: I have been working as a stage manager and as a steward at the Pontempeyrat Residence for seven years and am now pursuing my work as a creator/manager with Camille Boitel, Olivier Debelhoir, Chloé Begou, Surnatural Orchestra, Magnétic Ensemble and Groupe Zur, among others.

NICOLAS LIGEON – production administrator: after nine years as co-director of the Pontempeyrat Residence, a location offering residencies and professional training, I started working together with BatYsse, an organisation dedicated to puppetry in the Auvergne-Rhône-Alpes region, while simultaneously offering production/administrative assistance to numerous artists, including Cécile Laloy, Catherine Hargreaves, Virginie Schell, Gabriel Hermand-Priquet, Constance Biasotto, Schlaass, Olivier Debelhoir and Benjamin Villemagne.

FRANÇOIS HIEN – script advisor: a graduate of the National School of Performative Arts in Brussels, I am an author, director and essay writer. I have been working in partnership with the X Collective for two years as an assistant script writer and staged *La crèche*, a piece based on my research into the Baby-Loup affair.

QUENTIN LUGNIER – set design: I trained at the Lyon School of Architecture and at the Academy of Fine Arts in Valence, and began my career at the National Opera in Paris. I have also worked as a set designer with the Théâtre Exalté - Baptiste Guiton, La Baraka – Abou Lagraa Company, the L'Ateuchus Company, La Batysse – a space dedicated to puppetry, la Seconde Tigre - Pauline Laidet, la Colonie Bakakaï - Chloé Bégou and La Volière - Myriam Boudenia. I also work as a space designer for exhibitions, including for the 'Alain Recoing or the puppet set free' exhibition by the Théâtre aux Mains Nues / the Saint-Affrique town council / the Charleville-Mézières International School of Puppetry.

HOSPITALITY RIDER

GENERAL DETAILS:

Duration of the performance: 55 min

Capacity: between 150 and 200 people (depending on the space)

Audience: suitable for persons aged 7 and over / ages 8+ for school groups

Maximum number of performances per day: two

PRICE:

One performance : €2,800 (excl. VAT) €2,954 (incl. VAT)

Two performances : €4,800 (excl. VAT) €5,064 (incl. VAT)

Additional performance : €1,600 (excl. VAT) €1,688 (incl. VAT)

HOSPITALITY RIDER:

Tour team consists of five individuals. The team will arrive the evening prior to the performance.

Transportation and accommodation:

- Accommodation: e.g. homestay, B&B, hotel, three single rooms and one double room to be provided from the day prior to the performance
- Transport: two SNCF 2nd class tickets from Lyon (1), Die (1)
- Fuel costs for a return trip by car from Rosny-sous-Bois (93) calculated at 0.50€/km

Catering costs during transportation/get in/get out/performance to be directly provided by the organiser and/or reimbursed in line with the French collective agreement for artistic and cultural enterprises: €18.80/meal from the day prior to the performance to the day after the performance.

The organiser agrees to arrange rights management through SACD (Society of Dramatic Authors and Composers) and SACEM (Society of Authors, Composers and Publishers of Music).

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