

cié JUSTE APRÈS

mue



CONCEPTION AND PERFORMANCE: CARINE GUALDARONI / CREATION: NOVEMBRE 2016

« *Soma* = *body*

This greek word originally designated a corpse, i.e. that which remains of an individual when, bereft of all life and movement, he is reduced to a mere inert figure, an effigy; a mournful spectacle for onlookers, before, being cremated or buried, he disappears into the ether. »

Jean Pierre Vernant, Corps des dieux. / Bodies of Gods. - Folio histoire



What transforms us?

What moves us, what causes emotion?

And what do we need to leave behind throughout our existence in order to keep moving? If our body is a corporal envelope, a temporary home, what happens when life leaves it?

And what then happens to our skin?

mue is an invitation to an internal voyage, a visual poem that blurs the relationship between the living and the lifeless, the material and the immaterial, darkness and light...

mue questions our humanity and the very contours of our body, traversing both physical and metaphysical space in search of what it is to be just before life, or just after death.

Mythologies of darkness

"If we are to believe the first verses of Genesis, darkness preceded light. It covered the Earth which was still without life. The appearance of light was a necessary condition to the appearance of life, just as in astrophysics darkness preceded light, where a sort of dark matter is considered to have been at the source of the expansion of the universe, at least in a simplified vision of the big-bang theory, which would imagine this as the explosion of an atom or of a primitive body of matter. Indeed, such an idea was formerly touted, but today is abandoned by most physicists : doubtless there was no primal instant. However, even if we admit of no beginning to history, and that the universe is eternal and infinite, the primal image of a world of darkness, that is to say of a matter absorbing all the electromagnetic energy reaching it, a perfectly dark world, womb-like on one hand, terrifying on the other, a dual symbolism which has accompanied blackness throughout history."

*Michel Pastoureau.
Histoire d'une couleur: NOIR / History of a color: BLACK.
édition Seuil.*

Borrowing from mythologies of darkness, the first part of Mue shows us images of a vast cosmos of light and shadow, inviting us on an immaterial voyage. From the first darkness appear flashes of light. From this combat of light and dark emerges the body of a woman. A magma of dark matter then deposits the body of this being, along with another identical body which however is lifeless.



Between light and shadow manipulating what is immaterial

Bringing forth light from darkness. Making it visible as a shimmer - a ballet of glinting lights dancing with shadows. Summoning up the immaterial, seeking to impart its presence, its form and texture by manipulating formlessness.

Dramaturgy and matter

Several subterranean myths infuse the performance – both the bodies and manipulations.

For overall scripting and for certain sequences, we were inspired by such stories as : mythologies of darkness and of the creation of the world, the myth of Androgyn, Tancredi and Clorinda (Monteverdi), the myth of Orpheus and Euridyce.. These cosmogonies, metamorphoses and mythologies provide a substrat to the dramatic action.

On-stage materials enhance the effects. Various spacing and textures of sound give greater impact to what is happening on stage. Thus the relation between bodies, materials, physical space, lighting and sound effects etc. all enhance the visual display and the dramatic action. This multi-layered dramatic development results in a visual and choreographical poem, which sends the spectator on a metaphysical voyage of the senses where words are needless.





Hybrid bodies

After this chaos of light and shadow, we discover a woman with a hybrid body. She appears to carry a body other than her own, which is however in every way the same.

Inspired from a conjunction of the myths of Androgyne and Orpheus and Eurydice, it seems that this woman has fetched out this other body, her double, or a part or other facette of her own body, from the core of the Earth, bringing it to the surface for the ultimate dance announcing its mutation. But first, she must physically confront this body which has become her own Siamese twin.

On stage, we see this hybrid being, part insect, part animal, part Siamese twin, discover a new white space lit by floodlights which depict the bodies in silhouette. This strange double body reveals itself slowly, before displaying two identical beings who face each other.

Then things become blurred, we see two bodies, but without knowing which acts on the other, nor what impels them. Perhaps the beginning of a struggle ?

A Wrestling bout between the living and the inert

This body-to-body wrestling springs from the idea of confronting a life-size puppet in order to bring out the physicality of total engagement of the human body with another lifeless body.

This phantasm blurs the relation between what is living and what is lifeless. As such, we no longer know in which space or reality we find ourselves. From one body to another, from one state to another, this woman seems to be physically confronted with her own dark side, and perhaps with her own mortality. After the struggle, like Orpheus returning from Hell, she must pass through another realm from which no one has ever returned. To gain admittance there, she must first shed her skin. But without a body, what will remain of it ?

mue means shedding, or sloughing off.
mue is above all the story of a symbolic, dream-like transcendence, a quest. An initiation to life and death, between movement and inertia, between internal and external space, between the underworld and the beyond.





« *This mortal coil* »

MUE challenges the body by confronting it with its double, its inanimate envelope, supposing it to be already bereft of life. And yet, it is because there is contact and encounter between a real and fictional body that the latter gains impetus, creating the impression that it too is alive.

This project questions identity and its very movements through and beyond the skin or the bodily form. This harks back to archaic concerns with life and death which are fundamental in puppetry. But there again, Mue blurs the contours and sets the narrative there where the living and the lifeless meet.

Métamorphoses

By dint of this symbolic body-to-body wrestling a sort of metamorphosis has already begun. Once the lifeless body has been cast off, a mutation will allow it to rid itself of its « mortal coil », its double, or its shed skin?

The time and space needed for the separation of bodies

“To shed.

To rid oneself of something not wanted or needed.

I want to cast off my skin... But I don't want to go too quickly;

I don't want to tell an idiot's tale, even if my hand trembles..”

...

“We always need to embody the incomprehensible or unenvisageable.

Otherwise how might one live in the abstraction of bygone

bodies, if their disappearance takes on no known form? “

Anima . Wajdi Mouawad - Léméac / Actes Sud



mue offers us a final intangible substance: white smoke, which billowing into space, evokes a possible transfiguration of the body towards a symbolically more metaphysical nether realm. The living body disappears into this realm, so querying where the life principle continues when it has left the material body behind. This last empty and infinite space finally opens a possible way ahead to the spectator.

THE DISTRIBUTION

CONCEPTION AND PERFORMANCE

Carine Gualdaroni

LIVE MUSIC

Jérémie Bernard

LIGHTING

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STAGE MANAGER

Baptiste Douaud

ARTISTIC ANCILLARY (DRAMATURGICAL AND GESTURAL DEVELOPMENT)

Claire Heggen

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Camille Draï

PUPPET CONSTRUCTION

Carine Gualdaroni, Pascale Blaison, Agnès Bovis

ARTWORK & PHOTOS

Baptiste Le Quiniou

PRODUCTION & DEVELOPMENT

Antoine Derlon

BOOKING

Florence Chérel - MYND Productions

THANKS TO

Praline Gay-Para, Emilie Grière, Justine Macadoux, Pascale Tonniazzo, Yvan Corbineau, Martin Gehl, Riccardo et Josiane Gualdaroni

ENGLISH TRANSLATION OF THE FOLDER

Peter and Esther Richardson

THE PARTNERS

PRODUCTION

cie juste après

COPRODUCTIONS

TJP – National Dramatical Center of Strasbourg, Alsace (67), France

TGP – Gérard Philipe Theater, puppetry stage of Frouard (54), France

The Odyssey – gestual stage of Périgueux (24), France

The Vélo Theater of Apt (84), France

The World Festival of Puppet Theaters of Charleville-Mézières (08), France

SUPPORT

The Périphérique Space (La Villette – Paris, 75), France

The Movement Theater (93), France

The Paris-Villette Theater (75), France

The Sans Aveu Association, Saillant (63), France

The Mazette workshop!, Saint-Michel de Chavaignes (72), France

The Roublot Theater (94), France

The play has been support in production by the DRAC (REGIONAL CULTURAL AFFAIRS DIRECTORATE) of Ile-de-France, and support by the Onda - the French Office of Contemporary performing arts circulation for the creation of the play.

SHOW DURATION: 50 min

STAGE DIMENSIONS:

12m x 10m (ideal) / 10m x 8m (possible)

Smaller : to be studied together. An adaptation is in progress

CAPACITY: from 80 to 300 people

PUBLIC: intended to all ages over eight

SEASON 2016/2017

The premieres of the play was

THE 17TH & THE 18TH OF NOVEMBER 2016 IN THE GERARD PHIPE THEATER OF FROUARD (54), PUPPETRY CENTER, FRANCE

THE 25TH & THE 26TH OF NOVEMBER 2016 AT THE TJP OF STRASBOURG (67), NATIONAL DRAMATICAL CENTER, FRANCE

THE 6ST OF DECEMBER 2016 AT THE ODYSSEE OF PERIGUEUX (24), GESTUAL CENTER, FRANCE

THE 4TH OF AUGUST 2017 AT THE MIMA PUPPETRY FESTIVAL OF MIREPOIX (09), FRANCE

THE 16TH & THE 17TH OF SEPTEMBER 2017 AT THE WORL FESTIVAL OF PUPPET THEATERS OF CHARLEVILLE-MÉZIÈRES (08) FRANCE

THE SEASON 2018/2019 IS BUILDING

TO BE CONTINUED

CIE JUSTE APRÈS

The company « juste après » was founded in November 2012 by Carine Gualdaroni, Master Puppeteer, graduate from ESNAM (2008 – 2011)

And **Antoine Derlon**, who looks after the administration and development of the Co. The co's staging brings together bodies with other bodies, objects, materials and puppets – in the goal of elaborating a scenography of encounter between bodies and materials, which enhances gestural aspects and images. This can be seen as both choreographic and theatrical, where the puppet stage deploys a language of **images**, **materials** and **figures** which come alive through movement.

IMAGES

Design space, light up bodies, objects, materials, gestures. Inhabit the stage, create tableaux and give them movement. After which it is the organisation of these images which marks out the dramaturgy

MATERIALS

Whether plastic or spatial, sound or light, it is the materials that guide the movements, the staging and the bodies. Their place is central in the Co's research.

FIGURES

The word comes from the German « figuren ». Whereas the word « puppet » could restrict the genre to the object, « figure » implies the human silhouette just as much, but on different scales

SHOWS

ONE DAY, I DIED

Short solo (15min)

First produced at ESNAM in 2010

Designed and interpreted by Carine.

A free adaptation of a traditional «inuit» tale the skeleton woman.

Who takes fleshy form from dancing

Objective: through manipulation of matter and a puppet, to dance with death in celebration of life

The show has been played about forty times since its creation

APART FROM BEING

First large format project

(75min, two players, two technicians)

Designed and staged by Carine.

Project on blurred appearances which confront a being with its image

The show was created in November 2013, at the Theatre of Chatillon, within the festival MarT.O. The project was sponsored by a companion scheme involving the Theatre of Movement.

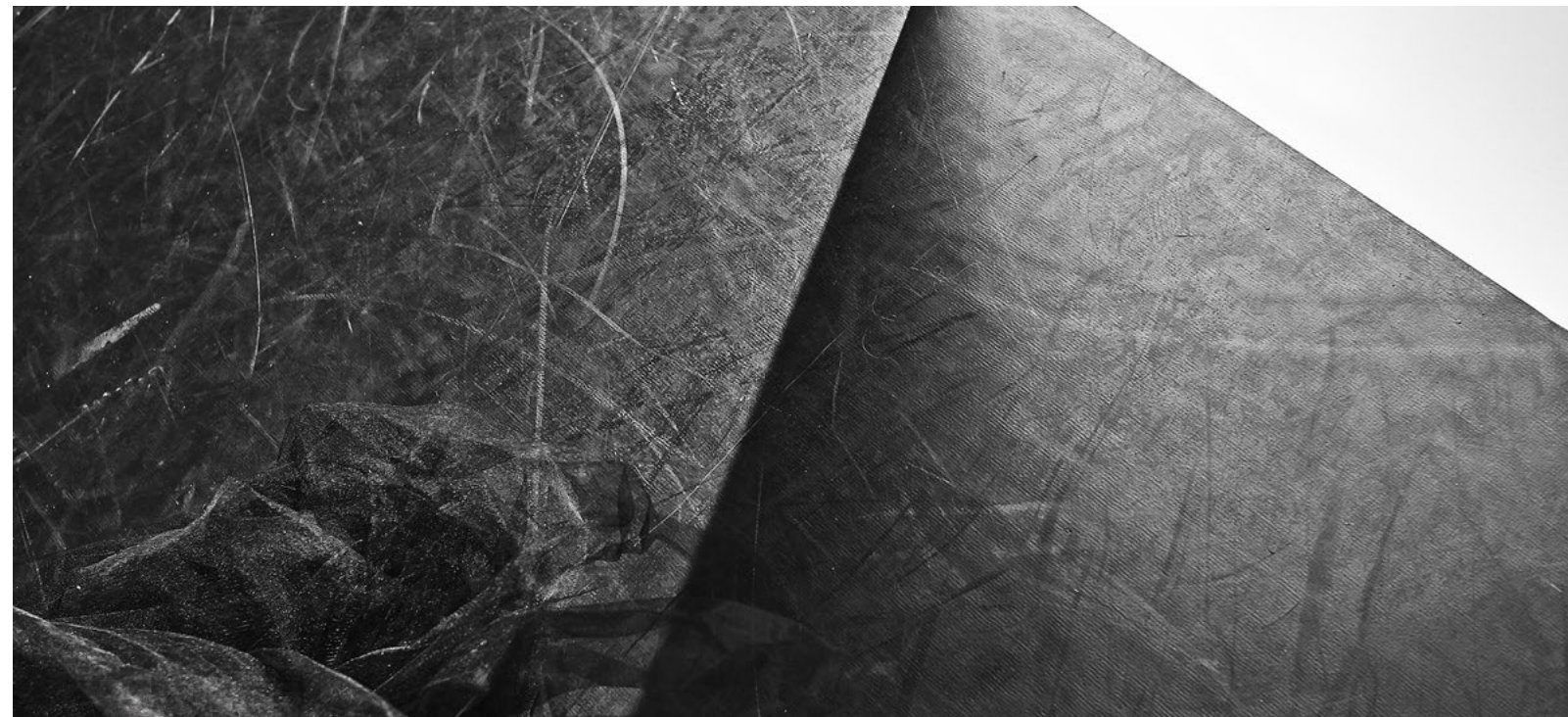
MUE

Second long project (50min)

Designed by Carin and the Co, which she interprets solo with live music, lighting and stage managers. 5 people.

With **mue**, the Co. « juste après » explores the links between animate and inanimate, the material and the immaterial.

The show was created in November 2016 at the TGP of Frouard, then the TJP of Strasbourg





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