

la C^{le} les mille et une Vies

théâtre de marionnettes itinérant

English Version - Project-Program and other understanding elements
La Marionnette au service des hommes

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I INTRODUCTION

The puppet art is an art historically poor and popular. Through *Punch's* (English), *Guignol's* (French), or *Polichinelle's* (Italian) words, the street finds a catalyst expressing his pains and difficulties in the performance. This puppet art, close to humans and the society in which he was born, tends today to disappear. Indeed, in France, culture and creation are massing in some specialized and cultivated institutions. Upper classes are more and more specialized and cultivated while popular classes are nowhere near from the art creation of contemporary contents. It's after this observation that the Association wants to react. The Association *Les Mille et une Vies*, since its creation in 1998, has decided to be included in the

Puppet Theatre History. In order to catch an adapted tool at the contemporary cultural reality, the Association Les Mille et une Vies takes on the puppet theatre tradition and continues to write its story. By choosing the creation of shows with hand puppets booth (independent, which doesn't need a devoted equipment), the Association can meet with all audiences and reach an audience which doesn't move to the institutions. Artistic or awareness actions accompanying its work diffusion, give to the Association the possibility to forge ties with the audience but also an appropriation of the proposed tools. Thanks to these actions, the Association reduces the human and geographical "cultural gaps". So the Association is fully involved in Fribourg's declaration and facilitates the "cultural rights" affirmation of every one.

Moreover, the Association put the puppet and the artistic practise at the human's disposition with actions aimed at particular audiences like

- Staffs working with persons suffering from Alzheimer's disease
- Persons in detention
- Children suffering from cognitive handicap (autism...).

In these actions, the object is not a medical or social object but it enables even to excluded persons or known as "different" to catch a speech (oral or with the object language) and to appropriate it. The puppet becomes an "actor" while its operator is at an adequate distance from the object. Thanks to these artistic actions aimed at disadvantaged persons, the Association has developed since more than 10 years a method and transfer skills which transforms the daily look on the puppet art and facilitates social, school and human inclusion.



II OBJECTIVES

With this Workshop, the Association wants to provide the participants with artistic and human tools which will reduce the distance and open them to new dialogues. So in this context the participants will **Build, operate and perform** It will lead them to **Imagine, take distance and reformulate** These techniques are used in the Association's **Les Mille et Une Vies** creations and will favour as a support for the Workshop. The project's educational approaches (build/operate/perform) are based on the hand puppet and the hand puppet booth, tools and work elements.

a) Hand puppet. With characters like Guignol in France, Punch in the United Kingdom, Polichinelle in Italy, hand puppets are famous puppets in Europe. Like the faces painted by Soutine or Modigliani, puppets have a painted nose and draw eyes. Even if they seem to deform the humanity traits, they show its inner land. Like their ancestors, the puppets of the Association Les Mille et une Vies have on their face a semblance of humanity. The puppets which will be built by the participants will also have a human face with deformations that this art requires (large nose, little eyes, big chin...).

b) Materials. Traditional hand puppets are sculpted in wood. Since several years, **Fabrice Levy-Hadida** has developed a sculpture method in foam volumes. Then, plastered bands will cover the sculpted foam. These bands will next be stitched and then coated with resins and coloured. Finally, the puppets faces will have mobility close to the skin mobility. **Fabrice Levy-Hadida's** materials move further away from the tradition but also his techniques. Indeed, he creates particular puppets languages with his puppets have a moving mouth which can enunciate with face movements.

c) Hand puppet booth or puppets theatre. The Association **Les Mille et une Vies** will install in a room for various activities a steel and velvet puppets theatre where until 6 operators can perform together. The hand puppet booth has a size of 5 meters breadth, 3 meters height and 2.20 meters depth and offers enough spaces for simultaneous plays. In addition to the hand puppet booth, we will during the search time invite the participants to investigate the improvised theatre and on a shoestring notions ; a puppet theatre improvised with a sheet on a half-open door.

Originally puppets art was a popular political theatre where the character is a street catalyst. This art has gathered every generation. This art is confluent with plastic art, literature, performing arts. We will discover this innovative art as follows.



III ACTIVITIES

a) Build your puppet Each participant will imagine and construct his puppet. This animated object will follow him after the Workshop. The participant will decide to create

- His enemy within puppet
- His friend within puppet
- His nightmare puppet
- His humanity puppet...

By respecting the instructions each participant will provide the necessary tools to his character like character traits, memorable life details. After a first time dedicated to understand the stakes and to appropriate the techniques, the participants will build their hand puppet with a movable mouth. Following step by step Fabrice Levy-Hadida's explanations, they will sculpt a volume, cover it with a skin, colour it and finally add clothes...

b) Operate- Bring a puppet to life -Based on the participant's choices, we will bring him the necessary tools to manipulate his character. At a time physically and vocally, the participant will find the place of his object compared to him and he will automate his way to place it (physically and vocally). The character is not a spontaneous incarnation of an operator; it is the result of his choice, his work and search. During these moments the puppet has to become the "master's voice", an "inner reflection".

b.1 The movement - During the Workshop the participants will study in general the "physicality" of a character. Instead of saying what is happening to him and his feelings, the character shows it. We will create and personify characters by using the scenery, several characters and the character change. In the hand puppet booth, the participants will discover the necessary fundamentals to operate this kind of characters like the entrances and exits, the displacements, the relation to the space, the other character and the operator.

b.2 The voice The voice is a necessity in this project, but not the speech. In order to make up their character's voice, the participants (each participant in his language) will have to know their possibilities and vocal limits. Dorothee Saint-Maxent and Fabrice Levy-Hadida will guide them in this vocal part. This learning will offer them the ability to understand registers and voice changes, the voice projection and phrasings. At the end, each one will give a voice, his voice to the puppet.



c) Perform: text adaptation or language acting-out

During this phase, each participant will work on two supports

- The spoken or twittered monologue
- The discussed (duo, trio or quartet)

scene.

The participants will use their “technical knowledge” in order to constitute the body of a performance. Even if the puppet dialogue is improvised (on the basis of a given plot), or if the puppet delivers a poetic monologue, the character will stay like the participant decided to create it. The distance between the operator and his object is a manipulation tool which makes the performance easier. We will film our participants using the hand puppet booth and decode together these videos so that they will have a better understanding of the visual stakes.

d) Creation of soloist form/ duet/ or trio

The participants will use their skills and work in a group to develop/ write and present a short performance with the help of their competences and ideas developed during the Workshop. This last phase enables to exchange with an audience about a performance. During this sequence, the learners will expose their inner character to the outside world. So they will test their ability to perform-transform. Thanks to the exchanges after the Performance, the participants will understand how an object has an effect on the other. The audience invited by the Association will be composed of “all audience”, children and teenager groups suffering from cognitive handicap.

e) The video

During the performance search times, the said video will enable to take distance and a necessary global view for the movement analysis.

f) The Members

FABRICE LEVY-HADIDA Born in 1965, He first devotes himself to the theatre and since 1989 to puppets theatre. Since 1998, he manages the Theatre Company Les Mille et une Vies. With his creations and actions he tries to animate the popular theatre tradition...

DOROTHEE SAINT-MAXENT Born in 1975, she first devotes herself to drama. She joins the Cie Les Mille et une Vies in 2005 and becomes a permanent actress of the Cie.

IV DAYLIPROGRAMM

Day 1 16/04/2013

10.00-11.30 AM_Introduction of the team , the object, the theatre decoration (“castelet”)

11.30-12.30 AM_Introduction of the participants , discussion, handing out of a notebook to each participant

14.00-15.15 PM Collective warm-up (body, voice)

15.15-17.45 PM Theatre decoration and puppets : tools to deal with the handling.

17.45-18.00 PM 15 minutes pause for note taking (in notebooks provided)

18.00-18.30 PM Group discussion

Day 2 17/04/2013

09.30-10.45 AM Collective warm-up

10.45-12.30 AM Fundamentals in manipulating the entrance and exit of a character. The theatrical interactions (one enters, the other one leaves).

14.00-15.30 PM_Creating, conceptualising the outward form to develop the content. What character represents me best? (friend-enemy, humanity-nightmare) Research and drawings.

15.30-17.45 PM_Creating a sculptur with foam volume (volume en mousse), an application.

17.45-18.00 PM_15 minutes pause for note taking (in notebooks provided)

18.00-18.30 PM_Group discussion

Day 3 18/04/2013

09.30-10.45 AM Collective warm-up

10.45-12.30 AM Manipulated improvisations, the voice and the face, the duos.

14.00-17.00 PM_Making plaster and coating, the painting and the character’s face.

17.00-17.45 PM_Teamwork , clothes of the objects

17.45-18.00 PM_15 minutes pause for note taking (in notebooks provided)

18.00-18.30 PM_Group discussion

Day 4 19/04/2013

10.00-12.30 AM Details and construction. Design custom clothing for the object. Face painting.

14.00-15.30 PM_Work at the table, from the manipulated improvisation to the choice.

15.30-16.15 PM From the collective warm-up to the personal choices.

16.15-18.15 PM The handling of a personal object, first distances.

18.15-18.30 PM 15 minutes pause for note taking (in notebooks provided)

18.30-19.00 PM Group discussion

Day 5 20/04/2013

10.00-10.40 AM Personal warm-up, imagine your own puppet and yourself

10.40-12.30 AM From the constructed object to its manipulation...Improvisations of my “friend-enemy” character, “humanity-nightmare” in action.

14.00-18.15 PM Taking one’s distance , quatret excercices

18.15-18.30 PM 15 minutes pause for note taking (in notebooks provided)

18.30-19.00 PM Group discussion

Day 6 21/04/2013

09.30-10.30 AM Personal warm-up, imagine your puppet and yourself.
10.30-12.30 AM Manipulated improvisations, reformulate a plot in a trio
14.00-16.00 PM Interpreting in a trio, the use of the puppet to the puppeteer.
16.00-18.15 PM Plot and interpretation, distance and new formulation
18.15-18.30 PM 15 minutes pause for note taking (in notebooks provided)
18.30-19.00 PM Group discussion

Day 7 22/04/2013

09.30-10.15 AM Personal warm-up, the puppet's role in the performance.
10.15-12.30 AM Group analysis of the improvisations.
14.00-18.15 PM Reformulation, rehearsal
18.15-18.30 PM 15 minutes for note taking (in notebooks provided)
18.30-19.00 PM Group discussion

Day 8 23/04/2013

9.30-10.45 AM Personal and collective warm-up, the final preparation.
10.45-12.30 AM Rehearsal for the performance
14.00-16.00 PM_Rehearsals
16.00-17.00 PM_Group performance
17.00-18.30 PM_Interaction with the audience
18.30-20.00 PM_Round table, handing back of the notebooks, group discussion.
Closing Dinner.(Banquet)

V LOGISTIQUE

a) PLACES, PREMISES, MEALS



All activities will take place in the village hall in Annequin (a village with 2000 inhabitants). This 300 M2 village hall is fitted out for the Workshop and has a collective kitchen. The room is separated in 3 spaces

- 1 **Bar** space (around 50M2)
- 1 **Construction** space (around 50M2)
- 1 **Theater and manipulation** space (200M2)

The Bar part represents 60M2 with tables, and a space for relaxation and catering. The meals will

be eaten together. Prepared by Raphaël Lenoir, professional cook, these meals will be a regional and French culinary discovery. During all the day a buffet with coffee, tea, drinks, dried fruits will be provided for the participants.

Lunch Hours from 12.30 to 14.00 PM- (Garnished buffet – first course, dishes, drinks)

Dinner Hours from 19.30 to 21.00 PM (Banquet- first course, dishes and dessert)

b) ACCOMODATION



The Hotel Cerise in Beuvry

Situated 6Km from the village hall

The accommodation is in a single hotel room (Shower, Toilet, TV)

The breakfast will be taken at the hotel, before the departure (from 6.30 AM till 9 AM).

Transport towards village hall are planned in minibus and car.

- c) **++++ WALKS IN THE ARTOIS....Special walks time will be proposed to discover the mineral territory.**

VI ANNEXE

Construction of the hand puppet's mouth

Photos and techniques *Cie Les Mille et une Vies* - Project Grizbatoruc 2009-2011

Creation phase: *Ania* and *Vladimir Grizbatoruc* – character created in 2011



Foam block for a big object 60CM x 40CM x 40CM



Finished sculpture



Plaster band step 1



Headdress support



Finished headdress



Ania Grizbatoruc

Example 2



Foam



1st Sculpture



Sculpture and headdress support



Articulations



Eye details



Plaster



Colourisation Step



Colourisation Step 2



Character

VII

CONTACTS



If you have a question, a doubt, a particular need, please let us know. Before your departure, from the day before, please stay in touch (phone and email) so that we can inform you in real time

Hope that this document meets your expectations. in the forward to meeting you, please accept our best regards.

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