

Aeterna

conception and interpretation
Claire Heggen and Elsa Marquet Lienhart



Aeterna

Direction – Dramaturgy – Movement Direction – Performers
Claire Heggen - Elsa Marquet Lienhart
Physical Theatre, Puppetry, Dance, Flute, Music

Musical Composition
Elsa Marquet Lienhart - Irina Prieto Botella

Création costumes et scénographie
Sandrine Rozier - Cécilia Delestre

Costume Design and Scenography
Einat Landais

Lighting Design
Charlotte Gaudelus

Stage
Charlotte Gaudelus or Carole Van Bellegem

Outside look
Carine Gualdaroni

Thanks to
Romain Fohr - Ariane Martinez - Guy Freixe - Philippe Rodriguez Jorda - Yutaka Takei

Photos
David Schaffer

Production Théâtre du Mouvement
Co-production *Festival Mondial des Théâtres de Marionnettes* of Charleville-Mézières
Mentoring Odradek / Compagnie Pupella Noguès

With the support of
Théâtre Jules-Julien - Toulouse
La Nef - Manufacture d'utopies - Pantin
La Briqueterie - Vitry-sur-Seine
L'université de Grenoble
Plateau 31 - Gentilly
La Ferme de Trielle - Cantal

Upcoming performances
Festival Babel - Targoviste, Roumanie / 6 june 2018
Festival Mima - Mirepoix / 5 august 2018
Festival Marto - Malakoff / 29 march 2019

Previous performances
Premiered at *Festival Mondial des Théâtres de Marionnettes* - Charleville-Mézières / September 2017
Festival l'Arlecchino Errante Pordenone - Pordenone, Italie / October 2017
La Nef - Manufacture d'utopies - Pantin / November 2017
Festival Marionnettissimo - Théâtre Jules-Julien - Toulouse / November 2017
MIMESIS, Festival de formes courtes en Arts du Mime et du Geste - IVT / December 2017
Théâtre Berthelot - Montreuil / January 2018
Théâtre Astrée - Villeurbanne / March 2018

>> Teaser : <https://youtu.be/AfUkuJg3qal>

*“As I was you are now, and what I am now you shall be”
Anonymous, Middle Ages*



She is the daughter
She is the mother
She is the daughter and the mother
Three generations

Two ancestors watch the world go by.

Between mother and daughter the taut thread of tenderness.
Flutes in combat as they tackle life.
Flute anger
Danced sensuality
A sharp and taunting mask
The imaginary child of a merry motherhood

Le cycle des naissances à l'infini.
Une mère donne naissance The cycle of births stretching out to eternity.
A mother gives birth to her child who gives birth to her grandmother,
Who gives birth to her daughter, who gives birth to her child, who ...

Lullaby on the flute for three generations
Handing on to the child
Fight on the piccolo
Walking the world
Dreamy planet
Six sides for one versatile body
Dancing on the mother's body

Masked dance of death
Flute scream
Disappearance
Flute sob
Dance of breath

Between mother and daughter the thread of tenderness.

Three ancestors watch the world go by
They laugh
They have all the time in the world.

A form of writing with two female voices



*“Whatever the content and the development of female ceremonies really are, their mystery is the thread of the poet’s storytelling.”
Bonda la lune – Jacques Abeille*

Transmission is the theme of the piece which talks about time passing.

The length of a life in a time immemorial.

Aeterna invites the audience to experience a range of emotions, from laughter to tenderness, from anger to the awakening of sensuality, from tears of joy to abandoned dance...

A young body and one which is aging adapt to each other so as to embrace their differences and make them into a positive force. That’s to say, a confrontation without hurting each other. Continue to weave the thread. Hold onto the thread come what may.

Aeterna brings to light the mother-daughter relationship, like a laboratory for exploring the give and take, the exchanges between generations. By devising together, creating, exchanging, allows them to counter a world of individualism and consumption.

Starting from imaginary female rituals, Aeterna deals for the most part with the real transmission of an archaic image of the feminine which crosses generations and which sometimes escapes those men who come across it.

The aesthetic of the piece is informed by a theatricality of movement which is specific to Théâtre du Mouvement, where different artistic languages mix and play off each other, movements that evoke dance or theatre, music played live, figures that are masked or animated, and an anthropomorphic puppet.

Aeterna is a celebration of the living, an ode to tenderness and the subtle and imperishable attachment of a mother and her daughter in fiction as in real life.

A musical composition

The piece is created around a sound world composed by Else Marquet Lienhart and Irina Prieto Botella. The flute and the voice symbolise the breath of life, the respiration of the mother, of mother earth and of the sea. There is a flute for each female character: piccolo for the child (a puppet), and a C sharp flute for the young woman, an alto flute in D for the older woman.

As for the multi-faced character, this is represented by various percussion instruments.

A ghost-like recorded sound score composed by Irina Prieto Botella provides a constant background. Starting with acoustic sounds which are sampled (employing granular synthesis and other effects...), she creates sound material that symbolises the cosmic universe in which life is handed on from generation to generation of women.

These two sound world live together in this piece, and the music is either recorded or played live according to the different sequences.

In this piece the challenge for the musician is to depart from the usual physical framework of the instrumental musician. We have developed a musical research that starts from powerful emotional states (anger, sobbing) associated with particular physical states and which has allowed us to produce new sounds from the instrument. The musical and movement scores were created simultaneously, being indissociable and original.

“In the silence, music is the voice of women, their secret language. This sustains the dramaturgy and narration quite as much as their physical movement. The flute becomes the way the characters express themselves, their life’s breath. Elsa Marquet Lienhart plays the flute live and an astonishing dialogue and union is created between the movement of the characters and the music. The body produces a new type of music (in the breathing, songs, struggle).” - **Paula Gomes – Théatreactu.com October, 2017**



*« En donnant le jour aux vivants,
elles enchaînent les générations ».*
Le féminin et le sacré - Catherine Clément

Press comment



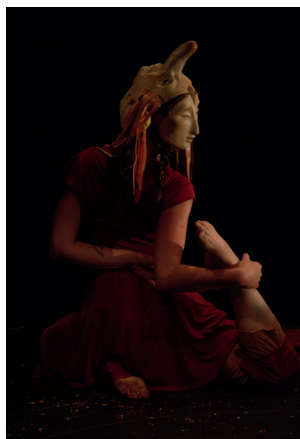
“Without words, through real female rituals, which are imaginary or incantations, the two artists tackle the conscious or unconscious transmission and the inter-generational communication of our society. Music in movements, a dance of life, at once sensual and poetic life, from which emerge multiple animated forms which are funny, endearing, or disturbing, depending on the scene. The metaphorical play of the body, the objects and musical instruments rock our imagination. This is a moving piece that borne by two sensitive and talented performers. Here we have a successful transmission from Théâtre du Mouvement!

Side by side, facing each other or alone, the two actress, one established, one emerging, transmit their know-how with delicacy. They mark their signature art form by swapping their instruments, their disciplines and practices of dance, music, physical theatre and puppetry.

The thread is woven either subtly, or in clear lines across space, lines brought together with an infinite tenderness, torn between contradictory emotions and the desire for freedom. Each performer progresses without having the same aims in life, their differences making their strength. The young performer discovers a sensuality and soon the joys of motherhood in a sublime dance. Made in their image, the granddaughter, is a hand-held puppet who continues the rites and passages to the accompaniment of music.

A cycle of births, one after the other, ancestral murmurs, mourning, time flows towards eternity. This is a voyage of initiation where the bodies flit about, confront each other, delight each other, and give life. The protagonists, loving mothers and daughters contend with each other like valorous warriors armed with their flute (piccolo, C sharp flute and Alto flute). They continue to weave their thread made of delicious moments of female exchange.”

Paula Gomes - Théatreactu.com / october 2017



“As for the staging, it is beautiful and subtle. The lighting delicately caresses an almost bare stage, where the orange shavings scattered around the edge of the stage space hold the prints of past movements, like physical marks of the passage of time and wounds received. A huge ball pierced with holes allows us to see masks through the openings, and serves as a refuge, as well as a womb, at first symbolic and then literal (the belly of the character of the pregnant daughter), before finally swallowing up the mother at her death.

Necessarily impeccable in its physical technique, the piece variously consists of a handheld puppet representing a child, of beautiful mask work, and also of the talent of the flautist Elsa Marquet Lienhart who negotiates the various technical demands with consummate mastery.”-
Mathieu Dochtermann - Toutelaculture.com / september 2017



Biographies



Claire Heggen is co-artistic director of Théâtre du Mouvement, a research and production company.

Author, actress, director, teacher, her interdisciplinary skills are developed along different aesthetic axes. She has created shows that have toured to sixty countries, proposing a constantly evolving aesthetic drawing on the theatricality of movement at the borders of mime, physical theatre, of dance and of animation [or the theatre of objects]. Claire Heggen also works at the crossroads between art genres with the Foundation of Transversales, European Academy of Physical Theatres.

She is a founding member of the Liaison Group of the Arts of Mime and Movement (Groupe de Liaison des Arts du Mime et du Geste – GLAM). She gives many workshops and teaches in international schools in France and abroad (the universities of Paris III and VIII, conservatories of Dramatic Art, The High School of Dramatic Art of the City of Paris (Ecole Supérieure d'Art Dramatique de la Ville de Paris), the Theatre Institute of Barcelona, and the International Workshop Festival, London). At the invitation of Margareta Niculescu, in 1998, she was offered a course at ESNAM where she develops her practical research which is based on the relation between body and object (mask, materials, puppets) and is part of the pedagogical council.

She received a Prize from the International Institute of Marionette for her teaching in 2015. With Yves Marc, she programmes Théâtre du Mouvement's training initiatives The Body Onstage, as well as artistic workshops in the Farmhouse at Trielle. Equally, for many years she has mentored young artists in their creative projects, whatever the aesthetic.



Elsa Marquet Lienhart is a flutist and movement actress

After studying flute with Juliette Hurel and Vincent Cortvint, she gained her diploma from the Higher Conservatory of Amsterdam. She has performed in France and abroad, notably with the Orchestra of the Sorbonne and the Rotterdam Philharmonic Orchestra.

Passionate about contemporary music, she has worked with different composers (Michel Musseau, Julien Gauthier, Valentin Villard...) in the creation of various projects (Cabaret Contemporain, Théâtre du Mouvement, Théâtre du Sarment) drawing together music, theatre and dance. These projects have allowed her to explore notions of the theatricality of music and the musicality of movement.

From an early age she has practised modern and classical dance, then training in African dance with Elsa Woliaston, and the theatricality of movement with Claire Heggen and Yves Marc. Since 2013 she has engaged in a little explored field of research which allowed her to bring together two of her passions, flute and movement, in unusual musical and choreographic productions (Jardins d'idées (The Garden of Ideas) in January 2015, and Minimorphoses in March 2015). Within the framework of her interdisciplinary research she took part in the Friction Laboratory at the Abbey of Royaumont. She has been part of the pedagogical team of Théâtre du Mouvement since 2014, and teaches flute in association with Arte Musici.

Irina Prieto Botella is a composer, pianist and singer.

A musicologist by training at the National Higher Conservatory of Music of Catalonia she very quickly became interested in how musical composition can be applied to the image. Then she gained her MA in Music and Sound Creation at the University of Paris VIII which she broadened her skills in the field of electroacoustic composition. Over more than six years Irina has worked on musical scores for short films and documentaries that have been screened on television and in festivals. In 2015 she was made an award by the Festival Émergence, sponsored by Bruno Coulais. She is equally interested in sound design and electroacoustic composition. In 2012 she received a commission from the Pompidou Centre and created the piece Migration; in 2014 she made La Ruche (the Beehive) as part of the sonic installation organised by Pascale Criton at the Conciergerie of Paris; and in 2015 she created Chez Valentina based on the work of the artistic photographer Evi Keller. Running parallel to making these compositions, Irina Prieto Botella has developed a career as a pianist and singer in jazz, ska and reggae groups. At the same time she organises musical workshops and guided tours of the Philharmonia of Paris – City of Music, as well as taking part in conferences.

Einat Landais is a puppet maker

Having studied at the cinema school Camera Obscura in Israel, she arrived in France in 1990 and learned scenography with Gilon Brun and Daniel Lemahieu. At the same time, Thierry François taught her mask-making. During a visit to Indonesia in 1997 for a production of François Cervantes' Cie L'Entreprise, she discovered the world of the puppet. Back in France, she pursued a training at the Théâtre aux Mains Nues (Theatre of Bare Hands), directed by Alan Recoing. Since then she has designed and made puppets, masks and set designs for different companies, amongst whom: Les Anges au Plafond, le Théâtre Sans Toit, Théâtre de la Marionette in Paris, la Fabrique des Arts d'à Côté, Cie Voix-Off (Damien Bouvet), Cie Trois-six-Trente (Bérangère Vantusso), Guillaume Vincent (director), Paul Deveaux (director), etc. In 2006 she created the Neshikot Company with actress Lital Tyano and they have staged Adélaïde, then Appartement à Louer in 2010, which she also directed. Running in parallel she teaches puppet making in different contexts, both amateur and professional: La Nef, Théâtre aux Mains Nues, ESNAM-Institut. La Nef, Théâtre aux Mains Nues, ESNAM-IIM, Stages AFDAS, compagnies amateurs, etc.

Charlotte Gaudelus is a lighting designer

She has specialised in stage direction and contemporary dramaturgy and began her professional career with various apprenticeships, notably with Ludovic Lagarde and Sandrine Lanno. Then she came to Paris and began by becoming assistant director on pieces such as Coriolan which was directed by Audrey Sourdivé. Her apprenticeship in lighting design really began when she worked with Yossi Derhi (lighting director of Point Éphémère). She then continued by working in different theatrical venues, such as being lighting technician at the, Théâtre de la Cité Internationale as well as lighting operator at Point Éphémère and on the Festival Nous n'irons pas à Avignon (The 'We're not going to the Avignon Festival'). Equally, she is involved in the lighting design and the operating the lighting for several companies, notably La Cie de Dahu directed by Maëlle Faucher (with residences in Mains d'Oeuvre at St- Ouen and l'Enfumeraie at Le Mans) and La Cie Arte Diem Millénium directed by Benjamin Danet

Sandrine Rozier is a costume designer

She gained her diploma in design at the French Institute of Fashion. She worked alongside Yves Saint Laurent and Dries Van Noten before devoting herself to the design and making of costumes or set. On her travels she gathers and transmits traditional textile techniques which she uses to create and dye materials naturally. She has designed costumes for various different theatre, circus or dance shows, notably with Les Arts Sauts, Martin Schwietzke, Jérôme Thomas, Elsa Woliaston as well as Dédale at the Fratellini Academy.

Cécilia Delestre is a scenographer and costume designer

She gained her diploma in Scenography at ENSATT, and she also designs costumes. She works principally in contemporary theatre: Cie Coup de Poker/ Guillaume Barbot – Cie Day-for-Night / Anne Monfort – Collectif le Foyer/ Renaud Boutin – Cie La Mandarine Blanche / Alain Batis ... She also works regularly with Daniel Cendron and Jean-Bernard Sotto who she taught how to make masks. She has worked at Opéras de Paris, Opéra de Lyon, Opéra d'Amsterdam, A.R.I.A., Tretaux Naturels... Three years ago she met Sandrine Rozier when taking part in a training workshop in the use of natural dye. Aeterna marks their first collaboration together.

Technical specifications

The show runs for approximately 55 minutes without an interval

Touring Company:

Two performers: Claire Heggen and Elsa Marquet Lienhary

One lighting operator: Charlotte Gaudelus / charlottegaudelus@yahoo.fr / 06 63 87 50 03

The company travels in one van

Autre contact de la compagnie : Céline Gallot - administratrice / admin@theatredumouvement.com / 06 03 98 37 05

Touring requirements (dressing rooms, support, costumes)

One dressing room for two people. It needs to have two chairs and a make-up mirror with lights. Also we need a costume rail with coat hangers. The dressing room also needs to have a hot shower with towels for both performers. Also something light to eat, water and hot drinks.

Costumes will arrive clean but will require cleaning and drying after each show if there are going to be several performances.

There are no costume changes during the show.

- Planning and Personnel -

- The time for rigging, focusing and programming of the light as well as the technicians need for the smooth running of the show depend on the technical specifications of the venue (fixed or movable grid, computer board or other means of running the lights...)

- With this in mind, we would be grateful if you could forward us as soon as possible the theatre plans and technical specifications of the venue as well as the timetables and fixed staff so that we can tailor our planning and get-in accordingly.

The company will arrive the evening before the show and unload the set.

2 shifts of four hours are required to rig, focus and programme the lighting (the computerised desk as well as the system need to be installed before we arrive. It is equally possible that you can rig the lights in advance which will mean only one shift of four hours. This can be discussed with the venue.)

Staff required :

1 lighting operator and two riggers to hang and focus the lights

1 operator to programme the system

1 stage manager in case the black box needs any modifications

On the day of the performance:

Technical rehearsal and run-through

One shift of four hours for technical rehearsal and run-through

Required staff:

1 Lighting technician

1 electrician

Notes : The two performers would appreciate it if they could have exclusive use of the stage two hours before the performance so that they can warm up and get used to the space

After the performance:

Taking down the set and loading the van (give an hour for the strike and pack)

Staff required:

1 lighting technician

1 stage manager

- Lighting -

35 lanterns + house lights + specials + backstage lighting

- 13 PC 1000 W

- 7 profile spotlights

5 profiles of the type 614 S

2 profiles of the type 613 S

- 15 PAR 64

4 PAR 64 CP 61

9 PAR 64 CP 62

2 PAR 64 CP 60

- A Congo type lighting desk

Lighting Gels : 3 Lee Filters 136 format PC 1 KW / 12 Lee Filters 711 format PAR 64 / 3 Lee Filters 203 format PAR 64 / 3 Lee Filters 174 format PC 1 KW / 3 Lee Filters 203 format découpe 1000W / 1 Lee Filters 711 profile-format 1000 W / 2 Rosco 132 format découpe 1000 W / 13 Rosco 119 format PC 1000 W.

- Stage Requirements -

Ouverture minimum : 8 metres (7 metres for the performance space and a metre each side for legs)

Minimum depth : 6 metres.

Height from stage to lighting rig: 5 metres

The stage needs to be covered with a black dance floor

The stage setting is a black box in the Italian style with a minimum of two exits

Note: the company tours two large plastic boxes containing fireproofed wood shavings. These shavings are set out in a circle around the entire stage.

- Sound -

List of materials required :

1 mixing desk of professional standard, either analogue or digital.

1 CD players with auto-pause function.

One mini jack cable which can plug into a stereo channel on the sound desk (to connect with the output of a computer).

Digital wiring

The playback system (either active or passive) needs to be of a professional quality (Meyer, Nexo, HK, JBL Pro... and free of hiss or feedback. The power of the playback system will be adapted according to the acoustics of the venue.

Playback :

2 loudspeakers stage left and stage right

FACE

2 loudspeakers stage left and stage right

1 or 2 subwoofers placed under the stage, both left and right

Note: the sound desk will be placed beside the lighting desk. It is important that the electricity feed for the sound is separate from the feed for lighting.



Contact for information about touring

Céline Gallot

06 20 80 05 04 - info@claireheggen-tdm.com

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the Ile-de-France DRAC, the Ministry of Culture.**

www.theatredumouvement.com

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