

# REVUE DE PRESSE

Théâtre du Mouvement  
direction Claire Heggen and Yves Marc

## Aeterna



Design and interpretation  
Claire Heggen  
Elsa Marquet Lienhart

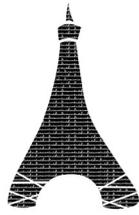
Production Théâtre du Mouvement  
Coproduction Festival Mondial des Théâtres de Marionnettes de Charleville-Mézières  
This show was hosted and supported by ODRADIEK / Compagnie Pupella Nogué, Creative and Development Center for the Puppetry Arts.  
With the support of Ferme de Trielle (Gantel), Plateau 31 (Genilly), University of Grenoble, La Nei - Manufacture of utopias (Pantin),  
the Jules-Julien Theater (Toulouse), the Briqueterie-CDC of Val-de-Marne (Vitry-sur-Seine).  
The Théâtre du Mouvement receives support for the formation of the Regional Department of Cultural Affairs of Ile-de-France - Ministry of Culture.



© David Solier



THEATRE DU MOUVEMENT



toutelaculture.com

## "Aeterna", the Feminine seizes the stage



**Mathieu Dochtermann**

Aeterna, the new creation by Claire Heggen from Théâtre du Mouvement and Elsa Marquet Lienhart, has just performed at the World Festival of Puppet Theaters. A show about the Feminine, and the transmission between women of a lineage. A matrix mise en scène, like an organic gynecium, a show that will undoubtedly touch more those who are directly concerned by the theme of the mother-daughter relationship, even if part of the elements of the show is universal.

When Claire Heggen creates for the FMTM it is inevitably an event, if only because of the old ties that exist between Charleville and the co-founder of Théâtre du Mouvement. Given the experience accumulated in the Theater, and the quality of the last show that came out, Alba (chronicled here), it is in any case an event within the worlds of the arts of gesture and of the puppet.

The purpose, spun with strong reinforcement of strong images and metaphors, is to give to see, concretely and substantially at the same time, the Feminine on a stage, taken from an intergenerational angle. Is there a female invariant? Is it innate, is it transmitted, and according to what rituals? And is it a mystery to which men do not really have access? (on this last point, the answer seems positive)

If one is concerned about the subject, taken a lot (but not exclusively) at the place of motherhood and the birth cycle, the show will be moving.

The merging then the heartbreak between mother and daughter, the reunion around the birth of the third generation, no doubt, will speak to many women. Male viewers may be more documentary-minded, and the character who plays them very briefly on stage, a buffoon, in the form of a masked figure with a phallic nose, will not help them find their place in history. This is not the point, and the show seems to claim to relegate them to spectators. To counterpoint, a rather physical humor is distilled throughout the show, as if to dilute a serious that could otherwise confine to the sententious.

Necessarily flawless on the body technique, the show also uses a puppet carried a child, to very good mask games, and the flautist talent of Elsa Maquet Lienhart who plays with a consummate mastery of all techniques involved. A feat, for any artist, to achieve a performance in the body game as it happens at the level of Claire Heggen. The manipulation of the child-puppet by the latter is delicate and precise, it does not seek to impose by a brilliant technique, advantage of the serenity of the artist who has nothing to prove.

As for the staging, she is beautiful and sweet. The lights gently caress an almost naked plateau, where orange shavings spread around the perimeter of the stage space will keep track of the movements, as a concrete mark of the passage of time and the wounds received. A large ball pierced with holes makes it possible to make masks appear through openings, to constitute a refuge, a matrix initially symbolic and figurative (the belly of the pregnant girl's character), before finally swallowing the mother on her death.

The show can be seen as a succession of visual metaphors, very strong images (the matrix and its faces, the duel mother-daughter with flutes that looks like a kata boken, the birth cycle where the generations' give birth in a loop ...). One might blame them for, at times, being a little caricatural (the courtship courtship in the air) or artificial (the child puppet finally very accessory, object more than subject).

In the end, a very aesthetic show, excellently staged and interpreted, which does not try to please universally, to all audiences, but which concerns by cons universally: a respectable bias, and probably also a proof of maturity artistic.

# [FMTM In] "AETERNA" Feminine creation, the eternal breath of life: in the transmission of the Movement, mother and daughter tender accomplices



On the scene dotted with red ochre earth, rumors arise from the lair of the Earth. A mysterious ball from which emerge two animated puppet heads, initiates the cycle of life. Claire Heggen and Elsa Marquet Lienhart advance in unstructured and undulating costumes with red ochre tones. Mother and daughter in reality, they compose the two-part narrative on this unique and fascinating relationship, femininity and transmission over three generations, an anthropomorphic puppet will be the child. Without words, through real feminine rituals, imaginations or incantations, the two artists approach conscious or unconscious transmission and intergenerational communication in our society.

From music to gestures, a dance of the sensual and poetic life where multiple marionnettic forms arise funny, endearing or disturbing according to the sequences. The metaphorical play of bodies, objects and musical instruments cradles our imagination. A moving show gracefully performed by two sensitive and talented performers. This is a successful transmission of the Théâtre du Mouvement!

Side by side, face-to-face or solo, the two confirmed or emerging actresses transmit with delicacy their knowledge and mark their footprints creation by exchanging their tools, their disciplines and their practices in dance, music, gestural theater and puppets. A real and metaphorical thread connects mother and daughter, this umbilical cord symbolizes their deep and unwavering attachment. Discreet or drawing lines in space, the thread manipulates, constrains but unites them with infinite tenderness despite contradictory feelings and the desire for freedom. Each one advances without having the same projects of life, their differences are their strength. The young woman discovers sensuality and soon the joys of motherhood in a sublime dance. In their image, the little girl, puppet worn perpetuates the rites and the handover is through music.

Cycle of repeated births, murmurs of ancestors, mourning, time flows to infinity. An initiatory journey where bodies twirl, confront, blossom and give life. The protagonists, mothers and loving daughters clash like valiant warriors armed with their flute (viola, ut and piccolo). They continue to weave links, tasty moments of sharing in the feminine.



"Aeterna", premiered at the World Puppet Theater Festival in Charleville-Mézières, is a testament to the remarkable work of actress Claire Heggen, co-director with Yves Marc of Théâtre du Mouvement and her daughter Elsa Marquet Lienhart, flutist and actress. Both committed to creative research and pedagogy, the driving forces of the company, they wrote and directed this musical score and gesture on the theme of feminine transmission and the battles necessary for life. In silence, music is the voice of women, their secret language. She supports dramaturgy and storytelling just like their moving body.

The flute becomes the mode of expression of the characters, their breath of life. Elsa Marquet Lienhart plays the flute live and an amazing dialogue and rapprochement takes place between the music and the movements of the characters.

The body produces new music (breath dance, sobs, fight ...). And in the musical score, we recognize inflections of voices, emotions and even laughter. Mother and daughter show a tender complicity and the extent of their know-how in this hymn to life rich in emotions.

Paula Gomez