

La Loba

for
all
audiences

*gardienne
des mémoires*





“We believe that we know something about the things themselves when we speak of trees, colours, snow, and flowers; and yet we possess nothing but metaphors for things - metaphors which correspond in no way to the original entities.”



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intentions

La Loba, Gardienne des mémoires
is a play with shadow puppets and dancing figures
for all audiences from age 5 upwards

Aurélie Morin, artistic director of Théâtre de Nuit, continues her exploration of those ‘sensitive areas’ and on the symbols present in the myths and tales. *La Loba, gardienne des mémoires*, is a tentative interpretation of the archetypes of the ‘Wild woman’, the ‘Witch’ and the ‘Wolf’; this interpretation in the form of a journey of initiation, strives to distance itself from the stereotypes attached to these figures.

“The archetype is omnipresent and yet it cannot be seen, in the usual sense of the word. What it reveals of itself in the dark is not necessarily visible in broad daylight.” (Notes on the myth and its reasons).

La Loba means Wolf Woman: In this new story, the starting point is a specific theme: that of the transmission of ancestral knowledge from one generation to another, and throughout the narration, other interrogations arise: How is the passage from mother to daughter achieved, how do we transmit the power of intuition, the force of instinct and how do we acquire the capacity of feeling from

the inside what is right? At what moment does the feminine essence attain accomplishment?

Through these questions, we are seeking the imaginary and symbolic dimensions of the human being. Using shadow puppetry, we dream of activating or discovering its mythical dimension, which can help us to bear the dimension of everyday reality.

There is the obsessional desire for dispossession: To detach all of our dead skins, all the social masks we wear, and find the deepest roots of our qualities as live human beings... To lay bare the links between movement, the body, choreography, shadow puppets and puppet figures.

Here, the puppet figure allows the human to intuitively inhabit the body, which has become infinitely present and transparent.

The story is told to us through images, acoustic ambiances and short narrative poems. The connections that the dancer and the puppet master weave with the objects, the shadows and the figures also help to guide the

audience’s attention towards a direct comprehension of the different layers of meaning in the story.

We deliberately try to move away from the stereotypes that have reinforced all kinds of fears to gain an approach to the depths of the collective soul. This justifies the starting point of our story which is situated ‘during exile’. A group of people is seen heading through the wind, losing their roots, while their soul is connected to something incomprehensible, the fruit of their bareness, a state which allows the main character, ‘the child’, to hear the essence of what she should know.

We also take the risk of evoking the usual images of fear, disease and death.

We propose an angle that leaves a lot of room for the individual imagination. In this way, the audience are led to question themselves and interpret the images using their own sensibility. We do not provide systematic answers, as the aim of our approach is to open up new fields and not to create partitions.



summary

“A people is forced to leave their land.
Uprooted, the men and women take to the road.
Only the fire which they keep burning preserves their
identity and their link to their origins.
But as the days pass and their journey progresses,
the flame goes out. A mother gives her daughter
a hybrid ‘wolf-spirit’ doll.
Under this guidance,
the child goes on to meet the wild,
watchful and protective one who will allow
her people to rekindle the ancestral flame”

The story is structured like an ancient myth around a she-wolf guardian of the memories which takes on strange, changing forms, holder of the ancestral knowledge that underpins an identity, an ethical code, a cosmogony.

The magic-theatre of shadow puppets and figures allows you to slip away from the world of appearances, towards a universe of extravagance and subtlety. The landmarks are undefined, simply suggested... The eyes, ears and mind invent a thread.

You are plunged into a place where the depths of the intimate, of the shadows, flirt with the delicate exuberance of colour and light.



the characters

The characters are all the representatives
of a symbolic reality

The group of people who are “the exiles». We don’t know exactly why these people are exiles, only that they are the victims of a fire that destroyed their village. They are the expression of a powerful state of mind.

This group includes the Father, the Mother and the Daughter.

The Forest: for the child this is a return to the depths, a fight against inner monsters, to reverse their violence. It is also the experience of desire which promises appeasement on completion of an anxious crossing through the darkness.

The wolf-spirit lights the child’s way.

‘The She-wolf’ (symbol of maternity and sustenance but also of fecundity).

The ‘wolf-spirit’ doll, who whispers in the child’s ear, and lights her way.

‘The Wolf’, who, in our story, is not a sexual predator (as is often the case in representations of fairytales) but symbolises fertility and the hidden animal part of human beings. It emanates from the ‘Wolf-Spirit’ doll.

He is not the cruel child eater but the protector, the one who initiates the child into how to control the dark forces; by being the one who sees in the Night, he is a guide to keep the soul from losing its way.

Fire, the skull, the Guardian of memories, representing the force of wild instinct.

The guardian of memories changes shape and lives in a house of skin and bone. She rebels against a world that is constantly conveying the various aspects of fear of woman, of her mysterious body that is related to the

cycles of nature.

“The guardian of memories has the reputation of collecting everything that could have been lost to the world. She is the archivist of feminine traditions, the guardian of women’s instinct. (...)

She lives between two worlds: that of the rational and that of the legend. She is the articulation between them. This in-between is the inexplicable place we recognise when we experience it, but if we try to seize its nuances, they escape us and change shape, unless we use the intermediary of poetry, music, dance or stories... the place where things are and are not yet, where the shadows have substance and that substance is transparent...”.

Clarissa Pinkola Estés



Scenography

At the beginning of the show,
the stage is practically bare.
Gradually, screens emerge.

A paper partition floats,
screens grow out of the ground,
roll down from the ceiling,
vertical planes that echo the image of a forest
of materials being deployed



These suspended screens, moving barely perceptibly like breathing, sculpt out areas, evoke landscapes undergoing metamorphosis. Spaces are created, dissolve, evolve in their organic fragility and imperceptibility.

The bodies of the puppet master and the dancer glide around these screen-installations which are both decorative and serve to capture the

projections of shadows and images. Spaces are created for the body of the dancer which mingles with the images, the characters and the landscapes projected.

The different textures of the screens provide the effects of transparencies and materials rich in expressivity: glimpsed silhouettes, apparent silhouettes, images and shadows form a

visual universe which swings between dream and reality.

In counterpoint to these fluid, light spaces, installations of metal and rough materials anchor the movement of the shadows and the bodies in the ground, the better to serve the ritual dimension of certain scenes in the show.



The production team, co-producers and sponsors

ART DIRECTION, DESIGN, SHADOWS AND FIGURES

AURÉLIE MORIN

CHOREOGRAPHIC INTERPRETATION

Chloé Attou / Morgane Prohazcka

SCENOGRAPHY, ASSISTANCE WITH STAGE DIRECTION

Elise Vigneron

HANDLING OF STAGE AND PUPPET PROPS

Elise Gascoin

CONSTRUCTION

Messaoud Ferhat, David Frier and Vincent Panchen

PLASTIC ART PRODUCTIONS

Hélène Barreau

MUSIC

David Morin

TECHNICAL DIRECTION

Aurélien Beylier

WITH THE PARTICIPATION OF

Birgit Kirkamm, felt creations

OUTSIDE PERSPECTIVE

Romuald Collinet

EXECUTIVE PRODUCER

Yannick Valin

A THÉÂTRE DE NUIT PRODUCTION

COPRODUCTIONS

Théâtre Jeune Public, Strasbourg - CDN D'alsace,
Le Dôme Théâtre, Albertville,
Le Granit, Scène Nationale, Belfort,
L'arche De Béthoncourt, Espace 600/Scène Rhône-Alpes,
Théâtre De Villefranche Sur Saône,
Maison Des Arts Thonon Evian,
Train Théâtre, Portes-Lès-Valence

WITH THE BACKING OF

DRAC Rhône-Alpes,
Rhône-Alpes Regional Council,
Conseil Général de la Drôme,
Communauté de communes du pays de Saillans (CCPS),
Commune de Saillans,
Ville de Saint-Marcellin.





Artistic Director Aurélie Morin

The Théâtre de Nuit puppet theatre company was founded in 2004 under the impetus of Aurélie Morin, who graduated from the Ecole Supérieure Nationale des Arts de la Marionnette (ESNAM) in Charleville-Mézières, France and studied at P.A.R.T.S dance school in Brussels. The company works with a combination of shadow puppetry, movement, natural elements, the plastic arts and different forms of animated figures. It proposes a poetic theatre of the «senses», where the dream is at home and renders its liberty to reality: a world steeped in childhood; an imaginary space where everything is possible.

The company's vocation is to create live shows and at the same time run shadow puppetry workshops for children and adults, as well as putting on exhibitions of shadow puppets and figures.

In the autumn of 2003, Aurélie Morin created *Petites Migrations*, the first piece co-produced by the Théâtre de la Marionnette in Paris and the Théâtre du Fust in Montélimar.

In the autumn of 2005, the Grand Bleu in Lille co-produced *Perpetuum Mobile... un petit tour de terre*, directed by Aurélie Morin, in collaboration with Elise Gascoin, a graduate of Avignon School of Fine

Arts and Elise Vigneron, a puppeteer also trained at ESNAM.

In December 2007, a third creation, *Mystoires*, opened at the Espace 600 in Grenoble, which co-produced the show with GREA/Festival Momix in Kingersheim and the Grand Bleu in Lille.

In 2008, *Ô*, a musical performance with puppet figures, was co-produced by Le Channel, Scène nationale, in Calais.



Pricing & logistics

€2000 excl. tax for one performance,
 €3,400 excl. tax for two performances per day
 excluding transport (van + train)
 and expenses for four people
 (2 puppeteers, one stage hand and a technical stage manager)

If you wish to schedule several days of performances,
 please ask us for a quote.

TOURING TEAM

2 puppeteers-dancers
 Aurélie Morin, Chloé Attou,
 1 stage hand
 Elise Gascoin
 1 technical stage manager
 Aurélien Beylier
 Length of the performance
 approximately 55 minutes
 Audience capacity
 200 people

ADMINISTRATION/PRODUCTION

Yannick Valin
 Phone/Fax: +33(0)4 75 21 23 13
 Contact
administration@letheatredenuit.org

FIRST PERFORMANCE

29 November 2010
 at the Dôme Théâtre in Albertville

CO-PRODUCTIONS

Théâtre Jeune Public
 CDN Alsace and Strasbourg,
 Dôme Théâtre in Albertville,
 Le Granit, scène nationale, Belfort,
 l'Arche de Béthoncourt
 - stage with youth convention,
 Espace 600 of Grenoble - scène régionale,
 Théâtre de Villefranche sur Saône,
 the Maison des Arts in Thonon Evian,
 Train Théâtre in Portes les Valence.

Technical and general conditions

stage manager

Aurélien Beylier

Phone+33(0)6 67 20 74 61 | technique@letheatredenuit.org

THE SHOW

A play of shadow puppetry and dancing figures for all audiences from age five upwards.

LENGTH

55 minutes of performance
2 actresses (both vegetarian)
1 stage hand (vegetarian)
1 stage manager

DRESSING ROOM

1 dressing room with fittings, heated
1 iron and ironing board
1 electric kettle
1 dressing room with fittings, heated
Mineral water, fruit juice, fruit,
organic biscuits
four towels
Beyond 2 days presence:
Cleaning of costumes

THEATRE SPACE

Complete darkness indispensable
CAPACITY
200 people



PERFORMANCE AREA

— STAGE AREA —
Opening: 14 m (minimum 11m)
Depth: 9 m
Height: 7 m under boom
(minimum 5.50m)
4 pairs of masking leg drops
(Italian masking)
and German masking
for the whole stage
— STAGE FRAMEWORK —
Opening: 9 m
Height: 5.5 m

Dance mat covering the stage
10 weights of 15Kg and 3 of 5Kg
A silent fan (office fan or other)
4 side tables
of approximately 1m2,
90 centimetre high for placing
objects in the wings

LIGHTING

— EQUIPMENT TO BE PROVIDED —
36 faders 2 KW
13 profile spots 614 SX or equivalent (with
2 gobo holders and 2 irises)
6 x 1000 W CP (with 2 barndoors)
Several floor lines
A lighting console with memories
and 48 circuits
(able to read ASCII formats)

I FI

— LIGHTING EQUIPMENT PROVIDED
BY THEATRE DE NUIT —
Various low voltage lamps

SOUND

A line array sound system
(or speakers on the floor,
on the stage and others 6m from the floor)
with sub adapted to the theatre space,
giving professional quality sound
in the entire space:
Front facing speakers
with 4 monitor speakers
(in the four corners of the stage):
«AMADEUS» / C.HEIL type or equivalent.
The cables required to connect up the
sound components

— SOUND EQUIPMENT
PROVIDED BY THEATRE DE NUIT —
1 Yamaha 01V console
2 radio microphones

INSTALLATION

— TECHNICAL STAFF REQUIRED —

1 stage manager,
1 lighting manager,
1 sound manager for:
unloading, assembling scenery,
stage, sound and lighting,
disassembly and loading
the sound and lighting managers
are present throughout the performance
and extensions:
the technicians are present during
all the performances
(a manager in the theatre
and a manager on stage)

— ASSEMBLY —

3 Sessions

— DISASSEMBLY —

1 Session

La Loba
Théâtre d'ombres et figures d'ombres

«Le Temple» Faubourg du Temple
26340 Saillans
tél./fax 04 75 21 23 13
contact@letheatredenuit.org
www.letheatredenuit.org

DESIGNATION
Plan de scène
décor

ÉCHELLE
1/54

CONTACT TECHNIQUE
Aurélien Beylier 06 07 20 74 61
aurelien.beylier@gmail.com

Dimensions	CADRE DE SCÈNE OUVERTURE 9 m HAUTEUR 5,50 m
PLATEAU OUVERTURE 14 m (mur à mur) PROFONDEUR 9 m + 1m de proscenium HAUTEUR 6,85 m (sous perche)	

Les écrans

ÉCRAN 1 (HAUTEUR SOUS-PERCHE : 5,50 M)
Écran en retro blanc, monté sur une sous-perche (fourni par la compagnie (de 13m, ajustable sur différentes longueurs), cet écran à deux positions : une en format paysage et une autre en portrait, machineries en coulisse côté cour, dimensions : 4m x 1,70m.

ÉCRAN 2 (HAUTEUR SOUS-PERCHE : 6,50 M)
Écran en "Rétro", transparent, motorisé par le bas (monte vers les cintres), dimensions : 6,50m x 1,40m

ÉCRAN 3 (HAUTEUR SOUS-PERCHE : 6,50 M)
Écran en "Rétro" noir, motorisé par le haut (descend vers le plateau), dimensions : 6,50m x 2,30m

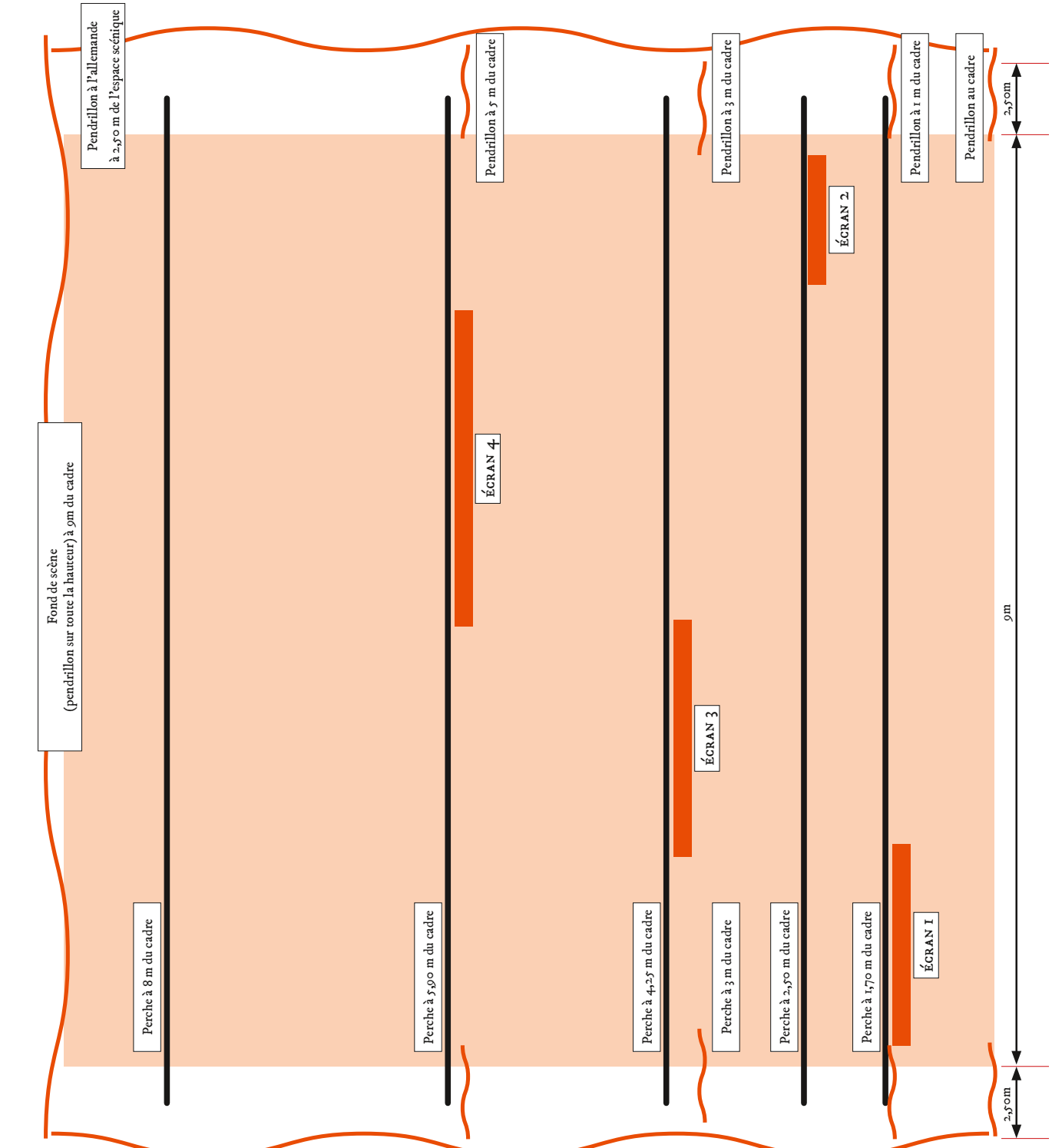
ÉCRAN 4 (HAUTEUR SOUS-PERCHE : 6,85 M)
Écran en feutre de laine, machinerie en coulisse côté cour, dimensions : 6,50m x 3m


NOTE

Si les perches du théâtre sont fixes, prévoir des sous-perches : pour l'écran 4 (minimum 6 m), une autre sous-perche pour l'écran 3 (minimum 3 m) et une dernière sous-perche pour l'écran 2 (minimum 3 m). Sur la perche à 8 m du cadre, sera monté 2 poulies côté cour.

Machinerie

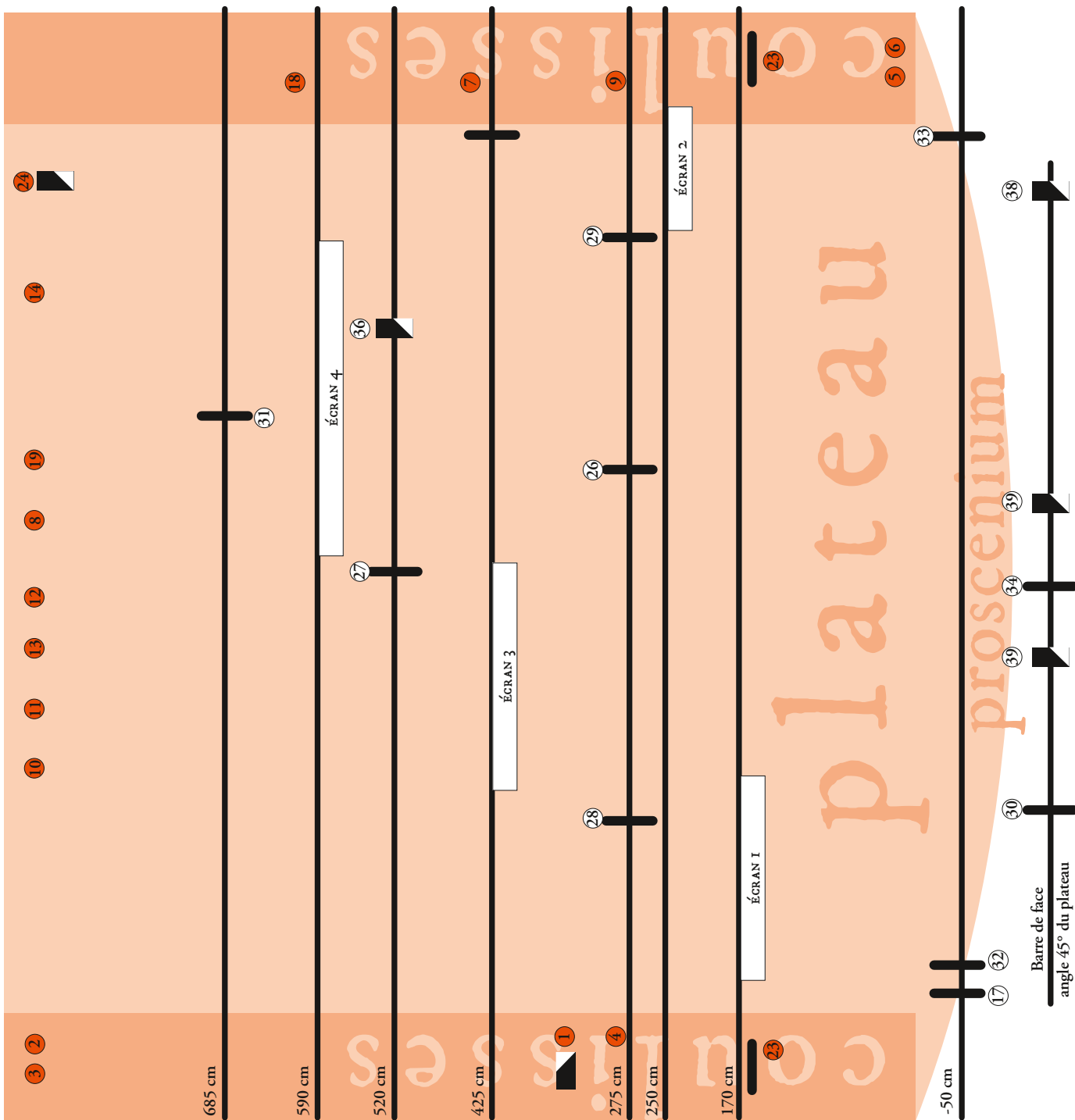
Pour Les écrans 1 et 4, en coulisse côté cour.
Une table de machinerie (pour l'écran 1) sera montée dans les coulisses à cour, prévoir 4 poids de 15kg.
Pour les écrans 2 et 3 motorisés de la régie.
L'écran 2 est monté sur contre-poids qui descendent (en coulisse côté cour) pendant la montée de l'écran.



La Loba <i>Théâtre d'ombres et figures dansées</i>	DÉSIGNATION Plan de feu
	ÉCHELLE 1/54
	«Le Temple» • Faubourg du Temple 75014 Paris tél./fax 04 78 21 23 13 contact@letheatredenuit.org www.letheatredenuit.org
CONTACT TECHNIQUE Aurélien Beylier 06 67 20 74 61 aurelien.beylier@gmail.com	

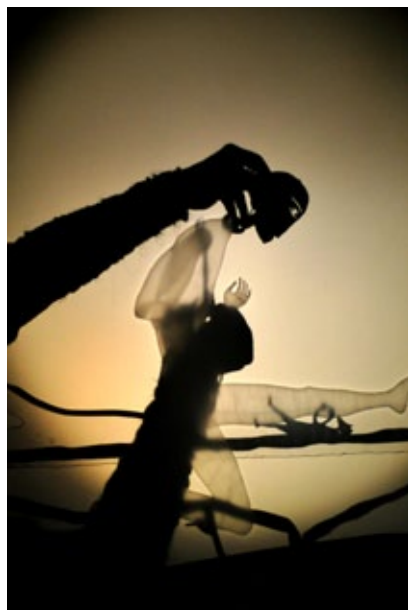
Circuits

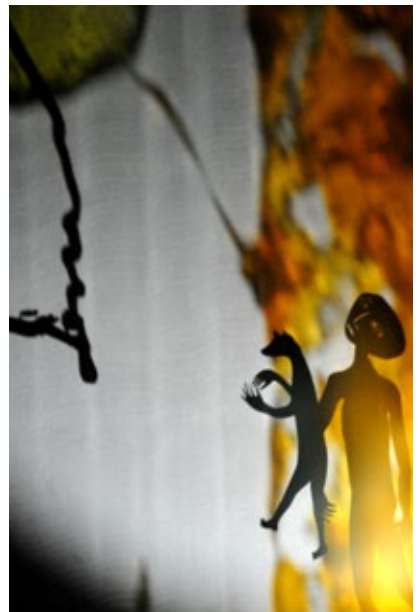
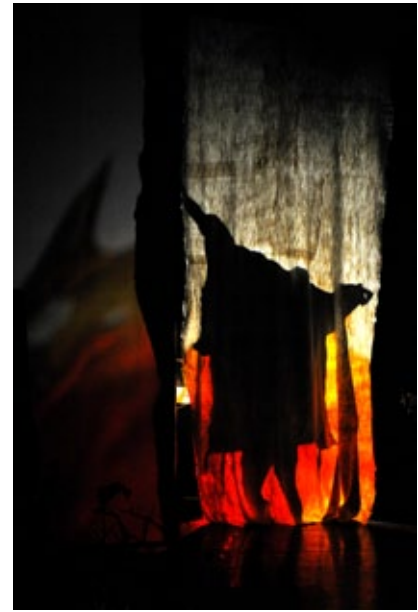
- 1 : Pe 1Kw, au sol, sur platine.
- 2 : Ventilateur
- 3 : Plaque chauffante
- 4 : Lampe 12V "Théâtre de Nuit", ligne au sol.
- 5 : Lampe 24V "Théâtre de Nuit", ligne au sol.
- 6 : Lampe 24V "Théâtre de Nuit", ligne au sol.
- 7 : Lampe 12V "Théâtre de Nuit", ligne au sol.
- 8 : Lampe LED "Théâtre de Nuit", ligne au sol.
- 9 : Lampe 24V "Théâtre de Nuit", ligne au sol.
- 10 : Rétro "Théâtre de Nuit", ligne au sol.
- 11 : Lampe 24V "Théâtre de Nuit", ligne au sol.
- 12 : Lampe 12V "Théâtre de Nuit", ligne au sol.
- 13 : Lampe 24V "Théâtre de Nuit", ligne au sol.
- 14 : Lampe 24V "Théâtre de Nuit", ligne au sol.
- 15 :
- 16 : Découpe 613SX 1kw (201 + Diff. 132 + Porte-gobo)
- 17 : Découpe 613SX 1kw (207 + Diff. 132 + Porte-gobo)
- 18 : F1 "Théâtre de Nuit", ligne au sol.
- 19 : Lampe 12V "Théâtre de Nuit", ligne au sol.
- 20 :
- 21 :
- 22 :
- 23 : Découpe 614S 1Kw (156) au sol, sur platine.
- 24 : PC 1Kw (201), au sol, sur platine + coupe-flux.
- 25 :
- 26 : Découpe 614S 1Kw (201 + Diff. 132)
- 27 : Découpe 614S 1Kw (201 + Diff. 132)
- 28 : Découpe 614S 1Kw (201 + Diff. 132)
- 29 : Découpe 614S 1Kw (201 + Diff. 132)
- 30 : Découpe 614S 1Kw (201) + iris
- 31 : Découpe 614S 1Kw (201 + Diff. 132)
- 32 : Découpe 614S 1Kw (201 + Diff. 132)
- 33 : Découpe 614S 1Kw (201 + Diff. 132)
- 34 : Découpe 614S 1Kw (201) + iris
- 35 :
- 36 : PC 1Kw
- 37 :
- 38 : PC 1Kw
- 39 : PC 1Kw
- 40 : Salle



La Loba

*gardienne
des mémoires*







président

Renée Meunier-Chomet

artistic director

Aurélie Morin

executive producer

Yannick Valin

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