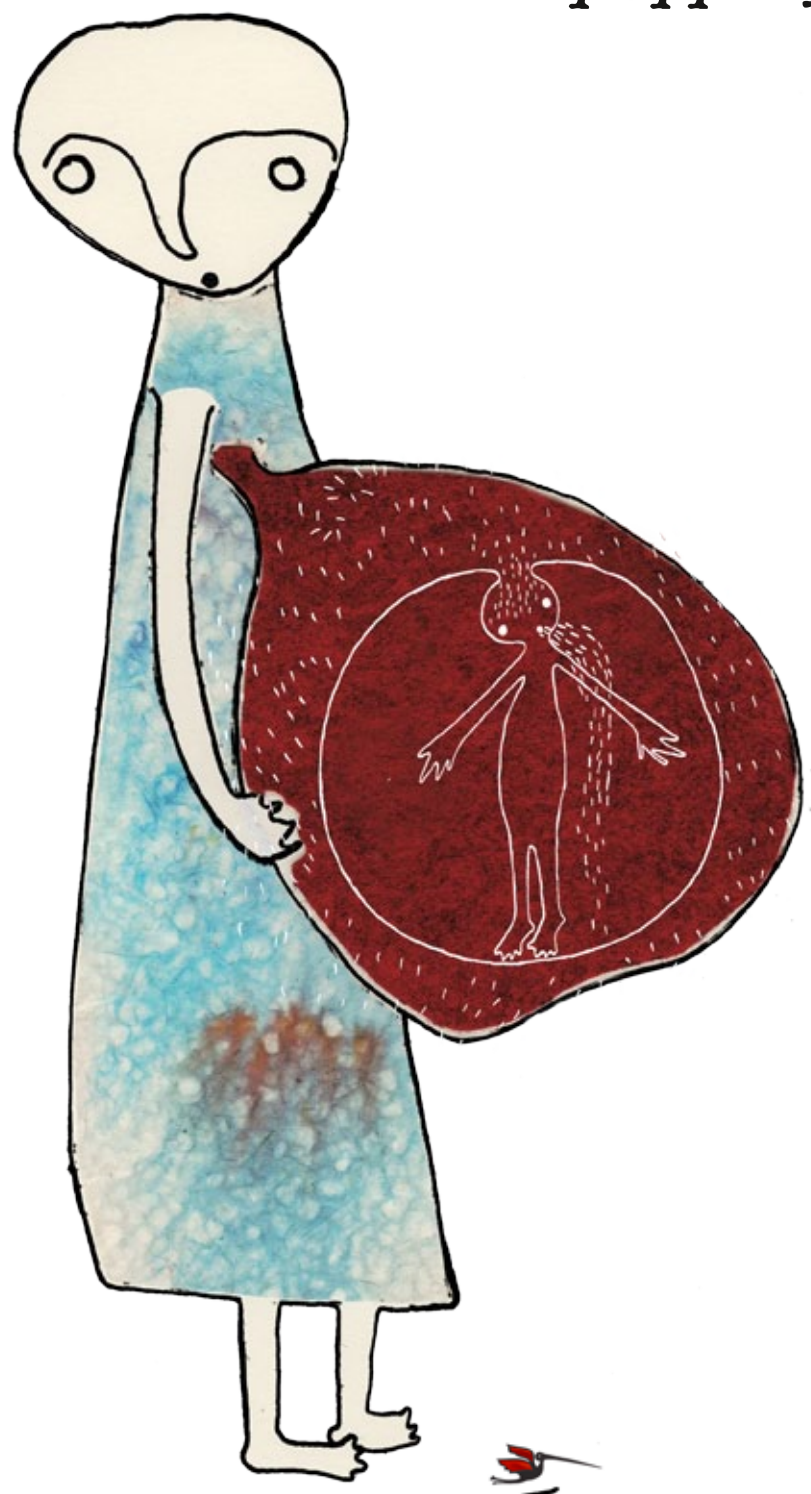


for all
audiences
from age 4
upwards

Mystoires

Shadow puppetry



Le Théâtre
de Nuit



*What if
the world
had been
dreamt of
before it was
conceived?*

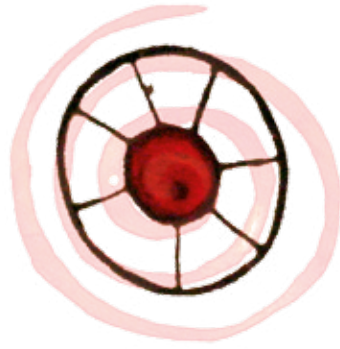
Myriam Philibert





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The production & support team

DESIGN, PRODUCTION, PUPPET-MAKING

Aurélie Morin

SCENOGRAPHY, PUPPET-MAKING, PERFORMANCE

Elise Vigneron

SMALL INSTALLATIONS: PROLOGUE-EPILOGUE

Elise Gascoin

PERFORMANCE

Aurélie Morin, Cecile Doutey

GENERAL PRODUCTION, CONSTRUCTION

Messaoud Ferhat

OUTSIDE, HELPFUL PERSPECTIVE, PROPS

Julia Kovacs and Arnaud Délicata (Cie Automne2085)

LIGHT DESIGN

TILT, Aurélie Morin, Messaoud Ferhat

MUSICAL CREATION

David Morin

CONSTRUCTION

Bertrand Boulanger

Clotilde Laude

Patricia de Petiville

COSTUMES

Christina Zofall

ACKNOWLEDGEMENTS

Valentine Canto-Martinez

Valentine Canto-Martinez Théâtre les Aires, Die
and La gare coulisse, Eurre for their support.

COPRODUCTION

Le Grand Bleu, ENPDA Lille-Région Nord-Pas de Calais,

L'espace 600 de Grenoble,

Le CREA / Festival Momix, Kingersheim

WITH THE FINANCIAL SUPPORT OF

La Drac Rhône-Alpes / Aide à la création,

La Drac Rhône-Alpes / Aide à la création,

La Région Rhône-Alpes, Aide aux équipes artistiques,

The Department of La Drôme with whom Théâtre of Nuit has an agreement.

AND THE ACCOMPANIMENT OF

the Community de Communes du Pays de Saillans (C.C.P.S.) and the commune de Saillans.

coyote à faire



Artist's statement

Inspired by the ancient narratives of various peoples (Celts, Scandinavians, Maoris and Siberians, etc.), « *Mystoires* » proposes a possible interpretation of the birth of the Earth, the plants, animals and people.

In an era where populations are displaced, uprooted and confronted with other cultures, the landmarks are shifting and everything becomes intermingled... This is fabulous and at the same time unsettling: «perhaps a new age of mythology is possible, thanks to the encounters among peoples in the project for a world that is undergoing tumultuous unification.»

The myth of the creation of the world is not therefore a thing of the past or obsolete. It tells people of their origins in a universal language and can show itself from one minute to the next, inhabit and renew our daily lives at any moment. Man re-appropriates the cosmogonist myth. It can then play its social role, its role

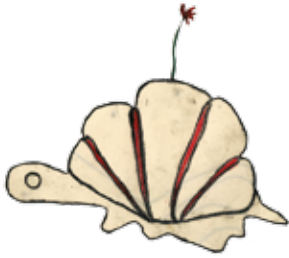
in the construction of the individual. Early childhood is the age we discover, feel, taste, explore... Discovering a cosmogonist myth, the young child can identify with it and gain self-confidence as a creative being: this is achieved through play...

It seems to us that maybe the origin myth is a big game through which, before our eyes, a whole world is created and recreated.

As in fairytales and myths, certain abstract values are personified: in *Mystoires*, creative energy is represented by the giant. He represents the natural forces in movement. In dream geographies, the giant is almost omniscient because he can see on both sides of the borders. This is the

symbol of a universal language that is beyond culture. We find themes common to many myths: Original chaos, the primordial couple symbolised by the sky and the earth, their separation, the formation of the mineral, plant and animal kingdoms, the underworld, the middle world and the upper world, the land emerging from the sea, the axis of the world in the form of a family tree or a cosmic mountain, the myth of the mischievous, destructive but also creative Coyote.

Mystoires is a sensory experience, and for this reason is suitable for all audiences from age four upwards.



The story & how the performance unfolds

Mû and his friends
live in a big city
that is completely black.
Mû doesn't speak,
laugh or cry.

To help him relieve his too, too heavy heart, Coco, Hiné, Pépé, and Auguste decide to take him to see the last giant on the other side of the world. It is said that the giant knows all the history of the world since the dawning of time. Letting themselves be guided by Mû's dreams, the children walk through the night until they reach an infinite blue expanse. Following immense footprints, they reach the inside of a cave. The reassuring voice of the last giant welcomes them and tells them how: the universe was born, the sky and the earth were separated, life, the sun, the moon and the continents appeared...

Mû listens to the story of the world; she takes part in it and learns to name it. The words spout forth from her mouth and her heart gradually lightens, while Auguste, Hiné, Coco and Pèpè become familiar with the unusual colours of the world.

When they arrive, the audience is welcomed by two puppeteers who lead them in small groups to «the sensory entrance corridor». Shadows are projected on the inside walls, and small interactive systems awake the senses.

You can touch, feel, smell, observe and listen...

Then the audience take their seats to watch the actual performance. Images, projected shadows appear, disappear, follow in sequence, mingle. The border between the real and the imaginary becomes blurred while a world grows up before our eyes, in the time frame of the play.

At the end of the performance, the audience leaves through the «sensory exit corridor». The manifestation of the passage from one state to another, it is the memory and the trace of the lived experience. This last stage should allow the transition to the outside world.



Aspects of scenography

The scenography of the show is based on a light, modular structure. As if folded, the projection surfaces are deployed, take shape, metamorphose and thereby take part in the life of an organic structure which has its own respiration.

The screens, like skins on which the universe sketches itself and is created, can be superimposed, doubled, allow glimpses of the things in the inside through transparency.

On the floor, objects emerge from the world of shadows, escape and project themselves on the screens above and around the audience. In this way, the audience is immersed in the images and takes part in the story.

The images come with sound. The rich and evocative sound track comprises voice recordings, animal noises, noises that are common in nature, combined with sounds that have been constructed in relation to the colours and rhythms of the images.

The scenography also includes an entrance corridor through which the audience is guided by two puppeteers who lead them in small groups to the main theatre space where the performance takes place.



Stage direction

Our medium is shadow theatre and images.
A form which has always connected man
to the age of legend.

Shadow theatre combines archaic and contemporary dimensions: A means of perturbing our normal reference points as a spectator...

The stage direction places the puppeteers in the role of storytellers and at the same time of those who show the images. They evolve with the movement of the screens, disappear behind the shadows but always reappear to make the connection between the images, the audience and the story. While they tell tales and narrate, they manipulate the light, the silhouettes and the scenery.

As the narrative unfolds, installations begin to move, creating sounds. Shapes form and disintegrate, transform before our eyes the better to illustrate the immediate and universal elements of myth. The puppeteers' bodies are also a medium for projecting shadows and we explore the possible meeting spaces of body, image and matter. Shadow puppetry came to me naturally when I was seeking a possible expression for my desire to combine movement, the plastic arts, and the ritual of theatre. The world of shadows has become my home, the

place where I can allow the real and the imaginary to co-exist, where I can explore by the light of a candle «a language before language». The paper figures, the plants, the installations and shadows use movement and light to create a sensory, intimate space, a sort of mythical time, favourable to the magic of the cosmogony.»

Aurélie Morin, August 2007



Inspirational texts

**(...) in those days
there was neither space
nor the firmament beyond;**

What was moving? Was there deep water, of unfathomable depths? There was nothing to distinguish day from night. The visible was a vague wave.

Which way was up? Which way was down? There was the carrier of the seeds. Spontaneous energy at the bottom, the gift a culmination at the top. Who knows, in truth, what could happen here: from what, from where, did this creation come? (...)

Inspired by an Indian cosmogony

**(...) Then there is the story
of a Man and a Woman.**

But how is such a thing possible? It is an enigma. When did they meet? When and how did they grow up together? We don't know.

But the woman and the man made newborn babies, clothed them, and raised them in their home. This is how the Earth was peopled.

They lived in the night. Daybreak never came. The only light was inside the houses, where they burnt water in the lamp. In those days, water burned. (...)

Inspired by an Inuit cosmogony

**(...) In «the age of dreams»,
the Ancestors created the world
by their singing before they
fashioned man out of clay.**

As they explored the Earth, each ancestor left a trail of words and musical notes which would later allow the ancients to communicate with them. Once they had accomplished their task, these ancestors went back into the underground belly, from where they rose into the air and were swept off by a whirlwind or climbed up ladders of hair to become stars. (...)

Inspired by an Australian Aborigine cosmogony

**The universe and the stars
were born in the «Big Bang»,
but it was not a huge explosion
in empty space.**

In the beginning, there was very little space to be filled. The universe was a tiny bubble. During the first second, the bubble quickly expanded to the size of a grapefruit. Fifteen billion years later, the universe is still expanding, but ever more slowly...

Scientific, but no less poetic version of the birth of the universe.



Excerpts

The Universe, this big House,
with no walls or roof, was all in one piece.

Why are the sky and the sea separated?

A bolt of fire traverses the House.

The upper part becomes the sky,
the lower part becomes the sea.

Where does fruit come from?

Pepe walks round the tree to the left.

Mû walks round the tree to the right.

They meet.

Pepe coils himself around Mû
and Mû coils herself around Pepe;
they do a kind of dance!

This is how fruit is born.

Pepe and Mû gather the fruit
that the tree gave,
take some cobs of corn,
and back in the grotto
everyone has a feast!



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

Prix de cession de *Mystoires*

TRANSFER PRICE

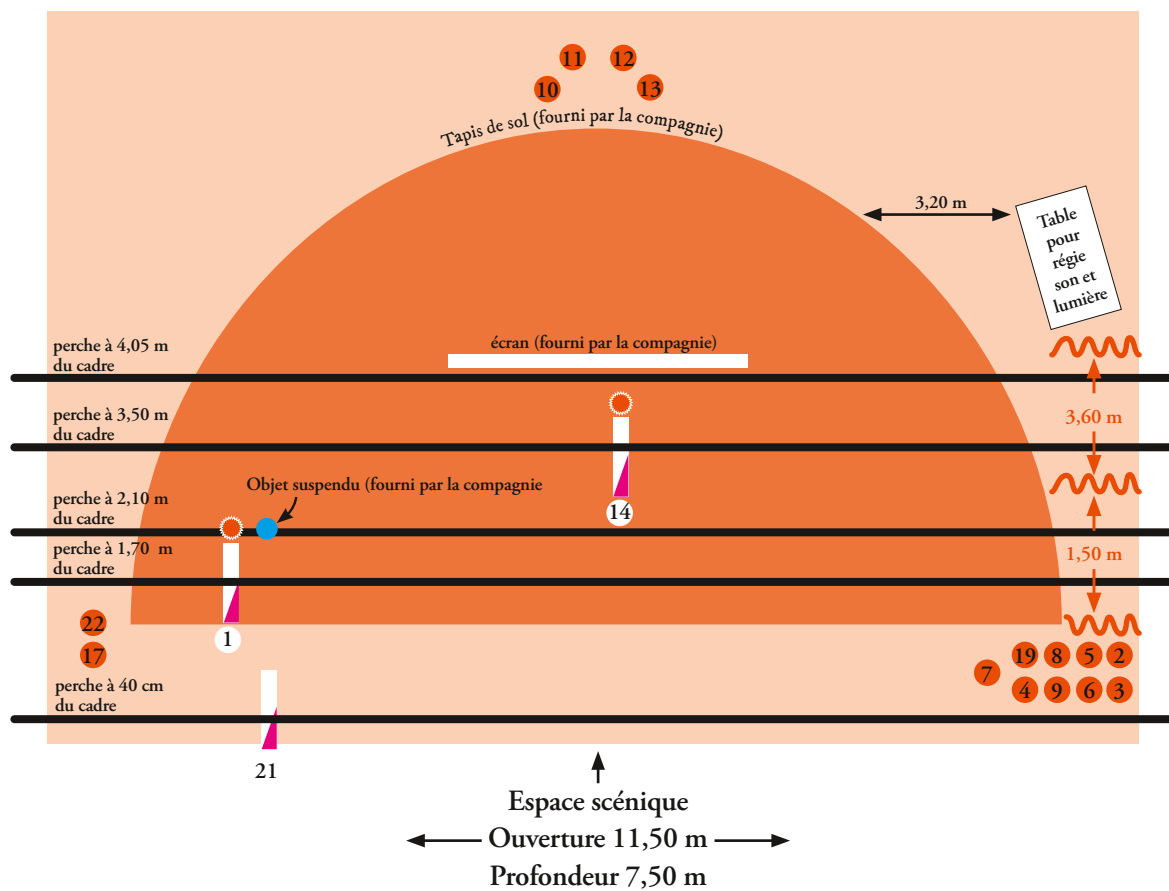
excluding transport and equipment and out-of-pocket expenses for the team.

1 performance €1,600 (excl. tax)

2 performances per day: €2,600 (excl. tax)

+ 5,5% VAT

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



①	Circuits grill	●	Iris pour découpe	Mystoires <i>Théâtre d'ombres et de figures</i>	DÉSIGNATION Lumières décor
▮	Pe rkw	●	Circuit sol		 <p>«Le Temple » Faubourg du Temple 26340 Saillans tél/fax 04 75 21 23 13 contact@letheatredenuit.org www.letheatredenuit.org</p>
⋈	Rideau de scène	▮	Découpe rkw type 614	CONTACT TECHNIQUE Messaoud Ferhat 06 82 06 90 19 aurelien.beylier@gmail.com	

Technical pre-specs



Stage manager contact

Messaoud Ferhat

tél : +33 (0)6 82 06 90 19 | email : messaoud26120@gmail.com + technique@letheatredenuit.org

THE SHOW

A play of shadow puppetry for all audiences from age 4 upwards.

LENGTH OF PERFORMANCE

45 mn + 15 mn for going through the entrance and exit corridors

- 2 actresses (vegetarian)
+ 1 stage manager (vegetarian)

THEATRE SPACE

Complete darkness indispensable

CAPACITY
120 people

PERFORMANCE AREA

2 performance areas required

1 – STAGE AREA

Opening: 11.5 M /

Depth: 7.5 M / Height: 4.5 M

2 – CORRIDOR SPACE

(1 corridor) WIDTH 1.6 m x LENGTH 7 m
HEIGHT 2.4 m

This space may be in an entrance hall or any other area adjacent to the theatre space. Complete darkness desirable.

LIGHTING

– EQUIPMENT TO BE PROVIDED –

22 faders 2 KW

5 profile spots 614 SX or equivalent
+ 3 irises

6 Convex projectors 1000 w

2 floor lines stage left,

9 floor lines stage right,

4 distant floor lines centre stage:

7 lines on grid

SOUND

A sound system adapted to suit the space should provide professional quality sound throughout the space:

Front facing speakers with 2 monitor speakers. «AMADEUS» / C.HEIL type or equivalent

1 CP 16 amp front side stage right

1 CD player. The cables required to connect up the sound components.

INSTALLATION

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

2 sessions + 2 hours of connection

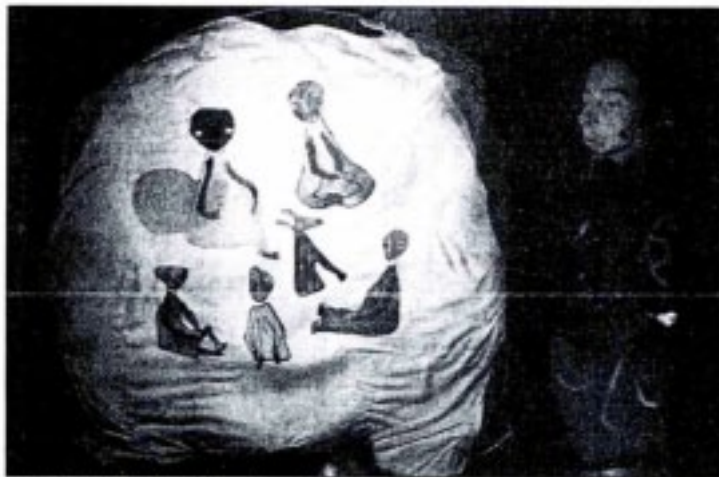
DISASSEMBLY

2 1/2 hours

Seen in the press...

L'ALSACE

Wednesday, February 6, 2008



Magie du théâtre d'ombre et jeu sur les couleurs. Darek Szuster

Théâtre d'ombre Mû et la création du monde

Fidèle à Momix, la jeune compagnie Le Théâtre de nuit, qui présentait sa troisième création (coproduite par le Créa) dimanche au Village des enfants, a enchanté son public en déployant une nouvelle fois son riche univers, son petit bricolage poétique et inventif au service d'une histoire aux allures de mythe fondateur. *Mystoires*, comme son nom l'indique.

Mystoires s'inspire de récits anciens de différents peuples, en a la beauté et la simplicité. D'où viennent la terre, les animaux, les plantes, la lune et le soleil ? On va le découvrir à travers le voyage de la marionnette Mû, la petite fille qui ne parle pas et dont le cœur est bien lourd. Avec ses amis, elle part à la recherche du géant qui pourra lui conter la création du monde... et lui redonner la parole. Un mythe amérindien ne dit-il pas que lorsqu'on raconte la création du monde à quelqu'un qui a perdu son âme, il la retrouve ?

Pour raconter cette fable, les deux marionnettistes de la compagnie déploient des trésors d'imagination, en bricolant devant le public, et sans rien dissimuler, leur monde à eux. Un gros cocon qui descend du ciel, s'ouvre et se déploie en un grand drap, que lequel se projettera la suite de l'histoire. Les personnages stylisés, les décors peints, évoquent l'art premier et parlent directement aux enfants. La magie du théâtre d'ombre, le jeu sur les couleurs, la douceur de l'accompagnement musical — léger comme des gouttes de pluie — ajoutent à la beauté de ce spectacle, qui confirme tout le talent de cette jeune compagnie. (...)

H.P.

Shadow puppetry Mû and the creation of the world

Faithful to the spirit of the Momix festival, the young company Théâtre de nuit, which presented its third production (coproduced by Créa) on Sunday at the Village des enfants, enchanted the audience by once again deploying its rich universe, its poetic and inventive tinkering at the service of a story reminiscent of a founding myth. *Mystoires*, as the name suggests.

Mystoires is inspired by the ancient narratives of various peoples, of which it reproduces the beauty and simplicity. Where did the earth, the animals, the plants, the moon and the sun come from? We discover the answer through the travels of the puppet Mû, the little girl who doesn't speak and whose heart is heavy. With her friends, she sets off in search of the giant who could tell her the story of the creation of the world... and give her back her speech. Isn't there an Amerindian legend that says that when the creation of the world is told to someone who has lost their soul, they find it again?

To narrate this fable, the company's two puppeteers deploy the wealth of their imagination, fiddling to create their own world in full view of the audience. A big cocoon comes down out of the sky, opens up and unfolds into a large sheet, on which the rest of the story is projected. The stylised characters and painted scenery evoke primal art and speak directly to the children. The magic of shadow puppets, the play of colour, the gentle musical accompaniment — as light as raindrops — add to the beauty of this performance, which confirms the extent of the talent of this young company. (...)

H.P.

Seen in the press...

LA VOIX DU NORD
Wednesday, May 28, 2008

CHILDREN'S THEATRE

The last performance of the season at the Grand Bleu: poetic *Mystoires*, by Théâtre de nuit

The Grand Bleu ends the season with an invitation to the troupe from Théâtre de nuit in Montclar-sur-Gervanne to present its shadow puppet play *Mystoires*.

On Monday morning, children from the nursery schools, along with their teachers, enjoyed a magical trip to the heart of the birth of the world, in a mixture of different puppets and contemporary technologies of animated film.

Inspired by the ancient narratives of various peoples (Celts, Scandinavians, Maoris and Siberians, etc.), «*Mystoires*» proposes a possible interpretation of the birth of the Earth, the plants, animals and people at a time when populations were on the move in a world undergoing tumultuous unification. Conceived by Aurélie Morin, who also devised the graphics, script and the projection of the shadow puppets, the performance is very visual and offers

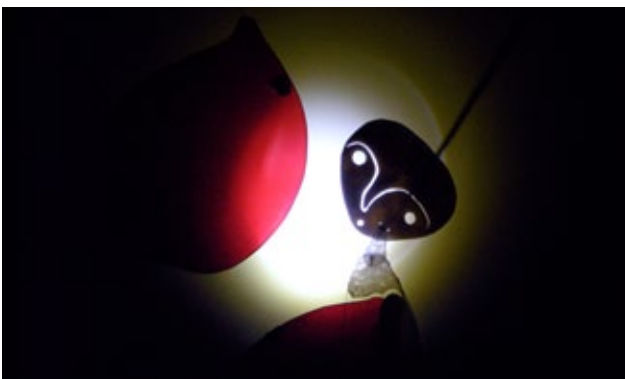
a whole experience with small installations to be explored as the prologue and epilogue in a «sensory entrance and exit corridor» symbolising the original chaos and the transition with the outside world. The actual performance makes use of the talents of two puppeteers, storytellers - Aurélie Morin and Elise Vigneron – who move around with the screens which unfold like skins and manipulate the light and the silhouettes of little Mû and her five friends who experience the birth of the universe, the separation of sky and land, the appearance of life, the sun, the moon and the continents.

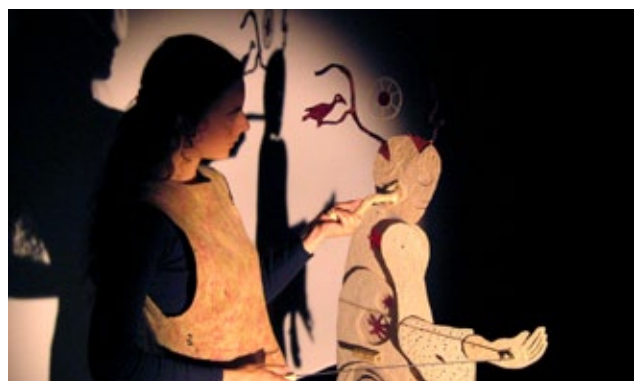
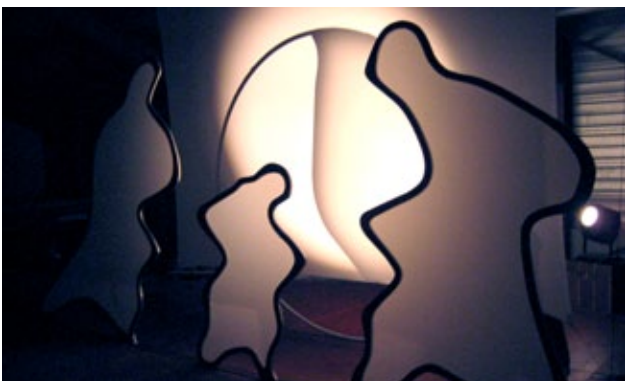
With Tilt on light creations, David Morin on sound creations, Jean Bourgeois on the soundtrack, Messaoud Ferhat in stage direction and Élise Gascoin for the design of the installations and six prop makers, Théâtre de Nuit conjures up a world where movement, plastic arts and

theatrical ritual blur the border between the real and the imaginary, filling with wonder the audience of all ages propelled into the poetry of the cosmogony.

L. C. (CLP)

Mystoines







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Aurélie Morin

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