

Petites migrations

for all
audiences
from age
3 upwards





*«Without the shadow
our body projects,
we would become
invisible,
and so small
we would have
disappeared.»*



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production & support team

stage direction,
scenography and puppets

Aurélie Morin

WITH

Aurélie Morin, puppeteer

STAGE MANAGEMENT

Aurélien Beylier or Messaoud Ferhat

PRODUCTION OF METAL STRUCTURE

Pachyderme Kréation

THÉÂTRE DU FUST WORKSHOP

François Morinière

Malika Oudjémia

ACKNOWLEDGEMENTS

Pascale Toniazzo

COPRODUCTION

Théâtre du Fust, Théâtre de la marionnette à Paris

THÉÂTRE DE NUIT IS SUBSIDISED BY

the Drôme département,

AND SUPPORTED BY

the Rhône-Alpes Region

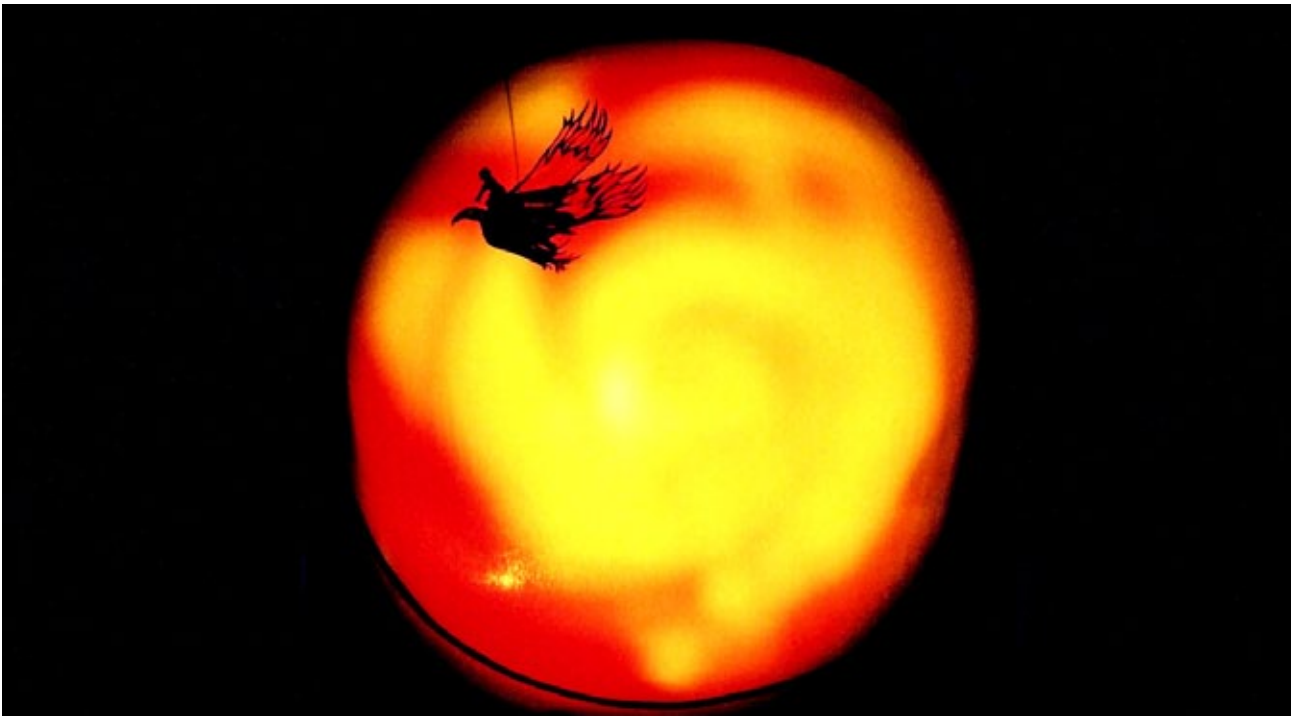
and the Communauté de Communes du Pays de Saillans

and Commune de Saillans.

CREDITS

DESSINS ©Aurélie Morin

PHOTOS ©Pascale Toniazzo



foreword

Having completed my studies
at the National School of Puppetry Arts
in Charleville-Mézières, I was welcomed
by the Théâtre du Fust in Montélimar
(directed by Emilie Valantin)
for the creation of *Petites migrations*.

Various techniques of shadow puppetry inspired the production of this performance. Close lighting and simple means create a gentle, intimate atmosphere.

The archaic nature of the image arouses a state which connects us to our primal sensibility and invites us to rethink our relationship to the supernatural, which is right here in front of us.

I would like to thank Emilie Valantin and the whole team from Fust, whose precious assistance and support during the creation of this project largely contributed to its existence.

Aurélie Morin



artist's statement

Petites migrations, Shadow puppetry for all audiences from age 3 upwards

What is a drop of water in the ocean? What happens if the wind stops blowing? What is there under the earth? Can we reach the sun? Do the legendary bird eaters really exist?

So many questions on the lips of a small character who wakes up after a bad night and sets off for school wearing boots that are much too big.

To protect himself against the mockeries of his classmates, he escapes... When he reaches the end of his travels, his feet are the same size as his boots.

Petites Migrations calls upon our basic means of seeing, feeling and hearing.

The structure of the story is deliberately simple, and resembles a traditional fairytale or rites of passage narrative. Young children will find familiar elements they can use to make the connection between a

concrete observation and its artistic representation. However, the shadow puppetry techniques take the performance beyond the confines of the simple fairytale.

The projection of objects with light opens the door to a world of images, movements, colours and sounds that mingle and intertwine in surprising ways.

A magical world in which the real is transcended to the point that it becomes palpable.

In *Petites Migrations*, shadow puppetry allows us to approach the bonds that connect us to the primordial elements: Earth, wind, fire and water; to the various kingdoms: animal, plant, mineral... and therefore to everything that, although moving and changing, is the foundation of our existence.

The small character who experiences this throughout the story finds himself back in the school playground, «matured» by his new understanding of life, in perpetual mutation.

The audience is carried along with him in a fluidity of sensations, evocative of the state of childhood, that is to say, of the time when meanings were not compartmentalised. Through the play of shadows and light, the sudden appearance of images and cross fading, the audience in turn becomes aware of other perceptions of reality and opens up to the imaginary, ad libitum...

Aurélie Morin, September 2003

synopsis

prologue

Having slept badly,
a small character wakes up,
gets dressed, pulls on his boots that are much
too big for him and sets off for school.
In the playground, the children all surround him and
poke fun at him because of his boots that are too big.
He runs and hides behind the tree in the school
playground and escapes by daydreaming...

Thus commences a series of imaginary peregrinations during which the little character is transformed: His hair grows longer, his feet grow larger...

scene I

...is a story about a tear shed by the character, all on his own behind the tree,

He keeps it in sight and follows its metamorphoses and voyages, until it is lost in the ocean.

With the tear, the character's sadness dissolves in the ocean. Then he can explore the new landscape his tear led him to...

scene II

When he arrives at the seashore, he is confronted by the wind: in the sand, he writes, makes shapes, builds small installations.

The natural elements provoke him: the wind wipes out his writing, the wave washes away the drawing, the whirlwind destroys his little installations.

In the end, the character is discouraged and decides to follow the flight of pelican...

scene III

The pelican leads the character and loses him on a strange, sinister road.

Before he abandons him, the pelican advises him to head towards «the setting sun».

This enigma leads the character to ask himself a series of questions about how to reach the sun.

The answers are provided during short dialogues with an eagle and a crow sent by the «bird eater».

The desire to reach the sun in this instance symbolises an aspiration to escape the disappointments imposed by the material world and the earthy elements.

The eagle and the crow, as well as conveying strong symbolism of eternity and death, impose themselves through their aesthetic presence.

The character then tries to reach the sun by travelling on the back of the eagle. He is burnt in the process, and is caught in his fall by the crow, who sets him down on the tree in the school playground.

épilogue

Having gone through an initiatory voyage, the character returns to the school playground transformed: His hair has grown longer, his feet have grown larger and his shoes bear the traces of his peregrinations (roots, earth, water and sand).

The children gather round him again, but this time they show curiosity, admiration and surprise.

The character comes down out of the tree, taking his time, well-ensconced in his boots.



scenography

The scenography of this show comprises five screens connected to each other by a metal structure, the dimensions of which are 2m3, and inside of which is located the animator.

This structure is modular and moves. During the performance, it opens, turns in a circular manner similar to a spiral, with stops at each high point of the story, then it closes again...

It suggests both the closed area of a bedroom or of a school playground, and the open, infinite space of the imagination and travel.

The lines and the curves of each screen are the signs of the four elements in perpetual motion.

The language of certain figures, coloured shapes and silhouettes is almost abstract, without losing the primary meaning of our stories or the meaning of the character's "primitive" quest.

The scenography serves this language which above all invites us to join in a sensory journey of colour, sound and movement.

inspirational texts

Story about a teardrop

By Katsumi Komagata

A child fell out with a friend.
Sad, he sheds a tear.
The teardrop runs down his cheek,
and falls on the ground.
Then, it sinks in,
Deeper and deeper,
and the root of a plant absorbs it.

The next morning,
the teardrop finds itself on a leaf.
Then, when the sun shines very brightly,
It rises higher and higher in the sky,
and gets lost in a cloud.
It is a very big cloud.

The next morning,
when the cloud covers the whole sky,
Big raindrops start to fall.
The teardrop falls, too.
When the rain stops,
a puddle of water forms on the path.
The teardrop is also in it.
A dog comes along.
He drinks the teardrop with the puddle.
Then he has a vague understanding
of why the child was crying.
It saddens him,
and he sheds a tear.
The tear falls on the ground.
Then it sinks in.

The next morning,
it finds itself on a leaf.
On the leaf, a little ant comes along.
The ant is thirsty.

It drinks a mouthful of the teardrop.
Then it has a vague understanding
of why the child was crying.
This saddens the ant.
And it sheds a tiny, miniscule teardrop.

Then the tiny teardrop on the leaf floats down a river,
and follows the current to the vast ocean...!

Story about the wind

by Aurélie Morin

The child
draws shapes
in the sand.

He draws everything he sees.
He can't stop.
He draws the sea, the sky, and even
the sand.

A light breeze causes ripples on the surface of the ocean.
The child blows on the sand to make ripples
on the drawing of the ocean.

He sees a huge ship sailing by.
So he draws it.
A light breeze fills the sails of the ship
and carries it forward.

He sees hundreds of shadows of fish
passing by in the water.
So he draws them.
But the wind blows again and clouds
the shadows of the fish.

In the sky, a bird flies past,
It is probably a seagull or a pelican; he is not sure which.



Artistic director Aurélie Morin

The work of the Théâtre de nuit is based on shadow puppetry. It calls upon our ways of seeing, feeling, hearing and perceiving ... to give body and matter to sensory, intimate areas of resonance for symbols, the hidden realities at the heart of myth and fairytale.

After studying at the Conservatory in Caen, then at P.A.R.T.S, the contemporary dance school in Brussels (directed by Anne Téresa de Keersmaecker), and at the C.N.D (National Dance Centre in Paris), Aurélie Morin turned towards puppetry. She graduated from E.S.N.A.M, (Ecole supérieure Nationale des Arts de la Marionnette, directed by Roman Paska then Lucile Bodson).

Dance and puppetry are led to coexist through a sensorial approach to movement, which is expressed as much through the body as through the manipulation of shadows and puppets.

When she was at E.S.N.A.M she met Fabrizio Montecchi (Giocco Vita/Piacenza) and Jean Pierre Lescot, who introduced her to shadow puppetry techniques.

Back home in the Drôme department, she was awarded a residency at Théâtre du Fust where she created *Petites Migrations*.

Through shadows and natural elements, this performance sets off in search of the values of dreams to propose a visual, sensitive interpretation of reality.

In May 2004, Aurélie founded Théâtre de Nuit. Since then, relations have been created with various organisations that support or back the company's approach. A small group of artists was formed and has consolidated around her work.

Pepertuum Mobile was produced at the Grand Bleu in Lille in 2005, followed by *Mystoires* at Espace 600 in 2007, then *Ô* at the Channel in Calais in 2008 and *La Loba, gardienne des mémoires*, a play for figures and dancing shadows in 2010.

technical specs & pricing

contact floor manager

Messaoud Ferhat

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SPECTACLE

théâtre d'ombres tous publics à partir de 3 ans

THEATER

The stage should be level and stable

CAPACITY

120 people

LENGHT

40 minutes
+ 15 minutes
visiting behind the scenes.

EQUIPMENT

SON

- 1 sound system for the stage
or on a stand
depending on the opening,
type «Amadéus MPB 600»
- 1 mini 8/4/2 console
- 2 equalised monitor speakers upstage
(use of an omni HF)
- 1 microphone line centre upstage
- 2 mini disc players with auto pause
- 1 CD player

LIGHTING

- 1 lighting console 2.4 manual circuits
- 15 graduated lines including
11 floor lines upstage
- 4 X 1000W CP, one of which is on
a turntable (2 Gel. 205)
- 2 profile spots 1000W
Type 614, Juliat (Gel. 195)
- 3 PAR CANS 64 PC 62
(Gel. LEE 201)

ASSEMBLY

1 session

DISASSEMBLY

1 ½ hours

PERSONNEL

- 2 people for unloading,
assembling light, hanging masking,
disassembly, loading.
- 1 technician during the performances.

The sound and light consoles
should be placed side by side.

Total blackout required.

Black box of dimensions: 8 x 6 m

Please dim the various emergency blocks
on and near the stage as far as possible.

TRANSFER PRICE

Price of the performance
excluding transport and out of pocket
expenses for 2 people:
€1,200 (excl. tax) for one performance,
sliding scale starting
from four performances.



press clippings

A fascinating shadow puppet theatre.

This enchanting theatre experience evokes a small character through his poetic encounters with water, the wind, the earth and the sun. A whole universe opens up before the mesmerised eyes of the kiddies who suddenly fall silent as if to highlight the power of the performance.

J.-P.L.

La Voix du Nord - 24 oct 2003

On the wings of the wind

In a bubble that is not quite round – an ingenious model – Aurélie plays with lines and curves, silhouettes and full shapes, shadow and light, darkness and flamboyance. (...) Her first play is a real joy.

Chantal Spirli

Le Dauphiné Libéré - 17 déc 2003

Highly poetic

Aurélie, like a fairy, stages the initiatory journey of a child (...) everything is cleverly invented, without excessive means, through simple, precise, synchronised movements. Visually artistic and lots of sensitivity.

La Tribune - 18 déc 2003

Website

www.theatre-enfants.com

In the virtual era of increasingly sophisticated special effects, shadow puppetry, with its image of handicraft, has an incredible force. The magic is immediate and touches us as much by the effect of the combination of puppets and lighting as by the animation itself.

It is therefore impossible not to be completely carried away by these little migrations, gems of poetry and emotion. Whatever the age of the audience, they marvel at this magnificent rite of passage, reminiscent of certain fairytales.

As the small character returns at the end of his travels miraculously grown up, we come way from this beautiful show, a suspended moment, blissfully transformed.

Elsa Prioux

The big dreams of *little migrations*

The narrative structure, borrowed from a Japanese fairytale, is secondary. What counts are the sensations and impressions, the imagination of the audience - all captivated and enraptured - their concentration and their laughter. (...) Each person takes away with them the magic of the images which continue their wanderings and their metamorphoses in the mind.

MP - L'Écho, la Marseillaise - 26 mai 2005





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