

après le tremblement de terre

a spectacle of Collectif Quatre Ailes

Haruki Murakami
Frank Galati

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après le tremblement de terre

Haruki Murakami

Frank Galati - adaptation

Based on “Honey Pie” and “Superfrog Saves Tokyo “, stories extracted from the novel *after the quake*, by Haruki Murakami and adapted for the stage by Frank Galati

show intended for all audiences (it is advised from age 11)

a spectacle of the Collectif Quatre Ailes

with : **ROMAIN COTTARD**

JEAN-CHRISTOPHE LAURIER

DAMIEN SAUGEON

ALEXANDRINE SERRE

MICHAËL DUSAUTOY direction and set design

ANNABELLE BRUNET video and set design

JULIE ANDRÉ artistic collaboration

ANDREA PELEGRI translation

CAROLINE VANDAMME lighting

JULIEN AMIGUES 3D marionettes

ETIENNE BOGUET design and drawings

HUGO BOUYSSOU, ATELIER AAAAA,

BORIS RAMONGUILHEM development

NICOLAS SEGUY music and sound design

MATHILDE WIND stage intern

PHILIPPE ZIELINSKI technical production

Production : Collectif Quatre Ailes, Théâtre d'Ivry Antoine Vitez, Théâtre des Quartiers d'Ivry Centre Dramatique du Val-de-Marne. With the support of Arcadi Île-de-France, the aid of the Conseil Départemental du Val-de-Marne and the ADAMI.

The Collectif Quatre Ailes is in residence at the Théâtre d'Ivry Antoine Vitez. It is subsidized by the Conseil Départemental du Val-de-Marne.

after the quake was originally created and produced by the Steppenwolf Theatre Company, Chicago, IL ; Martha Lavey, artistic director and David Hawkanson, executive director.

Director Statement

by Michaël Dusautoy and Annabelle Brunet

With Haruki Murakami, we choose to interrogate the complexity of a contemporary world that passes us by. A world where, surprisingly, our actions can take on an extraordinary dimension. We choose to stage *Après le tremblement de terre* to echo the current events that have been undermining french society for the past two years, in particular the terrorists attacks, but without treating them as the central subject.

In *Après le tremblement de terre*, the characters have experienced the earthquake through the news and the TV shows that broadcast the disaster's images in a continuous loop. **Everyone of them is scared of the aftershocks, because they show their own vulnerability.** This conscious fear raises some very deep questions inside each character and it reveals intimate turmoils and it makes them question themselves.

Litterature has the role of a saviour according to this text. To assert this function in our disoriented societies seems fundamental to us. **Literature is also represented as a combat for each of this characters.** Let's begin with Junpei, who has refused to go to business school and has lost all contact with his family. He has secretly studied literature. Superfrog quotes relentlessly from Dostoïevski, Nietzsche, Hemingway and she seems sorry for Katagiri who is not familiar with them. As for the latter, he resolves to start reading the great writers.

Even if writing is not life itself, it may allow to express "important things". After the earthquake in Kobe, Junpei (like Murakami himself) doesn't feel connected to anything anymore; he feels alone, without roots. The writing of his short story or the stories he tells Sala are a way to account the inner struggles of each person and the need to look away from the apparent reality to "stop being afraid?..."

Considered as a part of the literary movement of magic realism, Haruki Murakami proposes **stories at the edge between reality and fantasy.** Without noticing, the reader goes to parallel and invisible worlds where he takes pleasure in getting lost. They are porous worlds, because the limit between reality and fiction, visible and invisible, life and death, is indefinable. And yet, the characters we meet seem familiar to us.

Our previous projects have always questioned magic realism, even if the authors on which we have worked don't come directly from this movement : in *Projet RW*, the poetic inner world told by **Robert Walser** during his walks is mixed with the cold and concrete society of his time. In *L'embranchement de Mugby* by **Charles Dickens**, Barbox, a London banker, comprehends the railroads universe as a fantastic world, totally socially unknown to him.

Murakami makes us feel the fears buried in the shape of **nightmares or woken dreams.** Superfrog, as the earthquake man from Sala's nightmare, evokes childhood memories, images we have pushed back to give way to reason. And they have the poetic power to show us our relation to the world: how do I fill my life, how do I approach the others, "how to survive collectively and find a right way in modern chaos"¹ ?

Let's be vigilant but not worried! Let's be creative. **Let's invent stories** like Junpei and **let's face the reality through our sensations, while we listen to the outside world and our inner world.**

¹ L. Amanieux, H. Murakami, 1Q84 : la Chrysalide des mots, salon-littéraire.com

The Story



Etienne Boguet, Galettes au miel

One night in Tokyo, some weeks after the city of Kobe suffered an earthquake, Junpei, a short stories writer, around thirty years old, is called on the phone by his friend Sayoko, who he is in love with since college. Alone, since her husband Takatsuki left her to live another life, she can't get Sala to sleep; her little daughter is suffering from a frequent nightmare. Sala is convinced that an "earthquake man" is coming to lock her up inside a tiny box. Looking to help her get some sleep, Junpei creates the story of a music lover and gifted-speaking bear called Masakichi.

In another Tokyo apartment, Katagiri, in charge of a big bank's collection department, is visited by a mysterious six feet tall frog. She came to ask

Katagiri to help her fight a giant earthworm that's hibernating in the basement of the bank and it threatens to wake up. Its awakening risks Tokyo's annihilation by the means of a terrible earthquake.

These two interlinked stories are crossed and overlapped with each other to plot the portraits of ordinary people, whose destiny has been forever changed by the images of Kobe's earthquake, played on a loop on TV. Each and every one of them is surprised by emotions that overwhelm them. They invest themselves with a mission that surpasses them. Will they have enough courage and heart to accomplish the challenges that await for them?

The Adaptation : *after the quake*

Superfrog sauve Tokyo and *Galette au miel* were adapted to theater in the United States in 2004 by Frank Galati with the authorisation of Murakami himself. The adaptation has the same title as the original novel.

Member of the Steppenwolf company in Chicago, **Frank Galati** has researched for several decades the question of theater adaptations of literary works. His research specifically includes the original narration in the playable text, with the actors being allowed to be alternately narrators and characters. It creates a rhythmic text where the purely narrative moments are spoken dialogs. Frank Galati has also adapted several novels like *The Grapes of Wrath* by Steinbeck, *Heart of a dog* by Bulgakov, *Kafka on the Shore* by Haruki Murakami...

His adaptation, based on the american translation, is very theatrical because **everything is a spoken dialog**. Unlike the novel's french translation, very close to Murakami's poetic universe, its **rhythm is much more musical**, with more hard-hitting and less psychological dialogues. For its part, narration is very straight forward. We also find **different levels of writing and language**. For example, the frog speaks in a lofty language, whereas Katagiri has a poorer vocabulary.

To reflect all subtleties, in particular the rhythms, we chose to work directly from the french translation of the american adaptation by Frank Galati.

Casting and expansion

To interpret the characters of these short stories, we chose to expand the Collectif Quatre Ailes towards other artists with whom we collaborate for the first time. Also stemming from collectives (**Romain Cottard** from Les Sans Cou, **Jean-Christophe Laurier** from the Collectif In Vitro, or even **Alexandrine Serre** who is an acrobat and an actress), these actors with very contemporary universes help us renew our research around the issues that link images to words. **Damien Saugeon**, co-founder of the Collectif Quatre Ailes, actor and acrobat, plays the role of the narrator.

To direct the actors, we formed an association with **Julie André** who works with the Collectif In Vitro. Her approach to theater focuses the search of life in acting. The exigence of concretely approaching the situations seems essential for us to treat the question of magic realism. As strange as the situation could look, actors should treat it in the most natural way possible, to create some kind of everyday life where fantasy could appear.

Like in the works of Robert Lepage, we ask actors to be conscious of the plasticity of their bodies in order to completely **play with the setting device**. Thanks to research time established before rehearsals, they can integrate it into their performances. The acting code borrows from cinema. Reinforced with the use of wireless microphones that allow a delicate voicework, the acting is intimate and always very concrete. With a device that mixes images and literary texts, the actor has to treat his/her character without embodying it, but as an image which he/she has fun with, which can be transformed and deformed. He/she takes the stage as the set where he/she will create the link between the plastic universe and his/her own narration .

The Device

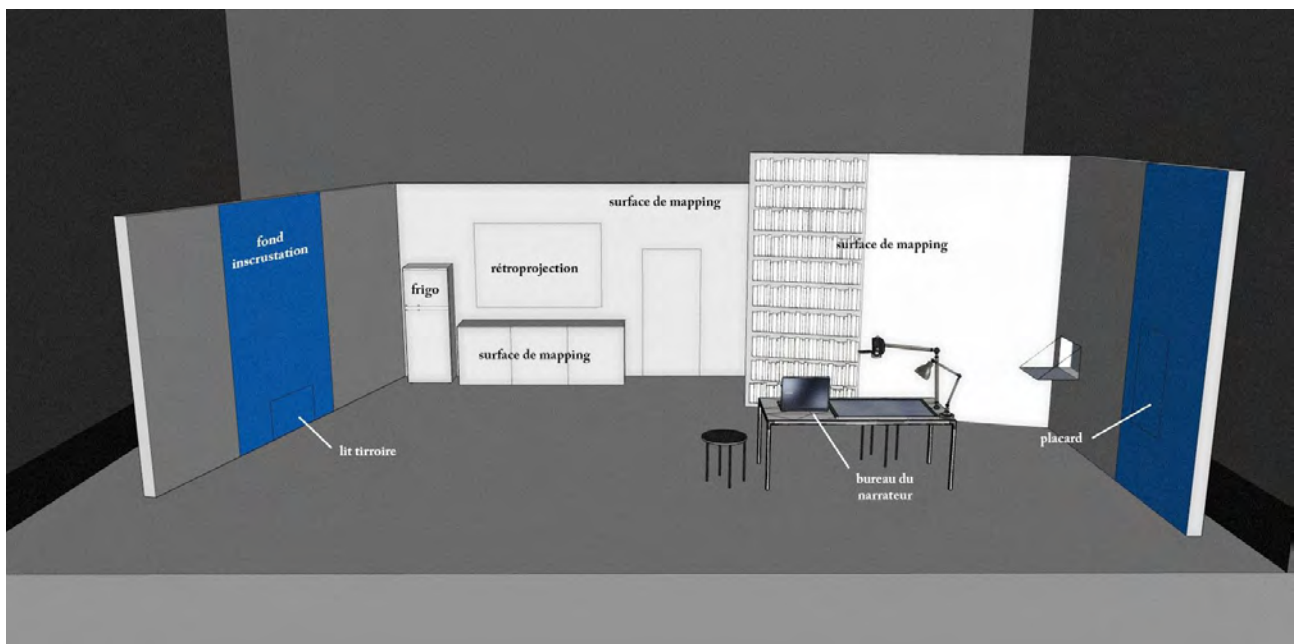
We began working on the idea **of a place that could represent several places**, just like the different storylines embedded within each other. As a starting point, the apartment of the narrator who creates both short stories. Composed of fragments of reality, it's the **space that contains everything**.

The kitchen is an essential indication of reality with its everyday elements like cupboards, dishes, coffee maker, cleaning products or even food. Screens will extend it, by projecting or back-projecting other places like the beginning of a library, a section of a wall with wallpaper, Sala's bedroom or even the place where Superfrog waits for Katagiri's return. Like a porous membrane, the screens allow the moving back and forth from one apartment to the other or from one **reality to the other**.

This is the way in which each scenographic element - cupboards, fridge, table or TV - also becomes the place of a reality in itself. The actors are lead **to invest in these spaces physically**. They play in the cupboards or even in the fridge, the latter, for exemple, becomes Katagiri's office.

Each scenographic element is adapted like so many **writing devices through images**. First, **mapping** technique allows to radically transform the space, projecting on different surfaces that compose it. We can thus go without changing the set from one place to another at the pace of the narrator's imagination. To create these spaces and characters, the narrator produces the images live on a **light table**. It is the metaphor of the office where Murakami has written his novels. In agreement with the rest of the cast, the device also allows to record them live. Several chroma keying studios are hidden inside the space. Everyone can thus face the camera to make their real bodies and their **video double** coexist or even **play with the scales** to embed miniaturized or enlarged versions of themselves in the real space.

The space we create allows each story to emerge or to be inserted inside another one, like in the adaptation. It is some sort of **image box**. The box being the central figure in Murakami's work.



3D modelling of scenic device

Images

Murakami was in the United States during Kobe's earthquake. Even though disaster brought him back to Japan, he mainly watched it **through media**. The question of **perception of reality through image** is essential: in the device, we find computer and TV screens that broadcast the images made by the actors. But in the play, **the earthquake's images** are not raw images stemming from the media. The earthquake's **muffled rumbling** perceived in the distance is materialised by a low frequency sound producing vibrations or even realistic images of a human or natural catastrophe are the object of a poetic and "un-realistic" process of collage or picture-in-picture with different scales.

Through **aesthetics that go between dream and reality**, we hint at all the earthquakes that shake our current world and our inner world: real earthquakes, ecological disasters, wars, terrorist attacks, threats that lie dormant in the center of the Earth or in the basements of metropolis around the globe, like Murakami's giant earthworm. In the **magic realism** vein, we treat trauma generated by these violent events from a symbolic angle, an intimate experience, a perception of multiple realities contrary to some rational demonstration or some psychological analysis.

Virtual marionettes

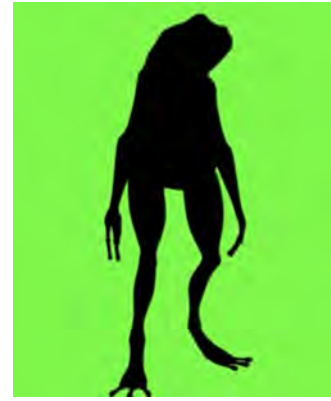
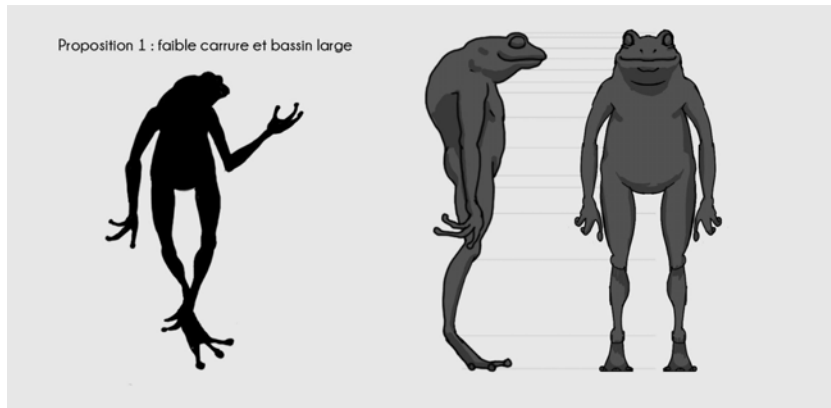
To take on the character's fantastic dimension, we chose the **manga-inspired** imagery.



Réveries d'un gourmet solitaire et Quartiers lointain, dessins Jiro Taniguchi

where many characters are half animals and half humans. Essentially, we got our inspiration from **Jirō Taniguchi's work**. The manga is the only explicit reference to Japan, outside the character's names.

To treat this doubling up, Superfrog is not dressed as a giant batrachian. This character can just as well be played by the narrator or Junpei without changing costumes. We are considering that this 6 feet tall frog appears in front of the audience as a shadow, in the form of a **huge projected 3D silhouette, inspired by the manga aesthetic and live animated by the actor who is playing the role**.



Superfrog, design by Etienne Boguet, animation 3D Julien Amigues



Exploration of the Superfrog 3D marionette, rehearsals october 2017

In our version, **Sala**, Sayoko's daughter, is represented by a **digital live animated marionette**. The narrator lends her his voice, his facial expressions and his body movements. We want **the narrator's reality to be embedded in full view of everybody with the character he's creating** (he is writing Sala's story) and gives her life by the means of dialog with a second character on stage, Junpei. The audience can see at the same time two actors playing together on stage and a drawing of a young girl, animated thanks to **motion capture**, in direct dialogue with the second actor.



Marionnette virtuelle définitive de Sala, dessin Etienne Boguet, animation Annabelle Brunet

Music and sound universes

"Music means a lot to me. Song, rhythm and freestyle. I've learnt a lot about writing thanks to music". Haruki Murakami.

Haruki Murakami's works are composed as songs in constant evolution, where the rhythm winds, accelerates and increases its pace. Music - of course, imagined or quoted - is present in all of his novels. Summoning many references from pop culture, Murakami mixes, from The Beatles with Bob Dylan and Duke Ellington to big classic composers like Schubert and Wagner, among others. Owner of a jazz club, Murakami doesn't hesitate to say: *"music is an essential part of my life. Every time I write a novel, music interferes. It is indispensable to stimulate my imagination."*

We chose to **treat the text somewhat like a song where dialogues are naturally based in music**. Composed by Nicolas Séguy, who has created all of our soundtracks, music will be dynamic and unpredictable, sometimes disturbing, giving the characters' everyday life a colour to invite them to a more melodic world. Like images, music participates in a sort of collage, inspired by the eclecticism of many musical references quoted in Murakami's work.

Murakami's novel

After the quake is a collection of six short stories published in Japan between 1999 and 2000: *UFO in Kushiro*, *Landscape with Flatiron*, *All God's Children Can Dance*, *Thailand*, *Super-Frog Saves Tokyo* and *Honey Pie*.

Harumi Murakami wrote *After the quake* as an answer to the earthquake that shook Kobe in 1995 and the sarin gas attack in Tokyo the same year. Well before these events, Murakami had already perceived a headlong rush in Japanese society pushed by consumerist lifestyle. Frustrated by this senseless pursuit of profit and consumption, he leaves Japan, coming back only after these two incidents.

As soon as he got back, Murakami noted that people faced doubts and uncertainties woken after the disaster. The writer couldn't understand the world in which he lived. Murakami tried to provide some answers writing these short stories that highlight beings whose lives were overwhelmed by the discovery of the emptiness in them.

However, a touch of optimism floats around most of the short stories. Characters always come out of the situations they are in, thanks to an unexpected encounter that helps them to rebuild their lives. Murakami promotes the human being's **universal quest** of answers to explain the reasons why we are on the earth.

Biography



Haruki Murakami *Autoportrait de l'auteur en coureur de fond*, *The New Yorker*

Haruki Murakami was born in Kyoto in 1949, but he grew up in Ashiya (Hyogo). His father was the son of a buddhist priest and his mother was the daughter of a Osaka merchant. Both of them taught japanese literature. But Haruki preferred the stories of american detectives or sci fi stories. In 1968, he moved to Tokyo to study theater at Waseda University.

In 1974, Murakami and his wife Yoko opened a jazz club: the "Peter Cat" in Kokobunji neighborhood in Tokyo. They had the bar until 1981, when he decided to become a professional writer. Between 1986 and 1989, Murakami lived in Greece and Rome and he moved to the United States where he taught at Princeton University and Tufts University in Medford. In 1995, he felt the need to go back to Japan, where there was a serious economic and social crisis. Kobe's Earthquake took place around the same time and it inspired

him -along with the terrorist attack in Tokyo's subway - to write his collection of short stories *After the quake*. He revisited this theme in *Underground* and *1Q84*. Murakami started to write in the 70s. His first novel

Kaze no uta o kike, without a french translation up to date, won the Gunzo Prize for New Writers. In 1973, he published *Flipper*, 1973 and received the Bunkaku Prize in 1980. Quickly, he became the most popular novelist in Japan.

Besides his literary works, Haruki Murakami is also known as a marathon runner. In 1996, he finished a 100 kilometers marathon, around Lake Saroma in Hokkaido. He wrote an excellent testimony about it in his book *What I talk about when I talk about running*. He loves to tell that he has a healthy and simple lifestyle: he writes every day for four hours and runs around ten kilometers periodically.

Artistic Team

Michaël Dusautoy – Director, actor, video maker and set designer.

Founding member of Collectif Quatre Ailes, he has directed *L'Embranchement de Mugby* by Charles Dickens, *L'Oiseau Bleu* by Maurice Maeterlinck, *La Belle au Bois* by Jules Supervielle and *Le Projet RW* based on *La Promenade* by Robert Walser and has acted in *Suzanne* and *Sir Semoule* for which he also created the scenery and videos. He is assistant director for Xavier Marchand in *Le Bois Lacté* of Dylan Thomas and Eric Garmirian. He also directed *Yvonne, Princesse de Bourgogne* by Witold Gombrowitz with the company Le Zèbre in Bascule.

Recently, he directed along with Youlia Zimina *La Fiancée Prussienne* by Youri Bouïda. As a plastic artist and video maker, he has created the images for *Les Enfants du Levant*, directed by Vincent Vittoz, *Kagel Circus*, directed by Karim Sebbar, *Little Match Seller et Zouc par Zouc*, directed by Nicolas Liautard, *La Pomme et le couteau* by Aziz Chouaki, directed by Adel Hakim, *Le Baladin du monde occidental* by Synge, *L'illusion comique* of Corneille, *Hilda* by Marie N'Diaye and *Inconnu à cette adresse* by Kathrine Kressmann Taylor, all directed by Elisabeth Chailloux, *Pantagléize* by Michel de Ghelderode, directed by Philippe Awat. He collaborated in the staging of *Syndrôme U*, written and directed by Julien Guyomard, where he was the video maker and set designer.

Annabelle Brunet – Plastic Artist and video maker

Active member of Collectif Quatre Ailes since 2005, she has collaborated as an artist in all of the company's projects. She has created the videos of *L'Embranchement de Mugby*, *Projet RW*, *La Belle au Bois*, *L'Oiseau Bleu* and co-created with Michaël Dusautoy the videos of *Suzanne* and *Sir Semoule* in which she also played the role of Marmiton. She created videos for *La véritable histoire de Pierre et le loup* by Davy Luangkhot and Luc Valckenaere (2014) *Désirée* by Benoît Fourchard, directed by Jean-Charles Maricot (2011); With Michaël Dusautoy, she made the clip *Ressens* of Nicolas Séguy (2016), the videos and the set design for *Romeo et Juliette, Thriller médiatique* based on William Shakespeare, directed by Anne Barbot and Alexandre Delawarde (2015) and the video of *La Poche Parmentier* by Georges Perec, directed by Karen Fichelson (2007). She has been teaching plastic arts in middle school, for three years at the University of Rennes and she has exposed her video installations in Paris, province and abroad. Her thesis presented in 2007 under the direction of Anne-Marie Duguet deals with the union with video-art and expressionist movies and theater. Since 2008, she oversees artistic workshops for children and adults with the production of short films, later edited by herself.

Julie André – Actress

Julie trained in dance and theater in conservatories in the School of Rond-Point. In the company of Studio Théâtre d'Asnières, she was directed by Jean-Louis Martin-Barbaz, Hervé von der Meulen and Jean Marc Hoolberg, among others, in *La Cuisine*, by Wesker, *Le Triomphe de l'amour*, by Marivaux and *Le Chien du jardinier*, by Lope de Vega.

She followed with *Chacun son dû* and *Tête de Mur*, two creations of Catherine Verlaguet, in theater Romain Rolland de Villejuif. She also acted in *La Douleur de la cartographe* by Chris Lee, directed by Camille Chamoux and *Notre besoin de consolation est impossible à rassasier*, directed by Jean-Claude Amyl. She worked the role of Anna Petrovna in *Ivanov*, directed by Philippe Adrien. She acted in *Derniers remords avant l'oubli*, by Lagarce, *Nous sommes seuls maintenant* and in *La Noce*, by Brecht, under the direction of Julie Deliquet with Collectif In Vitro. She worked with the Collectif Quatre Ailes in *L'Embranchement de Mugby* and *L'Oiseau Bleu*. She also participated in the spectacle *Lancelot, chevalier de Merlin*, creation of Quentin Defalt, and in *L'Œuf et la poule*, creation of Bénédicte Guichardon. Recently, she assisted Julie Deliquet in

Oncle Vania by Chekhov at the Comédie Française.

Nicolas Séguy – Compositeur

Composer of the Collectif Quatre Ailes since 2001, he creates all soundtracks in all the plays, in close collaboration with the direction.

Outside the Collectif, he has his own carrière as a writer - composer - performer (his albums are *Equilibre Instable* and *Humain*). He also produced the first album of Grand Corps Malade (*Midi 20*), and accompanied Kery James in the piano. He has composed for other artists and he has been involved in cultural and social work, organising and producing music and writing workshops with children and teenagers.

Caroline Vandamme – Lighting

Caroline Vandamme begins as Roberto Venturi's lighting and camera assistant, specifically for the Opera de Nice for Lucio Silla, directed by Dieter Kaegi. Stage magic and Mozart's music worked, because she was after the assistant for *Douze hommes en colère* directed by Stephan Meldegg, and then for *Diplomatie* with André Dussolier and Niels Arestrup.

During the rerun of *La voix humaine* by Cocteau, she met Vincent Vittoz and she collaborated with him for *Don Giovanni* at Théâtre de Bastia in 2012, and then for *Les enfants du Levant* in 2013.

Recently, she found herself working for the musical *De quoi j'ai l'air?* staged by Julie Fuchs. She has also worked in the operetta *Monsieur Choufleuri* directed by Yann Molénat with whom she had already worked in *Così fan tutte* in Calvi. Finally, she created the lighting for *L'Embranchement de Mugby*, an adaptation of Charles Dickens's text, directed by Michaël Dusautoy.

The Cast

Romain Cottard - actor

Romain Cottard began his acting training at Le Studio School (Jean-Louis Martin-Barbaz) before joining the Cours Périmony.

He has acted under the direction of Jean-Louis Martin-Barbaz for Shakespeare's *Le Songe d'une nuit d'été* and for the musical *Du rire aux armes* ; of Stéphane Douret for *Le Mandat* by Nikolai Erdman and *Le Dragon* by Evgueni Schwartz ; of Paul Desveaux for *Les Brigands* de Schiller ; of Jean-Baptiste Arnal for *Coup de foudre et maux d'amour* by Gabrielle Laurens and Catherine Robert ; of Benno Besson for *Oedipe tyran* (work on the text); of Declan Donnelan for *Andromaque* by Racine and *Ubu Roi* by Alfred Jarry; of Denis Podalydès for *Cyrano de Bergerac* by Edmond Rostand ; of Dimitiri Klockenbring for *Le Misanthrope* by Molière ; of Laurence Andreini for *L'Idiot* by Dostoïevski ; and of Yasmina Reza for *Comment vous racontez la partie* by Yasmina Reza.

He has regularly worked with the Compagnie des Sans Cou and Igor Mendjinsky for *Hamlet* by Shakespeare, *Rêve* by Wajdi Mouawad, *Masques et nez* by Igor Mendjinsky and *J'ai couru comme dans un rêve, Idem et Notre crâne comme accessoire* (collective creations).

He is the author of *La lamentable tragédie du cimetière des éléphants* and *Banquet à Babarville* two plays co-written with Paul Jeanson. In film, he has acted in *Monte-Carlo* by Thomas Bezucha and in two short films : *Calliope* by Arnaud de Cazes and *Parade* by Duong Dang-Thai.

Jean-Christophe Laurier - actor

He has taken the courses of the Conservatoire National Supérieur de Musique et de Danse in Paris, the schools in the 1st and XIth districts, the Studio d'Asnières School and Jacques Lecoq School. He has acted in *Voyage au bout de la nuit*, adaption of Céline's novel, directed by Pauline Bourse, *Marie Stuart* by Schiller, directed by Fabian Chappuis, *La Cuisine* by Arnold Wesker, *Dom Juan* by Molière, *Britannicus* by Racine, directed by J.-L. Martin Barbaz, *Les Vagues* by Virginia Wolff, *Jacques ou la soumission* by Ionesco, *Le Triomphe de l'amour* by Marivaux, directed by Hervé Van der Meulen, *Le Médecin malgré lui*, directed by Lionel Gonzales. Member of Collectif in Vitro, he has acted in *La Noce*, by Brecht, *Nous sommes seuls maintenant*, *Catherine et Christian* directed by Julie Deliquet. He has also worked in association with young authors Marie Dilasser, Jean-Marie Clairambault, Samuel Gallet during the event Le Grand Opéra in Rodez.

Damien Saugeon – Actor, acrobat

Founder member of the Collectif Quatre Ailes and with them he has acted in *Sir Semoule*, directed by him, and *Suzanne*. He has the role of the Walker in *Le Projet RW*, Tytyl in *l'Oiseau Bleu Lampe* in *L'Embranchement de Mugby* and The Booted Cat in *La Belle au Bois*. He has experience in performance arts: *Promenade aérienne* based on *Marie* by Robert Walser and in *les clones* directed by Michaël Dusautoy

He practices static trapeze and aerial silk with Pénélope Hausermann. He participates in the spectacles *Partition magnétique* performed in the Biennale Internacional de la Marionnette 2013 in Paris, the *Cabaret suspendu*, *Paresse* and in the second edition of Nuit Blanche in Paris in the site of the company 2r2c. He has acted under the direction of Jacques Albert-Canque in *Andromaque*, *Sur les pas d'Hölderlin*, *Sept couronnes pour Goethe*, *Elvire Jouvet 40* and *Les Nègres*. He also oversees workshops of artistic practice for children and adults. He has trained in the International Theater School Jacques Lecoq, with Philippe Awat, with Véronique Ros de la Grange and Catherine Mongodin (John Strasberg).

Alexandrine Serre - actress and director

Trained at Cours Florent and then at the Conservatoire National Supérieur d'Art Dramatique until 2002, she will read at this season in Théâtre des Déchargeurs, an adaptation of the correspondence of Guillaume Apollinaire and Madeleine Pagès, *Madeleine, l'amour secret du poète*, with the actor and director Pierre Jaquemont. We saw her last season in *L'Adversaire*, adaptation of Emmanuel Carrère's novel, directed by Frédéric Cherboeuf, in *Nadia C.*, based on *La petite communiste qui ne souriait jamais* by Lola Lafon, directed by Chloé Dabert, and in *Histoires de Gorilles*, directed by Bertrand Bossard with whom she has also worked for many years in performance arts and special events. Since she graduated from CNSAD, she has acted specifically under the direction of Philippe Adrien in *Ivanov* by Tchekhov and *Meurtres de la princesse juive* by Lliamas, Volodia Serre for *Les trois soeurs* by Tchekhov, Sophie Lecarpentier for *Le Jour de l'italienne* with the Eulalie company and *L'Epreuve* by Marivaux, Pauline Bureau for *Modèles*, Benoît Lavigne for *Beaucoup de bruit pour rien* and *Roméo et Juliette* by Shakespeare, Daniel Mesguich for *Andromaque* by Racine and *Antoine et Cléopâtre* by Shakespeare, Delphine Lamand for *La chasse au Snark* by Lewis Carrol, Jacques Lassalle for *Monsieur X* based on *La Douleur* by Marguerite Duras, Olivier Treiner of *Le petit maître corrigé* and *L'île des esclaves* by Marivaux, William Mesguich for *Comme il vous plaira* by Shakespeare, Christine Théry for *L'ombre si bleue du coelacanth* by Tessier, Marie Tikova for *Manhattan Médée* by Déa Loher, Lucie Tiberghien for *The quiet room* based on *Quand j'avais 5 ans je m'ai tué* by Howard Butten, and Alexandre Steiger for *Léonce et Léna* by Büchner. She has also created a one woman show *Hors du labyrinthe* inspired by Anais Nin in association with Véronique Caye.

On TV, she has worked for G. Marx, C. Bonnet, C. Grinberg, C. Spiero, S. Graal and J. Quarantino. On film, she has worked for L. Colombani in *Une fleur pour Marie* (talents Adami 2003) and Solveig Anspach in *Anne et les tremblements*. Since 2012, she has regularly given Drama classes in private workshops or for high school students. In addition, the diverse influences that have formed her career path have oriented her towards a specific work surrounding the performer's body; she is also trained in Pilates teaching and graduated on it in october 2016. She has taught this discipline in performance workshops and also specialized studios.

The spectacles of Collectif Quatre Ailes

As a result of the regular collaboration of artists that come from stage arts, plastic and videography arts, Collectif Quatre Ailes thinks of the theater space as a place of wonders. Aerial Theater and Shadow Theater, film, artisan videos, unlikely sets, the spectacles in the company carry a vision at the same time poetic and critic of the contemporary world. Inspired by Robert Walser, whose literary work inspired *Le Projet RW*, we think it is essential to show that it is still possible to feel moved by a slug crossing the pavement, a banner, a motif in a dress or even an old rusty and twisted nail, that in the past served an immense purpose for its owner ...

L'embranchement de Mugby based on Charles Dickens

Between realism and fantasy, theater and film, this is the wandering of Barbox Frères, a man who looks to give meaning to his life. The fascinating industrial world depicted by Dickens is told inside a miniature set of a junction town, made entirely out of carton. To translate this inner search, the scenic device associates theater to video images recorded live, animated films and a silent movie.

Production : Collectif Quatre Ailes, La Scène Watteau – Théâtre de Nogent-sur-Marne. With the production aid of Drac Ile-de-France and d'Arcadi Île-de-France/Dispositif d'accompagnements and the Conseil Général du Val-de-Marne and ADAMI. With the support of'Ecart Anis Gras Le lieu de l'autre, of Espace Périphérique (Ville de Paris-Parc de la Villette), Les Tréteaux de France.

TELERAMA TT – january 2015

“Charles Dickens’s short story becomes in Michaël Dusautoy’s adaption, into an images and objects theater that perfectly translates the wanderings of a man, his inner journey.”

Théâtre du Blog – january 2015

“A show that provokes the unexpected happiness of a return to an illuminated childhood (...) This production is a jewel with the participation of set design, silent films, theater, miming and plastic installation”.

L'Oiseau bleu by Maurice Maeterlinck

From this play written in 1908 by Maurice Maeterlinck, the spectacle tells the odyssey of two kids, Tyltyl and Myltyl, in the quest of the blue bird that promises immediate and eternal happiness whoever captures it. Sleeping, in the form of a dream-journey, the chase of the blue bird creates decisive experiences that inadvertently transform their lives. The spectacle was created in La Scène Watteau, March 8th, 2012.

Production Collectif Quatre Ailes, La Scène Watteau Théâtre de Nogent -sur-Marne, Théâtre des Quartiers d'Ivry, with help of Conseil Général du Val-de-Marne.

LA TERRASSE - March 2012

« The spectacle reveals the poetic side of technique today – video, sensors and 3D – out of the context of science or commerce »

***La Belle au Bois* by Jules Supervielle**

It is a millenary and transgressive tale, which tangles in a pretty surprising ball the determined fates of its characters. In a hand-knitted universe, full of magical images, the cast bounces, literally and figuratively speaking, in the threads of their roles. *La Belle au Bois* was created in January 2011 in La Scène Watteau Théâtre de Nogent -sur-Marne and performed over 30 times. Production delegated: Théâtre des Quartiers d'Ivry - Centre Dramatique National du Val-de-Marne in prefiguration. Coproduction : Collectif Quatre Ailes, Scène Watteau - Théâtre de Nogent -sur-Marne, Pôle Culturel d'Alfortville, ARCADI (Action Régionale pour la Création Artistique et la Diffusion en Île-de-France). With help in production of DRAC Île-de-France and the support of Lilas-en-Scène

TELERAMA – January 2011

« In the conflict between fantasy and wonder, the company tests on stage the work of Jules Supervielle, ennobled by a fleet of video images and playful sets. »

***Le Projet RW* based on *La Promenade* by Robert Walser**



Le Projet RW, photo Y Garcia

This aerial and dialogue-driven odyssey mixes circus, theater and animated film in a Kraft paper set. The spectacle explores the detours and corners of *La Promenade*, little poetic journal written by the Swiss author Robert Walser in 1907, guiding the audience in a dreamy and wonderful world following the steps of the Walker. Created in Grange Dîmière in Fresnes November 2008, it has over 70 performances in France.

Coproduction Collectif Quatre Ailes, Grange Dîmière – City of Fresnes, Théâtre des Quartiers d'Ivry and ARCADI (Action régionale pour la création artistique et la diffusion en Ile-de-France). With help of Conseil Général du Val-de-Marne and support of CNAC (Centre National des Arts du Cirque). With the support of théâtre de la Commune, CDN of Aubervilliers. It has received the Funding in Support of Promotion for Festival Avignon OFF.

TELERAMA– December 2008

« A unique, poetic and engaged universe, fragile and powerful, attached magnificently to the text of the poet »

FRANCE INTER – Studio théâtre — December 2008

«The creation of Collectif Quatre Ailes is a little champagne bubble popping with grace and sensitivity. »



Superfrog sauve Tokyo, Laurel Schwaebe

“Anyways, the whole terrible fight occurred in the area of imagination. That is the precise location of our battlefield. It is there, that we experience our victories and defeats.”

Haruki Murakami, *after the quake*

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