

# Performance Schedule

## Small Stage

Anis Gras le Lieu de l'Autre / Arcueil (Ile-de-France)

January, Friday the 9th, at 10:00 and 14:00.

January, Monday the 12th, at 10:00 and 14:00.

January, Tuesday the 13th, at 14:00 and 19:30

January, Wednesday the 14th, at 15:00 and 19:30

January, Thursday the 15th, at 14:00 and 19:30

## Large Stage

Gare Numérique / Jeumont (Nord Pas-de-Calais)

January, Monday the 26th, at 10:00 and 14:00.

January, Tuesday the 27th, at 10:00, 14:00 and 19:00

January, Wednesday the 28th at 10:00

La Scène Watteau / Nogent-sur-Marne (Ile-de-France)

February, Tuesday the 3rd, at 14:30 and 20:30

Théâtre Jean Legendre / Compiègne (Picardie)

March, Thursday the 27th, at 10 :00 and 14 :30

Théâtre de la Madeleine / Troyes (Champagne Ardenne)

March, Tuesday the 31st, at 14:50 and 19:00

Espace Europe / Colmar (Alsace)

April, Thursday the 9th, at 14:00 and 20:00.

Théâtre Municipal / Chelles (Ile-de-France)

April, Thursday the 16th, at 14:30

April, Friday the 17th, at 14:30 and 20:00

Salle Pablo Picasso / La Norville (Ile-de-France)

May, Wednesday the 13th at 10:00 and 20:30

Théâtre de la Faïencerie / Creil (Picardie)

May, Thursday the 21st, at 14:00

May, Friday the 22nd, at 10:00 and 14:00

May, Saturday the 23rd, at 19:00

# L'EMBRANCHEMENT DE MUGBY

Based on *The Mugby Junction* by **Charles Dickens**.

Spectacle suitable for all audiences from 7 years old

With: JULIE ANDRÉ  
CLAIRE CORLIER  
JEAN-CHARLES DELAUME  
DAMIEN SAUGEON

MICHAËL DUSAUTOY director and set design.

ANNABELLE BRUNET VIDEO y set design.

PERRINE LECLERE-BAILLY set design

LAYLA NABULSI artistic collaboration

DAVID SEIGNEUR artistic collaboration

EVELYNE LOEW artistic collaboration

CAROLINE VANDHAMME Lighting

S PETIT NICO music and sound design

MARTHE DUMAS costumes

NATHY POLAK hairstyling and make-up

GUILHEM CHEVALIER assistant director

Contact Production and Promotion:

Estelle Delorme 06 77 13 30 88 [estelle.delorme@collectif4ailes.fr](mailto:estelle.delorme@collectif4ailes.fr)

Production:

Collectif Quatre Ailes, La Scène Watteau – Théâtre de Nogent-sur-Marne.

With production assistance of Drac Ile-de-France, de Arcadi Île-de-France / Support Device of Conseil Général du Val-de-Marne and ADAMI.

With the aid of Ecart Anis Gras Le lieu de l'autre, of Espace Périphérique (City of Paris – Villette's Park), Les Tréteaux de France, the Théâtre des Quartiers d'Ivry.

I am a worm. And whose fault is that? Dickens! For once and for all, in the name of the great and immortal Dickens, I want to be a worm. But, despite everything, I am happy to have read his work because now I know the name of the man whose work will never get old or stale.

For those who haven't read Dickens yet, listen to my promise because unprecedented delights wait for you. Those who have read Dickens know the beautiful joy in it. The ones that are not impressed by anything, should read Dickens and they will learn to be amazed. In the meantime, other writers jog humbly like poor pedestrians happy to just advance a little bit, slowly, hoping to arrive with heavy and modest steps, while Dickens passes by in carriage, like a true great lord. Don't you see the shine? Don't you hear the thunder noise? Fiery horses gallop, pulling the carriage magnificently decorated. What an intimidating burn and squashing luxury!

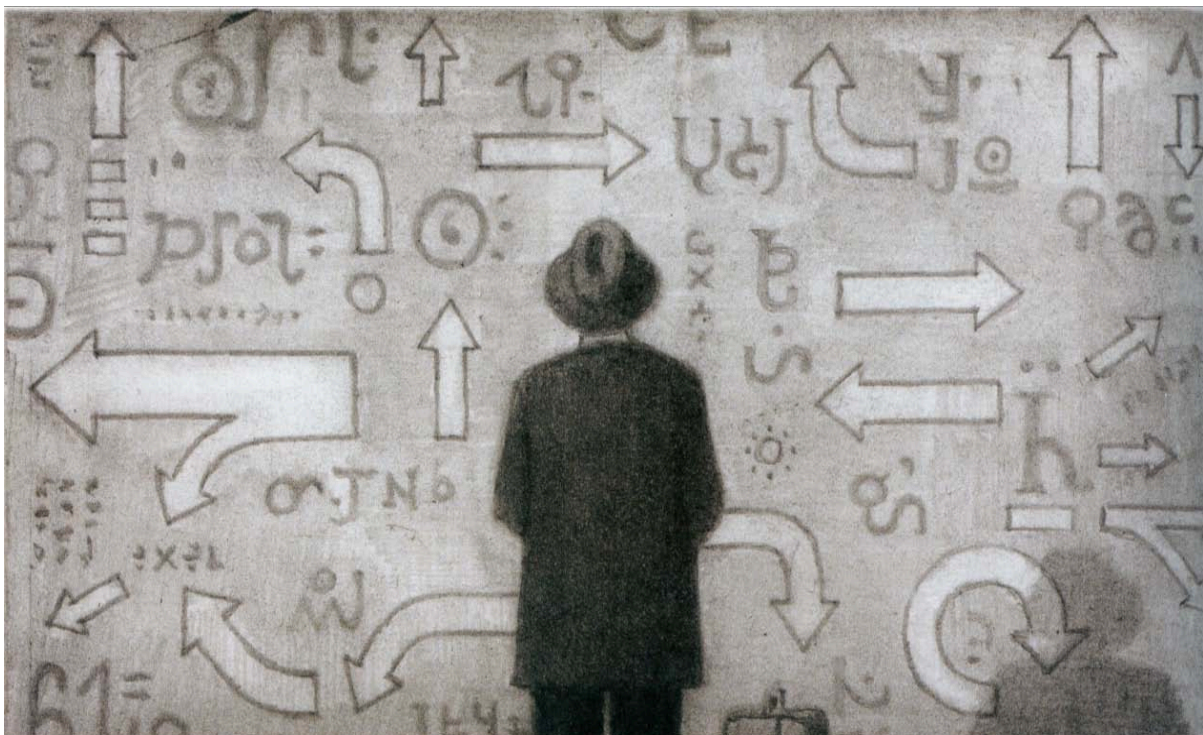
**Robert Walser, « Dickens », extract of *Petite prose***

## The Story

An unknown man – whose trunk reads « Barbox Brothers »- suddenly gets off the train at three in the morning in the Mugby platform, a train junction where all of England's roads converge.

After meeting Lampes, the Signal-Man, and his daughter Phoebe, he stays for a few days in this little city to think about his life and to choose a new path that can make him happy at last. What better idea than to try each and every one of the seven destinies than begin in the Mugby Junction? What if happiness is right there in the crossing of railroads?

Published in 1866 in the magazine « All Year Round », *L'Embranchement de Mugby* (The Mugby Junction) comes from a series of short stories, written for Christmas under the serialized novel format. For the spectacle, we are using chapters I and II dedicated to the « Barbox Brothers » and « Barbox Brothers and Co » stories.



Shaun Tan, *Là où vont les pères*

Several reasons have led me to stage this text. For starters, its author, amazing story-teller, who plays cleverly with realism and the fantastic universe. I wanted to show how much this author, pretty underrated in France, with the exception of hits like *Oliver Twist*, *A Christmas Carol...* can be revealed much more complex than what it seems. Beyond its moralizing appearance, Dickens's writing is full of humor and surprises, going as far as the absurd. English humor at its best!

Also, there is the train universe, all through the text, for which I feel a sincere fascination. What can be more exciting for images composers as us, the Collectif Quatre Ailes and myself, than the world of trains, road rails, switch points and take all that into the stage... Of course, with the English atmosphere with its « fog » and the rain overprinted in this image.

Then, we have all the social aspect for which I am personally sensitive. Is there a more beautiful message than the creation of this savior characters stemming from the popular classes that re-teach the hero « Barbox Brother », the silent banker, to love, to watch, to hear and to respect the world around him.

Finally, we found the last travel in the seventh road that takes the entire finale of the text as a story inside a story that personally affects me. What can be more beautiful than this little four-year old girl, Polly, who is going to give the character the strength to reintegrate his past, the one that he can't stop running away from. A betrayal's daughter, Polly's parents are Barbox's ex-wife and his former best friend. That's why it's her, the one that, after a great day together, reconciles the hero with himself. In the middle of the destructive madness of the adults, the child moves the story towards the love's side and allows each one to turn over the page and move on. This is probably the strongest idea of the text.

MD

« Driver, where are we?

- In the Mugby Junction, sir.

- Is there too windy?

- Yes, sir, a lot.

- So, I take this place is not that comfortable?

- Not at all, sir.

- Is still raining at night?

- Like hell, sir.

- Open the door, I'm going down.

- As you wish, sir, the driver says with his clothes dripping and looking, at his lantern's light, the damp glass of his watch, meanwhile the traveler gets off the wagon.

- We can wait three minutes for you.

- Even longer, I think, since I'm not going any further.

- I thought you bought your ticket for the entire trip.

- Yes, but I'll sacrifice it. Give me my luggage. Those two black suitcases that your lantern are lighting, those are mine, he says to his guide who was just entering one of the wagons.

- What is the name, sir?

- Barbox Brothers.

The lamp was staggering; the signal was given, the machine whistled, the train started.

« Mugby Junction », said the traveler, with his two hands taking off his muffler from his neck « and in a storm night like this, at three in the morning... be it! »

Mugby Junction, Charles Dickens, extract

# DIRECTOR STATEMENT by Michaël Dusautoy

## Introspection; the path to happiness.

Journey and quest are recurring themes in our work. Poetic and spiritual quest (*The Walk* by Robert Walser), dream journey and invisible quest (*The Blue Bird* by Maurice Maeterlinck), it's a matter of l'Embranchement *de Mugby* to stage an **inside journey**; the journey of the hero « Barbox Brothers » who looks for a new encouragement in his life. The persons that this banker loved drifted away from him because of the lack of other interests in his life besides work and his hunger for success.

What is better than the train universe with its wagons, its road rails, its stations and its switch points to represent the mysterious paths towards happiness used by his spirit. That's why we feel the urge like Dickens **to turn the junction into a character itself**: like a true partner, it provides a rhythm, orchestrated by the trains that pass through it, for the actors, the set, the sound, the lighting and the video-images.

## The Railway Metaphor

Our traveler, a 50 year old depressed man, leaves London via train without knowing where to go. Three in the morning, he decides to get off in Mugby. He is the only one on that foggy station depicted as a no man's land without any kind of travelers and crossed by long cargo trains.

**These trains** are « sad » and « mournful » like « funeral convoys » **and depict the**

**sadness and emptiness of his life.** They also recall the repressed memories when Dickens makes « **his life train** » pass by with an ensemble of ghosts jumping at the traveler.

The next morning, Barbox explores the junction in the middle of the day. After the darkness of the night, when it appeared that there was only the road in which he arrived, he see in the light of the day the amount of road rails with all the possibilities. Barbox sees himself confronted with the necessity of a choice if he wants to leave. In this **halfway space** that the junction represents, Barbox, full of doubts, looks for a road that will take him to a new life, promise of a better future. Can he find the road by himself?



Annabelle Brunet « Le train de sa vie », photomontage

## Exterior and Interior Lights

The characters of the junction and the same junction are inseparable. They are born there, they live there, they work there... and as the train and the road rails, they play an important symbolic role. **Lampes**, the old signal-man, **is confused into his profession**. He carries the name of the objects that he utilizes (the lamps) and he looks like them physically. When he meets Barbox in the platform, he lights up the road and he **guides** him in his arrival to the darkness sunk Mugby. **Phoebe**, Lampes's daughter, will take her chances to **guide him through his own thoughts**. She is the one who is going to invite him to her bedside (she is a young woman paralyzed and laying in bed) to talk and exchange thoughts about their respective fates. On one hand, Lampes has the **material** (the signals he looks after) and the **exterior light** (the outdoors he works in); on the other hand, Phoebe has the **inner light** (her joy of living irradiates despite her disability). They both have an **illuminating purpose** (they have names referring to light) and it's thanks to this purpose that they allow the hero to give a sense to his life again by clearing away the darkness surrounding him. Lampes also helps Barbox to reintegrate himself in the outside world and her daughter allows him to **take distance** from his issues through their discussions and to find an inner peace again.

## From one revolution to the next

Haunted by his past and insecure about his future, Barbox changes the time he makes contact with this space and its inhabitants, turning him into a better man, in accordance to his time. **Technology doesn't hurt the character but affects his life positively**. When Dickens writes *The Mugby Junction*, an entire society is changing with the train's influence. This distorts space and time « The Time passes in train, the Train is the model of Time » will soon write Valéry. Dickens prints his work in a time marked by the Industrial Revolution. He is at the same time a witness and a active participant. Two hundred years after the invention of the trains and road rails, we can wonder what he would have thought of the **new technologies** in communication. Choosing to adapt the text in current days, it's important to look at them as train's logic continuation and to think how they have modified the coordinates space and time, **changing spirits of the society**. It is particularly interesting to proceed towards a **poetic detour of these changes**. Facing internet and its infinity of options, the path to happiness appears even more dramatic and each time, less linear.

## From words to images.

To adapt *The Mugby Junction*, we took the narrative structure, the characters and the symbols. Pretty engaged with an images theater in which the video is an actor itself, we propose an adaptation where images and actors tell Barbox's initiation together. We do not write just for actors, but also for the images, whose role is inseparable from the playwriting. To make the text understandable, acting in presence of images needs to get away from traditional approaches (incarnation, character constructions, composition...) with a device delimited by screens and



full of images recalling a mental space, the theater must move us closer to a dream. Facing the power of images, it is necessary to find new balances. A simple acting, like in the cinema, will allow us to address the text (even in dialogue) as a narration. This treatment is reinforced by the use of wireless microphones allowing the actor's voices to nuance and dematerialize. The actor is no longer fighting technology because he borrows the language from it.



Leo Bridle, *Train of Thought*

## Narration

In Dickens's work, **the narrator** is a very important role since it puts the text right next to a story or a tale. In *The Mugby Junction*, the narrator is neither a character nor a person. All-knowing, the narrator is some sort of voice that provides to the reader a point of view about the situation (with humor, nonetheless). At the same time, it becomes the **echo in distance of the hero's impressions and sensations about** the places and characters he visits and meets. Linked to the present and Barbox's space, its vision is immediate. Like Phoebe and Lampes, its role is to « light ». It guides the reader into the station's darkness or into Barbox's wanderings while he is incapable to choose in front of the multiple road rails. Like this, the narrator's language becomes a way of seeing, not a way of saying, reminding us that everything is a **matter of point of view**. We take this proceeding with a narrator in **voice-over**.

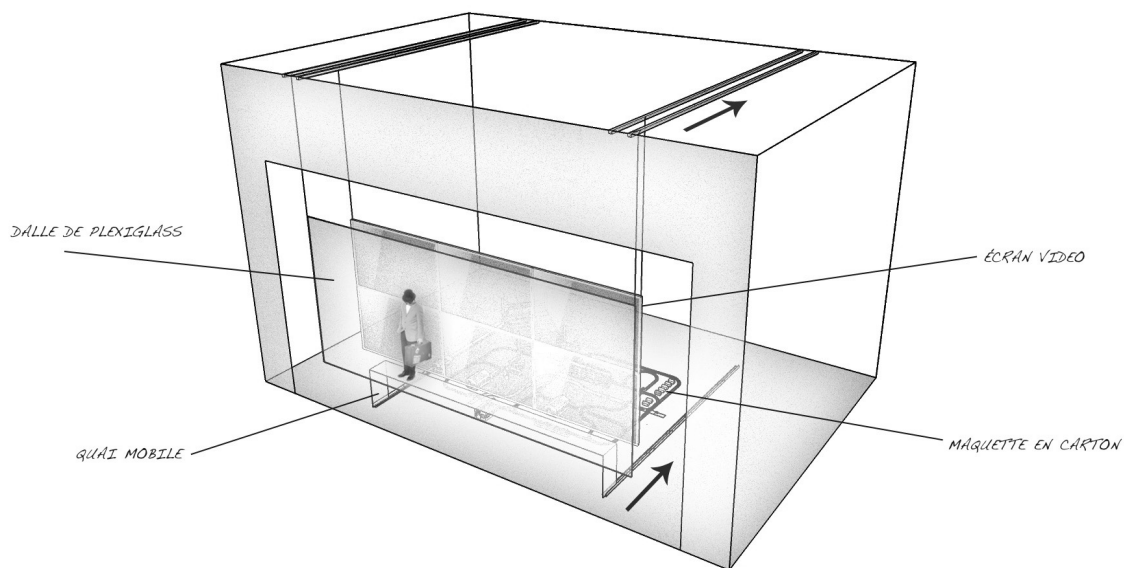
**Phoebe y Lampes take in different moments the role of the narrator that takes over their voices.** Both lead the hero in his quest, each one in their own points of view.

## The Traveler to Somewhere

Even when he should have stopped in the terminus, Barbox gets off the train in the Mugby junction. After his arrival, he will take the train several times but without knowing where to go. He will always return to Mugby and he will not tell of his wanderings with the exception of a little gift that he brings to Phoebe. Barbox will take a look at the road rail that will take him to a **new life** when he decides to return to a big

city (Birmingham) under Phoebe's request (her gift comes from there). « The Traveler to No Where, finally, buys a ticket Somewhere » ... There, he is going to make amends with a past full of betrayals and **he will finally find his path**. When Barbox buys his ticket, **he is set in motion**. Like him, the story changes rhythm and speeds up at the utilized train's speed. Cinema has been linked to the train movement since its invention. *The Arrival of a Train at Ciotat Station* by the Lumière Brothers, in fact, the first film displayed to audiences in a Parisian coffee. Like this, we have chosen to turn the narration into a film that tells Barbox's story in the big city. Little by little, Barbox and the junction leave room for the film. Phoebe will turn into a narrator and will dialogue with Barbox who is, from this moment on, inside the film. Lampes, on the other hand, will turn into some sort of projectionist playing with the images in the video.

## The other side of the mirror!



It's really about « turning » the Barbox's arrival to Mugby. He gets off the train and walks into a mysterious world without keys. That's why we

thought the **set device as a mirror with two sides**. On one side, behind an acrylic plate, a big screen that recalls at the same time a train wagon and a movie screen in cinemascope. It is also a **metaphor of Barbox's life** flowing like a train or a film. It is, in the end, the place where the hero comes out in the beginning of the story (like a character would get off from a film) and where he will pick up the thread of his new existence. On the other side, we see the junction, a miniature reproduction of the cross-road that reminds us of miniature **movie scenery**. Like a studio dedicated to animated films, the story is written by Lampes's several interventions on it. In between these two spaces, a metal **platform** crosses the stage. Mobile, it follows Barbox as he advances in the narration. In this way, it reminds us that the hero is, throughout the whole story, about to leave.

### Images and manufactured universe.

To stage Dickens requires restoring a universe **at the same time realistic and fantastic**. His enraged and delirious universe invites us to take distance from this graphic perfection that 3D technology has forced us in cinema. Also, this time we were interested in working with **handmade**



Michel Gondry, *La science des rêves*, maquette

**animation techniques** like incrustation, miniature settings, collage, cuttings, drawings... These techniques offer a « **home-made** » result, less polished than digital images. Therefore, there is an indescribable element that is « more truthful » in this type of images because they are created from fragments of reality. What they look for, unlike 3D that imitates real, is to tell, to describe, to create. And what can be better than this « more truthful » to submerge us inside the junction's world or Dickens's Birmingham.

By « home-made », we have been inspired by British animation, especially **Leo Bridle** who has created several short films with these techniques, like *Train of Thought* created image by image with printed pictures cut in cardboard. We also looked into other filmmakers, like **Michel Gondry** y **Carlos Lascano**.

The animated films we display live on stage are created from images recorded over green screen, **images captured inside the miniature** surrounding Phoebe. The miniature of the junction is **made in its entirety with cardboard**.

## Lampes and the miniature

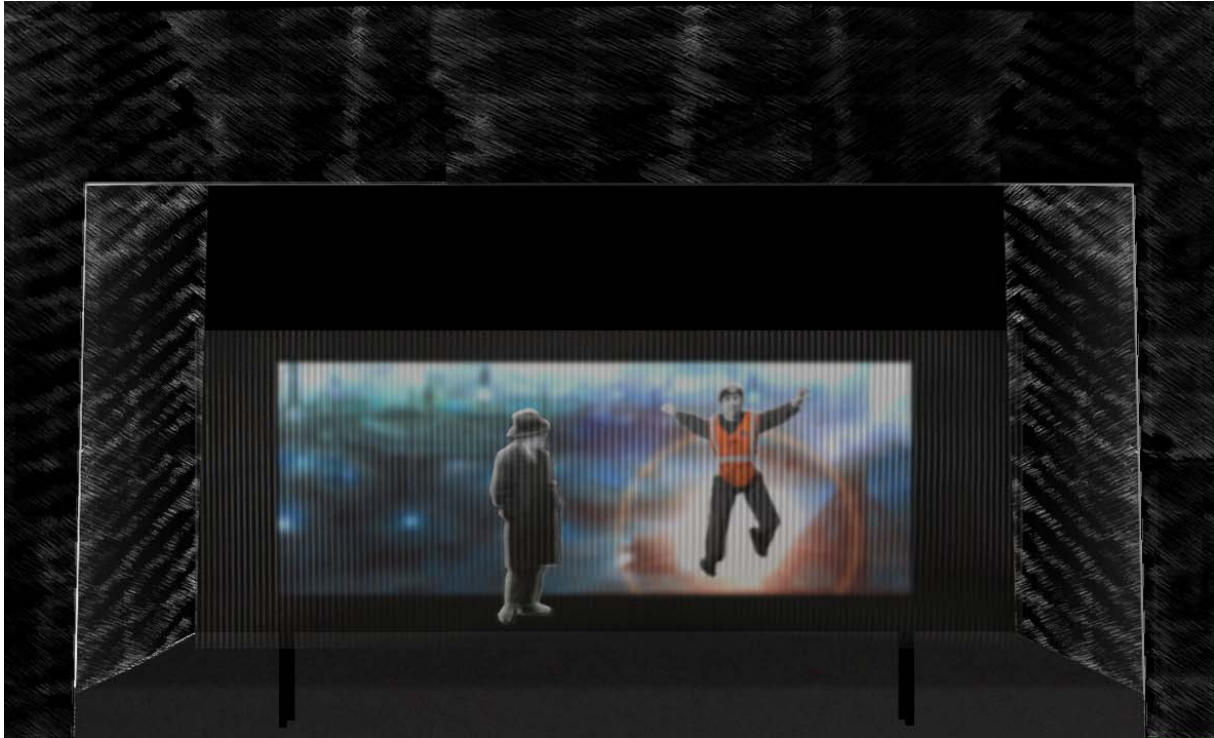
We had the desire that the surroundings of his world define **Lampes**, as he is linked to the outside world (hence his profession). In our adaptation, **we have dreamt of him as a skillful and great creator** setting in motion the junction's miniature. Just as Dickens described situations and characters as an old filmmaker, Lampes frames, does panoramic takes, shots, reverse shots, travelling moving directly over the elements in the scenery and **at the same time with the images projected on screen**. The cardboard scenery is the playground for this image's magician. **Like a puppet master**, he manipulates, slides, hooks the threads of the different elements of this junction. Hung over the miniature, as an **acrobat literally** flies to own the elements and dance with them. In the air, he can compose, decompose or recompose the image as horizontal as it is vertical and play with all the frame borders. In this **work area**, the aerial dimension frees the scenery of theatrical convention. Lampes re-organizes the narration when he puts it on stage as an image, in three dimensions and from every possible angle.



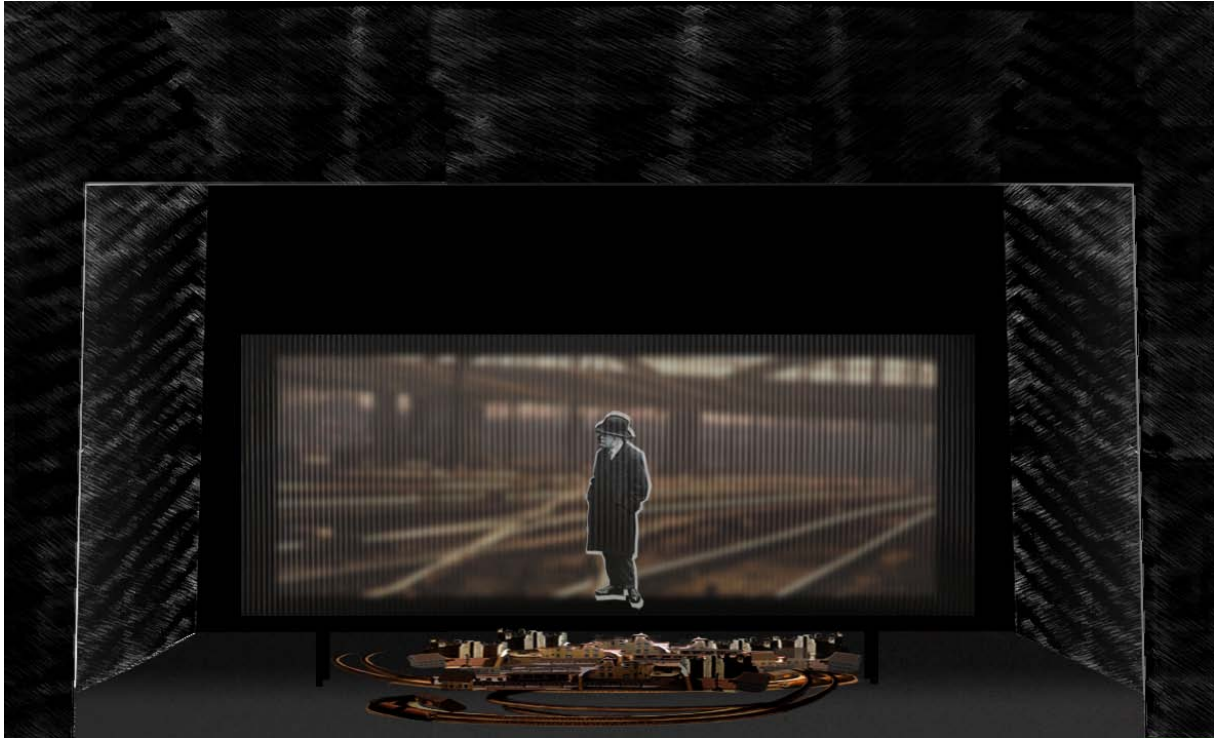
Lampes over the miniature



# Story Board's samples



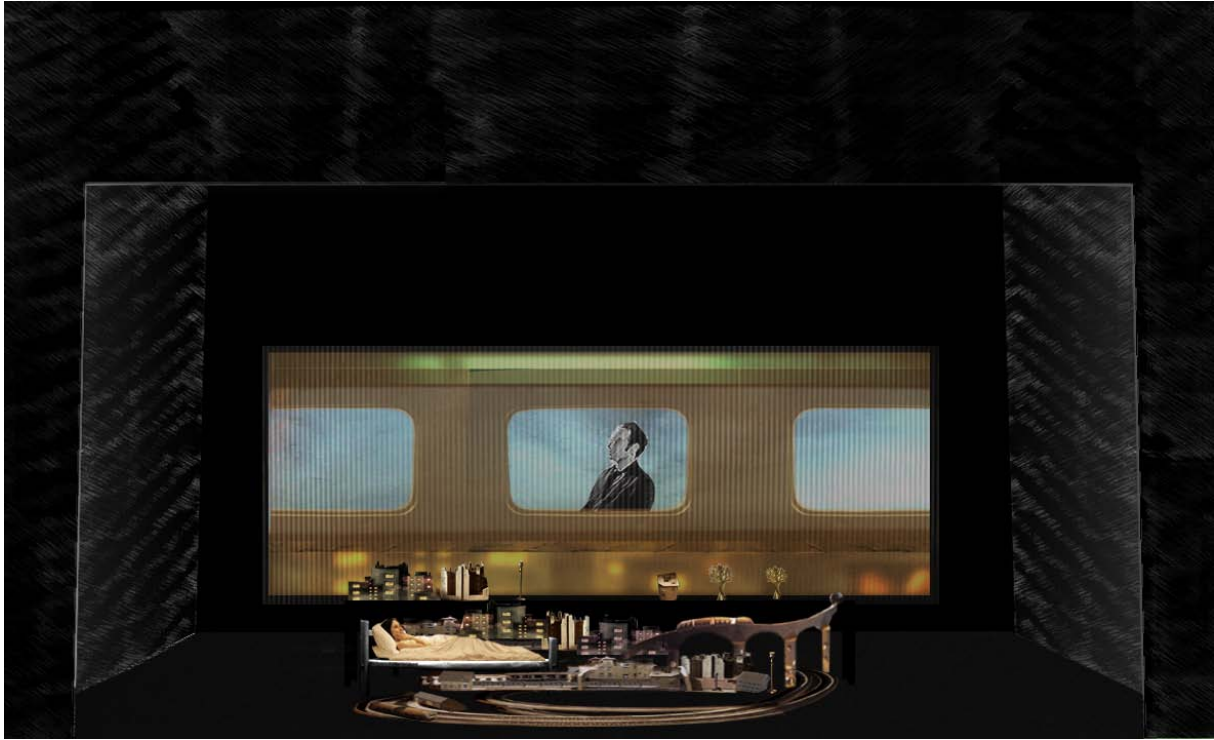
**Meeting with Lampes**



**Barbox discovers the reach of the road rails**



**Shadow theater by Phoebe**



**Barbox on train.**

## From Boz to Dickens

When Charles Dickens, under the pseudonym « Boz » finds his first success, it happens because he is an extraordinary satirist. His *The Mudfog Papers* or *The posthumous Papers of Pickwick Club* are absolutely fun. It's 1835 and he is 22 years old.

He never went to college. At twelve years old, he saw himself forced to work and to glue tags, all day long, in shoe polish bottles while his father was in jail for debts. He was a frenzied reader, those who can say « books have saved me, since I was merely a child »

He could have stayed as a flattered journalist, well paid for his funny columns, but as success allowed him to dedicate entirely to writing a few years after, he sets for himself a purpose, a project that will follow his entire life with ferocity: to stand up for sensitivity and imaginary in a hard world dominated by money, cold facts and numbers. The relentless world of society in the 19th century, without social policies, shows a terrifying mortality in the popular classes faced against a general oblivion in the higher classes. Above all, this oblivion is the target that Dickens promises to crush. All his texts are pretty dark, but the hope for justice and kindness goes beyond that, with full awareness. A hope that is aware.

Christmas tales, piling up every year, allow us to follow the author's evolution and his work eager for style perfection looking for humanist effectiveness, more than satire. For the first story *A Christmas Carol* in 1843, he thought of writing something like a manifest, but to reach wider, he picks the fantastic tale. The success is going to be huge, even until these days, when this tale happens every year with different interpretations in several spaces in all England. It was the moment to make fun of roughness and cold-heartedness.

Dickens always had distrust with politics and politicians, absolutely healed of ideologies, we could assume, thanks to his work as a parliamentary editor in his early years and the daily disgraces in the Parliament. Therefore, it's an age of big ideological debates. In 1848 is not only the year when he publishes his most autobiographical novel, *David Copperfield*, but also is the year of the publication of the Communist Manifest by Marx and Engels and the year of the brief Second Republic in France, whose downfall is going to bring a lot of different French political immigrants to London.

But even when he keeps his distance, he offers himself for specific causes: against child labor, working for poverty laws, unemployment laws, education laws, bureaucracy, against imprisonment for debts... He founds a popular journal and later, a big popular magazine. He dedicates himself in body and soul to perform grand scale free readings throughout England, in theaters for over 1000 spectators ; successful readings that he enjoys and where he finds, reaching the end of his life, his calling as an actor, but they will exhaust him and probably will cause his brain hemorrhage and death in 1870.

He travels a lot to France, Italy and America. For America he creates an aggressive portrait in *Martin Chuzzlewit*: denounces corruption, slavery, bad justice system, the gangs, and the money-centrism. America doesn't inspire him any dreams. Each time he travelled, his first visits were jails and schools. They were, according to him, the degree of progress in a country.

Novel to novel, Dickens, at the top of his art, will create plots more and more complex, with larger groups of characters, without digression in neither the action nor the intentions; straight to the point, to tie in the end all threads and characters with a refined art, like the final bow in theater. We must say that in this exercise he was obligated to practice a very exigent writing with a construction extremely precise. None of his novels were written entirely before being published. He worked on regular deliveries with a number of letters self-imposed, pretty accurate. It is, then, a work focused in project the ensemble and close each episode activating attention. It is far from an inspired form of work. It was extremely exigent and conscious to re-reading. The tryouts were corrected in all faith.

It's all about craftwork. He said of himself « I knit stories »



## Artistic Team

### Michaël Dusautoy – Director y plastic artist.

Founder member of Collectif Quatre Ailes, he has directed *L'Oiseau Bleu* of Maurice Maeterlinck, *La Belle au Bois* of Jules Supervielle and *Le Projet RW* based on *La Promenade* of Robert Walser and has acted in *Suzanne* and *Sir Semoule* for which he also conceived 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* of Witold Gombrowitz with the company Le Zèbre in Bascule.

Recently, he directed along with Youlia Zimina *La Fiancée Prussienne* of Youri Bouïda. As a plastic artist, 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, *L'illusion comique* of Corneille, *Hilda* of Marie N'Diaye and *Inconnu à cette adresse* of Kathrine Kressmann Taylor, directed by Elisabeth Chailloux, *Pantagleize* of Michel de Ghelderode, directed by Philippe Awat and *La Poche Parmentier* of Georges Perec, directed by Karen Fichelson.

### David Seigneur – Playwright and Actor

Trained in the superior school of dramatic arts in the city of Paris under the direction of Yves Pignot and Jean-Claude Cotillard ; he works, among others, under the direction of Nicolas Briançon in *Le menteur* of Pierre Corneille and *La Guerre de Troyes n'aura pas lieu* of Jean Giraudoux, of Joël Jouanneau in *Variations-Martin Crimp, paroles d'acteurs*, of Sotigui Kouyaté in *Œdipe ou la controverse*, of William Mesguish in *Comme il vous plaira* of Shakespeare, of Patrick Roldez in *Oleanna* by David Mamet, of Régis Santon in *Love and Fish* by Israël Horowitz Monfort, of Catherine Verlaquet in *Chacun son du*. Member of Collectif in Vitro, he acts in *La Noce*, by Brecht and *Nous sommes seuls maintenant*, under direction of Julie Deliquet... In movies, he records under the direction of Eric Guirado in *Quand tu descendras du ciel*, of Pierre Jolivet in *La Très très grande entreprise*, Alfred Lot in *Une Petite zone de turbulence*, Jean-François Richet in *Mesrine /L'ennemi public n°1...*

### Evelyne Loew - Writer

She is a part since 1977 of the Théâtre du Campagnol born under the wing of Jean-Claude Penchenat who she assisted in the direction of 45 spectacles. For the Théâtre du Campagnol (National Dramatic Center in the south, the suburbs), she has written several small plays, versions, season brochures, pamphlets and one large play : *Gorki/Tchékhov/1900* edited in Actes Sud-Papiers. She is also the co-writer of *Bal* and several other Campagnol's collective creations.

For other companies, she has written, among others : : *Marigold*, *L'Ange Araokatao*, *Zoé*, *Le Procès d'un grand rêve* (Champtin editions), *Le Banquet des utopies* (Mille Univers editions), *Salomon de Troyes dit Rachi*, *Lavoisier l'autre Révolution*, *La Scène natale*, *Le Public a bien joué ce soir* (L'Amandier editions) and in 2011, with the support of the National Book Center : *Soutine l'acharné*. From 2011, she regularly collaborates in the writing for new Tréteaux de France directed by Robin Renucci.

For the Collectif Quatre Ailes, she has worked as a writer for *Sir Semoule* and created *Le Projet RW*, an adaptation of *La promenade* by Robert Walser.

### Layla Nabulsi – Writer and Director

Born in Belgium, she has written and directed *Wanoulélé, que s'est-il passé?* First Prize RFI/ACCT and Award of the Foundation Beaumarchais 1994, text about the genocide in Rwanda in 1994 after which the asylum seekers were invited to witness its path. *Le Peuple sans nom ou la Colère du Fleuve*, Award of Lyceens de Loire Atlantique in the Festival de Guérande, epic text about the long journey of a Chinese young girl expelled out of her country and taken to work under clandestinity to Europe. *J'ai un trou dans le cœur et le vent passe au travers*, written from testimonies of grownups abused when they were children. Radio fiction co-produced by the RTBF, selected by the Director's Prize organized by the Center of Dramatic Writing. The radio work is selected in 2014 by the Festival de Brest. She participates in the first edition of Manifeste in 2004 with *Wanoulélé, que s'est-il passé?* and she directs from an artistic collaboration the Co. des Mers du Nord with whom she has co-directed along Brigitte Mounier *D'un retournement à l'autre* of Frédéric Lordon.

## Annabelle Brunet – Plastic Artist in multimedia

Active member of Collectif Quatre Ailes since 2005, she has created the videos of *Projet RW, La Belle au Bois, L'Oiseau Bleu* and co-created along Michaël Dusautoy the videos of *Suzanne* and *Sir Semoule* in which she also played the role of Marmiton. She created videos for *Désirée* by Benoît Fourchard, directed by Jean-Charles Maricot; she participated in the creation and produced the video of *La Poche Parmentier* by Georges Perec, directed by Karen Fichelson. She has been teaching plastic arts for three years in 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. She oversees artistic workshops for children and adults.

## Perrine Leclere-Bailly – Set Designs

Trained in the Superior National School of Arts and Theater Techniques under the direction of Claire Dehove, she creates since over a decade the sets of the dance company Stanislaw Wisniewski and the theater companies Anadyomène /Opale and Charles Dullin. She has also worked for theater companies Arpa-Tact-t, the 3/8 and for the opera Don Pasquale by Donizetti in the Festival des Nuits romantiques du Lac du Bourget. Always as a set designer, she collaborates since 2006 with Yves Collet for directors E. Demarcy-Mota (*Casimir et Caroline* by O. von Horvath at Théâtre de la Ville, *Wanted Petula* by F. Melquiot in CDN La Comédie de Reims...), A. Hakim (*La Cagnotte* by 'E. Labiche and *Mesure pour mesure* by Shakespeare in Fêtes nocturnes del Château de Grignan), B. Jacques-Wejeman, J.P. Garnier, T. Stepantchenko, E. Chailloux, Ph. Lanton and Ph. Adrien. She has also collaborated with Rudy Sabounghi, Alain Lagarde and Gouri. She also lends her expertise in equipment scenography and in DAO to Théâtre des Quartiers d'Ivry since 2006 and between 2002 and 2004 she has worked for Théâtre National de l'Odéon /Théâtre de l'Europe, specially in the rehabilitation project of Workshops Berthier next to Alain Wending.

## S Petit Nico – Author, composer, performer

S Petit Nico became known to all audiences in 2006 as a creator and composer of the album called *Midi 20* by Grand Corps Malade, who he joins in the piano for almost 150 performances. Eager for musical discoveries, he also composes for publicity spots (Citroën, Wrangler), singers and slammers (Souleymane Diamanka, Amel Bent, Rouda...), and young filmmakers (Jacky Ido, Uda Benyamina).

In theater, S Petit Nico has composed the music of the last four plays of Collectif Quatre Ailes which he joined in 2002 to participate in the sound design of *Suzanne*.

He launches his first album, *Humain*, in February 2011 as an author, composer and performer.

## Julie André – Actress

Julie trains in dance and theater in conservatories in the School of Rond-Point. In the company of Studio Théâtre d'Asnières, she is 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 follows with *Chacun son dû* and *Tête de Mur*, two creations of Catherine Verlaguet, in theater Romain Rolland de Villejuif. She also acts 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 works the role of Anna Petrovna in *Ivanov*, directed by Philippe Adrien. She acts in *Derniers remords avant l'oubli*, by Lagarce, and in *La Noce*, by Brecht, under the direction of Julie Deliquet with Collectif In Vitro. She also participates in the spectacle *Lancelot, chevalier de Merlin*, creation of Quentin Defalt, and in *L'Œuf et la poule*, creation by Bénédicte Guichardon.

## Claire Corlier – Actress

Active member of Collectif Quatre Ailes since its invention, she has the roles of Madame Aebi and the Tax Agent in *Projet RW*; the cook and Madame le Maire in *La Belle au Bois*; the Fairy Bérylune and the Nightmare in *l'Oiseau Bleu*. After taking several workshops and stages of acting, improv, voice and clown, she has studied character creation and neutral mask technique according to the teachings of Jacques Lecoq. In theater, she has acted in *Croisements, divagations* by Eugène Durif and *Notes de cuisine* by Rodrigo Garcia, both directed by Jean-Pierre De Giorgio, and *La Maison de Poupée* by Henrik Ibsen, directed by Jean-Marc Fick. In movies, she has played for Charlotte de Turckheim, Dorothée Sebbag and Jean-Pierre Mocky. She also has participated in the dance spectacle directed by Mathilde Monnier: *Qu'est-ce qui nous arrive?*

## Jean-Charles Delaume - Actor

Trained in the International Theater School Jacques Lecoq, he plays in *Le Baladin du monde occidental* by Synge and in *L'illusion comique* by Corneille, directed by Elisabeth Chailloux. He has acted with Philippe Awat, in *Têtes rondes et têtes pointues* by Bertolt Brecht and *Pantagleize* by Michel de Ghelderode, with Adel Hakim in *Les Principes de la foi* by Benjamin Galemiri, *Mesure pour mesure* by Shakespeare and *La Cagnotte* by Eugène Labiche, with Laurent Laffargue in *Beaucoup de bruit pour rien* by William Shakespeare, with Victor Bianco in *Candide au sommet de la terre* by Victor Bianco, with Susana Lastreto in *Cet infini jardin* and *Cabaret Hugo* by Susana Lastreto, with the company Angel Exit theater in *Imaginery Prisons*, with Gilbert Tiberghien in *Le Soulier de Satin* by Paul Claudel and *Les tristes champs d'Asphodèles* by Patrick Kermann.

## 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* and The Booted Cat in *La Belle au Bois*. 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 Juvet 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).

## The spectacles of Collectif Quatre Ailes



*Le Projet RW*, photo Y Garcia

As a result of the regular collaboration of artists that come from the stage arts, plastic and videography arts, Collectif Quatre Ailes thinks of the theater space as a place of wonders. Aerial Theater and Shadow Theater, artisan videos, poetic texts, cooking and sugar puppets, the spectacles in the company enjoy unlikely mixtures and 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*, spectacle in tour since 2008, 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...

### *L'Oiseau bleu* by Maurice Maeterlinck

From this play written in 1908 by Maurice Maeterlinck, the spectacle tells the odyssey of two kids, Tytyl and Mytyl, 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. On tour in Spring Art Festival en Kaohsiung in Taiwan, in Festival Théâtre'Enfant 2012 in Avignon off, in Volcan Scène Nationale du Havre, on tour in South Korea...

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 »

#### **FROGGY'S DELIGHT** - March 2012

« In this direction, Michaël Dusautoy – who also signs the magnificent sets conceived along Perrine Leclere-Bailly – prevails as a flawless chief conductor that leads the talents of the cast, whose acting is neither cartoonish nor childish, and also the talents of plastic artists, musicians and video artists who participate in the absolute accomplishment of a spectacle that, without being aimed at the young audiences can result approachable also. »

#### **ACTUALITÉ DE LA SCÉNOGRAPHIE** – June 2012

In the fusion of technical supports perfectly well dominated and associated to quality in the acting, the spectacle announces also a decline of powerful and revealing images, bearers of sense. In its success, we can see the nobility of an artisanal work in constant evolution that deserves to be recognized.

## **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 (specially in Théâtre des Quartiers d'Ivry, in Pôle Culturel d'Alfortville, in Centre Culturel Boris Vian aux Ulis). The show came back to life in 2011/12 throughout France (specially in Théâtre Municipal du Havre, in Théâtre de la Renaissance in Oullins and in La Grange Dîmière à Fresnes).  
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, ARCADl (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. »

**THEATREDUBLOG** – January 2011

« From unique texts that the audience discovers at the same time, Collectif Quatre Ailes and its director Michaël Dusautoy cultivate the gift of sculpting the stage with their creations (...) The spectacle unfolds a charming and funny poetic universe, next to the sensation of dreaming awake. »

## **Le Projet RW**

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 (specially in Théâtre des Quartiers d'Ivry and théâtre de la Commune, CDN d'Aubervilliers, L'Estive Scène Nationale de Foix, la Scène Watteau) and abroad (Théâtre Populaire Romand, Théâtre du Crochetan in Switzerland, Centre Meyerhold in Moscow), a warm welcome at Festival d'Avignon 2009 and over 7800 spectators.

Coproduction Collectif Quatre Ailes, Grange Dîmière - City of Fresnes, Théâtre des Quartiers d'Ivry and ARCADl (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.

**LE MONDE 2** – November 2008

« Michaël Dusautoy directs and creates the sets of Le Projet RW based on *La Promenade* (1907), famous poetic journal about life as it is, due to a great walker of German Switzerland, unfairly less known in France, Robert Walser. The circus arts offer the beautiful part as the shadow theater does. »

**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. »



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