

Phénomènes Surnaturels



presents



// AN ECOLOGICAL FABLE // AN IMMERSIVE ADVENTURE //
// WHAT ABOUT YOU, WHAT WILL YOU DO NEXT ?//

PREMIERES IN 2019 // RUNNING TIME 1h15min // ALL AUDIENCES STARTING FROM AGE 11

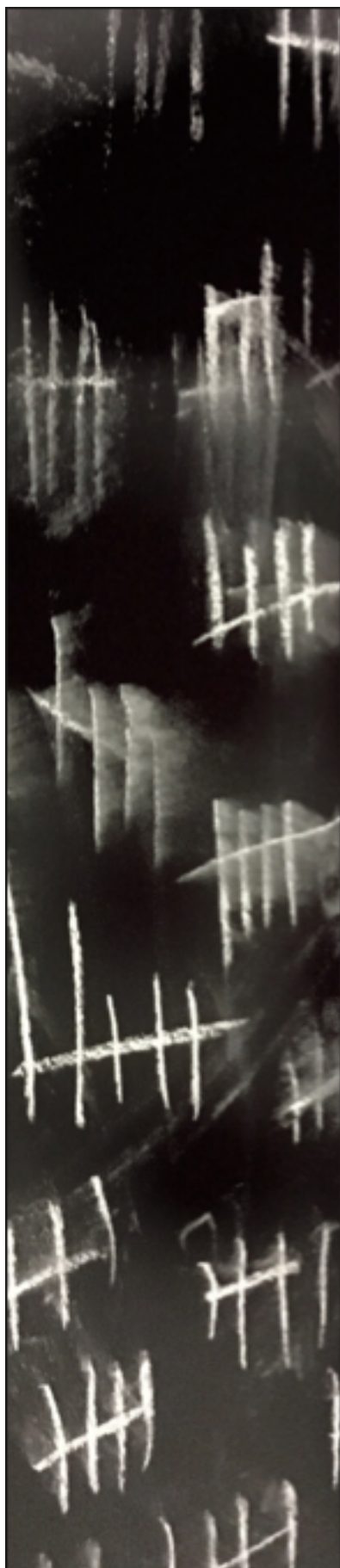
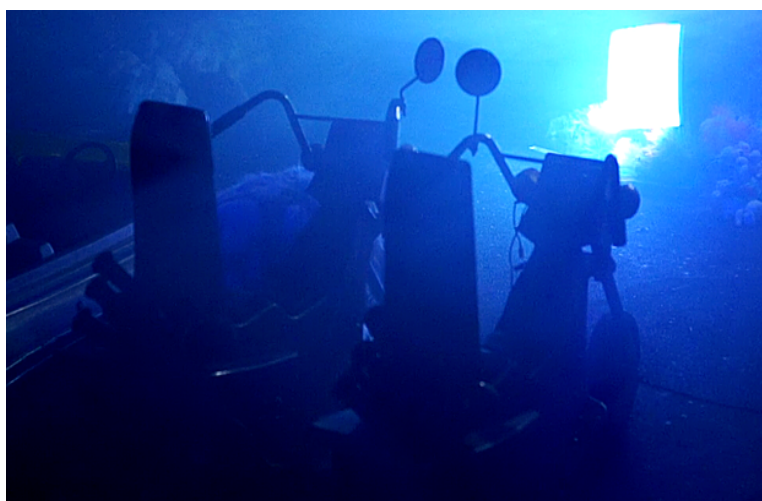


-A recluse and a survivor-

In a strange abandoned amusement park, someone wanders through a hostile environment, a place that looks contaminated. Meanwhile, at the edge of the park, a recluse somehow survives inside an old electrical transformer. Whatever he ran away from gradually catches up with him, even in that place where he thought he was sheltered. Through their common loneliness, these two turn out to be not so unfamiliar with each other. One has stayed outside. The other has deliberately secluded himself. They feel each other's presence but can't tell if that presence is real or fantasized. They may never know.

Gimme Shelter is an ecological fable that interrogates our ability or failure to take action, our idleness in the face of major risks, impending disasters, etc.

How can we possibly respond when everything feels out of control and collapses in spite of or with us? This can result in a kind of "boycott of the future", a deliberate seclusion for an indefinite period of time.





(DONNE-MOI UN ABRÏ)

"If I don't get some shelter
I'm gonna fade away "

The Rolling Stones, GIMME SHELTER

Voluntary isolation, a well-documented phenomenon in Japan known as "hikikomori", was one of the original inspirations for this show.

GIMME SHELTER
(DONNE-MOI UN ABRÏ)

"Some talk about a desire to stop time. To build a shelter that seals off the trials and tribulations of the world. A break before one enters adulthood permanently. It is the paradoxical outcome of a society that ceaselessly pushes for speed, growth and progress, and, in the process, drives some of its members into a state of social disability and retreat out of time.

This crack carved out like an ancient cave, this temporary break in order to heal in an evil world, would be somewhat poetic if it didn't also reflect a profound human suffering, a sense of inadequacy with the society in which they were tossed.

As it turns out, while this phenomenon mostly affected teenagers escaping the reality and brutality of the outside world in the 90s, the hikikomoris of today have gotten older and experience new difficulties. They are severed from their relatives and often find themselves in isolation and abandonment situations.

This loss of meaning and retreat from life cannot but command our attention as France too, is witnessing a wave of retreated people, those modern-day hikikomoris."

Arjuna Andrade, France Culture



-THE SPACE-

Inside or outside ?

A specific stage configuration was designed in order to immerse the audience in this adventure. It consists of a central element on stage, the “refuge” - an old electrical transformer – in which one of the characters is secluded - and an outside environment, a strange abandoned amusement park where the other character roams about.

Half of the audience sits inside the refuge, the other half sits outside.

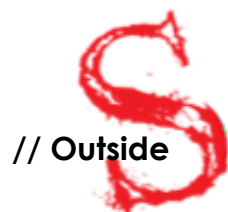
To allow spectators to piece the whole story together, they will change vantage points, and thus spaces, at the end of either version, so that they can watch the other version. Those who were outside will go inside and vice versa.

Running time: 1h15: 35 minutes outside//35 minutes inside





To interrogate shelter is to delve through the protective layers we wrap around ourselves. Shelter may lie in our heads, conveying a desire to protect ourselves, retreat into our selves and homes. It can also take shape in a bodily way, in how we stand and dress. What do we wear and how do we act physically when we want to shut off our surroundings? And of course, shelter can be a real refuge, a shack, a space we choose to seclude and protect ourselves in. So it's about highlighting mental, physical and spatial shelter.



The amusement park is a place of carelessness, a place to let go in and “disconnect” ourselves from the real world around us. What if the “real” world catches up with us, even in those places? Artistic experiments such as Banksy's “Dismaland” no doubt nurtured and informed the premise of this work and the choice of the theme park as an outside scenic space.

-CREATIVE PROCESS-

Violaine Fimbel is a puppeteer, visual artist and magician working at the intersection of various art forms.

The term Yokai refers to a Japanese monster and translates loosely as supernatural phenomenon/ anything that is not human. Yokai's artistic identity is characterized by unsettling visual worlds and fantastic forms originating in Violaine's imagination or drawn from visual arts – cinema, painting, sculpture, illustrations – and literature.

The technical research and artistic exploration - at the intersection of puppetry and magic - is informed by an investigation into the boundary between the human and the supernatural creature.

After graduating from ESNAM (National School for the Arts of Puppetry) in 2014, Violaine Fimbel created the Yokai company, whose first show VOLATILE(S) toured Finland, Germany, Brazil, Japan and Avignon (France). In order to develop her knowledge of magic, which she instinctively featured in her first show, Violaine Fimbel attended a training in New Magic at CNAC led by Raphael Navarro and Valentine Losseau, of the 14:20 company, founders of this artistic movement. More than technique, she discovered an artistic language and an anthropological process that echoed her own research - which involves making the impossible happen, cultivating confusion in the audience's mind, giving life and physicality to the supernatural – and gave her the theoretical background that her intuitive process lacked.

In 2017, she created *POSSESSION*, a piece where the worlds of Lewis Carroll and Antonin Artaud intersect in an intellectual and psychic game of mutual possession. This work, which caught the attention of the 14:20 Company, performed at the Young New Magic Talents night at Théâtre du Rond-Point in 2018.

It also spawned a supernatural installation presented at the International Biennale of Circus Arts in Marseille in January 2019, which was the first worldwide event to feature New Magic and included works by Raphaël Navarro, Clément Debailleul, Etienne Saglio, Antoine Terrieux, Violaine Fimbel, and more.

GIMME SHELTER

GIMME SHELTER explores the supernatural and the boundary between reality and fantasy. The language used in this show fits in with the language used in new magic, which starts off with the overall final image and then taps into a wide range of techniques to shape that image. Violaine Fimbel conceives and makes the puppets displayed on stage herself. She is assisted by Marianne Durand for the work on textile and taxidermy. The company mixes up several puppetry techniques and connects them to the confusion created by ventriloquism.

All the creatures are equipped with self-powered motion. Not to give away the secret tricks of the magician, it should be said that work on the body and movement was conducted with choreographer Jérôme Brabant and the structures and mechanisms that instill life in the creatures on stage are conceived and made by Marjan Kunaver.



-ORIGINAL AND IMMERSIVE EDUCATIONAL OUTREACH-

An extension of the sensory experience

The educational outreach program is based around the audience's experience of the show. Spectators attend a performance and then meet with the artistic team led by Violaine Fimbel. Everyone is asked about their feelings and emotions towards the show, the moments that have stuck in their minds.

Based on their feedback, the artistic team co-designs the learning program. This approach draws from the Freinet method and the concept of trial and error. The experience and curiosity of the person is the foundation for unleashing their imagination and offering an immersive and tailored educational path.

This program originated from two experiences, one carried out with 5th/6th graders from Montcornet, Aine (France), the other with 11th and 12th graders from a high school in Maribor, Slovenia.

Examples of topics addressed during those educational outreach programs include:

- building and manipulating puppet objects
- experimental manipulation in the scenic configuration
- How to animate the lifeless in an invisible way? The importance of light, ventriloquism, taxidermy, robotics and the "traditional" illusions like disappearance/appearance, levitation, autonomy of objects, etc.
- Building shelters to interrogate the concept of what shelter means to each and everyone.

The issues addressed through those various themes include:

- teenagers' relationship with the world and the temptation to self-retreat
- environment threat and the search for a refuge/shelter
- the ambivalence of representations (inside/outside)

We are happy to provide a document explaining this immersive educational outreach program in more detail.



-SHOW CREDITS-

///Conception/dramaturgy and directing Violaine Fimbel

///Assistant to dramaturgy and directing Chloée Sanchez

///Choreographic input Jérôme Brabant

///Mechanical engineering Marjan Kunaver

///Ventriloquism Michel Dejeneffe

///Avec Morgane Aimerie-Robin, Quentin Cabocel

///Console operation/manipulation/sound Didier Ducrocq, Marianne Durand, Nicolas Poix

///Lighting advice Tony Guérin

///Magic Input Arturo Fuenzalida //

///Set, costumes and puppets Marianne Durand, Violaine Fimbel, Marie Guillot, Marjan Kunaver, Bérangère Naulot, Valéran Sabourin, Edward Baggs, Evandro Serodio

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-PARTNERS-

Coproduced by

///Festival Mondial des Théâtres de Marionnettes - Charleville-Mézières

///Le Manège - Scène Nationale - Reims

///Studio Césaré - CNCM - Reims

///Lutkovno Gledališče / Théâtre National de Maribor – Slovénie

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///Département de la Marne

///Ville de Charleville-Mézières

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