

Théâtre du Mouvement
direction Claire Heggen and Yves Marc

Bright Shadow
Ombre Claire
by Claire Heggen



THEATRE DU MOUVEMENT



A PLAY FOR PUPPET AND SILENT ACTRESS



This is a visual poem in memory of an angel
This is an intense piece of music broken up by sustained silences
This is a story that includes a journey and challenges that have to be overcome
This is a colour, white
This is the story of a young girl who died at twenty years old
This is my story

Claire Heggen

Bright Shadow is inspired by the true story of Claire Pradier, daughter of Juliette Drouet and the sculptor James Pradier.

In this piece Claire Heggen takes inspiration from poems by Victor Hugo about her in his *Contemplations*, and in dialogue with Schubert's string quartet *Death and the Maiden*.

Using a puppet as a go-between, animating the inanimate, Claire Heggen makes the uncertain figure of an angel appear and disappear, calling up the ghostly whiteness of a being who disappeared too soon.





BRIGHT SHADOW, A JOURNEY FULL OF RISKS MADE ALONE



There has been some distance between the initial idea for the solo and its realisation.

At the beginning a certainty comes from nowhere in particular. Maybe it is a sort of imperious necessity, which strains to turn its back on where it came from, to return so many times to this initial suspense, as if to verify that this is what it is about. A process of physical and mental inspiration, a long period of incubation, whence leaps the intuition of a research into an as yet unidentified subject.

In some way, a sort of vision. Naming it will come much later.

Time passes

Then to approach this state which allowed the idea or the image to come about, to come near it carefully, without letting go of its fragile thread, nor to break the charm of beginnings, even before the confrontation with the reality of the studio. Letting it mature.

Time passes

Discovering what is possible to realise and what is not: when the imaginary world confronts real life, when the idea is tested through what the body feels. Unexpected paths open up: rich insights with creative potential which the body offers the actor in her research. Points of view vary, images pile up to the point at which there is nothing there to see, and their source is forgotten.

Time passes

Organising, linking together, putting in order, refining, inverting, scrapping the images thus produced ... testing out the meaning - many, too many, not enough, getting lost. Wipe the slate. Begin again.

Time passes

A general sense seems to come out from the movement score which, little by little, becomes clearer. A sort of body-text is developed, reaching a vision of a whole that is enriched by all the inevitable and necessary detours in the early part of the journey that has already been finished.

Often the title appears at this stage and shines a retrospective light on the whole piece.



DRAMATURGY

Different levels of interpretation overlay one another, intertwine intimately in a braid that runs the length of the piece ... A musical discourse. The story of Claire Pradier. My own story. The discourse of an image which comes together from the working of a metaphorical veil, of video projections, of the animation of a puppet and the relations between them. Above all, the story which is written as it reveals itself, at the end of it all, after so many digressions, wanderings, variations and necessary returns to the drawing board.

At the start there was this story of Claire Pradier, evoked, brooded over, ceaselessly returning to my thoughts, almost obsessively.

And then, one day, the making of the puppet, just like that.

On the face of it, it was about her.

It took me all this time, so long, for it to suddenly burst from its secret lair.

I knew this however, but it wasn't the right time.

Not yet the right time to put it on stage.

I wasn't ready.

And then, making my way with this story, this music which came of its own accord and established itself immediately, and the images which seemed to leap from a memory beyond me: this is how other stories showed through.

Stories overlaying one another, muddled, intricate, complicated to the point of losing oneself in them.

Then I tried to identify them. It's not easy when these other stories are too near, too close to the original.

It's not easy because it is tempting and dangerous to settle too soon on a meaning, or a premature scenario. In this kind of writing, one has to remain open and attentive to potential meanings, and be able to propose gestural variations for those parts that are too obvious or reductive.



THE SILENT ACTRESS



A woman whose body is white, in a white dress made up of layers of material.

At the same time she represents the character of death, the mother at her infant's bedside, the feminine figure who, in working her puppet, works her own inner child, the witness who allows us to see, the watcher who watches over her agonising child.

At a distance. Her body - the site of drama - which welcomes and accompanies, which moves surreptitiously in the service of the puppet's body, which organises itself around her. A moving scenography which moves us, linked with the movements and the actions of the puppet, at its service. It is towards them both that we must all look.

For it is all about them.





THE PUPPET

The puppet, according to tradition, goes back to the inanimate, to ghosts, to spirits. As it happens, this medium seemed to me ideal to evoke the existence of a young woman who left us 166 years ago.

I myself made this puppet, and from light materials that recall the evanescence of the original figure.

My artistic desire is to situate myself equally as a puppeteer and as a physical actress, that's to say to bring into play my experience of the living body in the service of the puppet.

My body both carries the puppet and is itself masked, at the same time being the guiding force that informs the discretion and the economy of the movement. I wanted to let people see a dance of the two bodies, a dance of their relation in the intra-corporeal space of my own body.



A small puppet borne close to my skin, then worked with my bare hands.

A non-realist figure with a supple body that has a feminine allure that is barely sketched out.

She is made of white skeins of material laid one on top of the other, hand-stitched.

She is present, at the same time as the figure of Claire Pradier, alongside the actress's personification of death, alongside her own mother, but also as the inner child of the feminine figure who brings her to life.

She moves and becomes moved in the space, maternal and mortal, in the body of the figure who works her, who gives her life and/or death.

Life or death.

For it is a matter of life or death.



VIDEO PROJECTIONS

For once the shadow won't be black but white.

How does one figure an apparition in human form, a white shadow seeming to inhabit the whitened body of a female character? How to arrive at her body being no more than a screen for projection? But how does this shadow which haunts and lives in her appear as an essential, integral, organic part of herself?

Here we have the strength of the medium of video: its capacity to project virtual images, to make them appear and disappear at will. In its essence it sets up a resonance with the very meaning of the piece – going away and coming back.

The guiding idea is to bring the living body into dialogue with the puppet bodies (puppet and fabric) and/or the virtual body of the projected image.

First vague, then a ghostly figure, she will guide the character towards the child and then through the entire course of the piece.





MUSIC : DEATH AND THE MAIDEN, BY FRANZ SCHUBERT

String Quartet No 14 in D Minor (Deutsch 810), 1824 - Runs 38 Minutes

The premiere took place behind closed doors in January 1826 and it was first published in 1831, that's to say three years after the composer's death. Taken from a poem of the same name by Mathias Claudius and from a song of 1817, it sets a young girl's fear of death against the consolation that it brings in offering its victims a long and peaceful sleep.

The music of Schubert, between continuity and discontinuity

The music of Schubert is the music of bodies moving. Both the musical score and the actress's dramatic score exist between continuity and discontinuity.

Its function? To propose a discrete intensity: the female character's internal intensity conveyed by the attentive and sensitive listening of the actress. This music reminds us of the pull of destiny, of the fatality of our lives, of death at the end of the road, and of the urgency of living. The music will be performed in a way that it resonates, amplifies, sustains or provokes different states of body, mind, and emotion in the final composition. Both will share in the same pathos.



So, depending on the moment, this will be a gestural language essentially made from a continuous and contained slowness, which will take on the emotional accents of the music; or rather the unexpected appearance of the body as it is caught in movement and thought, moments of unpredictable duration, intensity and arrival; or again, the shifting counterpoint of accents which serve to deliver the dramatic intensity of the score, to resolve harmoniously or sustain the stabbing repetitions of certain motifs in the musical score.

A physical and dramatic score that runs parallel to the musical one, where far from resulting in a redundant texture, each reciprocally enriches the other.

Allegro.

Das Mädchen Vorüber! Ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung, geh Lieber!
Und rühre mich nicht an.

Der Tod Gib deine Hand, du schön und zart Gebild!
Bin Freund, und komme nicht, zu strafen.
Sei gutes Muts! ich bin nicht wild,
Sollst sanft in meinen Armen schlafen!

The Young Girl Go away! Ah! Go away!
Disappear you disgusting skeleton!
I am still young, go away
And don't touch me.

Death Give me your hand, sweet, gentle creature!
I am your friend, you've nothing to fear.
Go on! Don't be frightened
Come and sleep gently in my arms.



SCENOGRAPHY

White

Whiteness like a silence in a conversation, the empty presence of an absence about which one must avoid talking.

White upon white; at first to efface the actress in favour of the character, to help the puppeteer disappear in favour of her doubles - the puppet and/or the projected video image. Successive layers which overlay actress and puppet and which will be lifted along the course of the gradual revelation of the female character, to the point of her final elimination.



Covering up

Of the face and the body by white paint.

Of the floor by two layers of material laid one on the other (not stitched together) which cover the entire surface of the stage.

Of the actress's body by a costume made up of several layers of fine white and almost transparent material.

Of the puppet's body which is also covered with the same light material as the actress's body.

Of the body of the character by the video image which is projected as if overlaying the whiteness of the body and of the costume.

The place where memory is invited

I am a descendent of James Pradier, and I am called Claire.

In my generation, a small family ghost is taken into the genealogical tree, and a daughter is given the first name Claire.

A shade amongst shadows I want to bring her into the light, to recognise her in a way that she never was while living, to give her form and so put her shadow at some distance. The shadow's reach has for always lived in me and haunted me, has burdened me and acts upon me right to the present day. I want to give her back a place in my family history, to find her in mine, possibly at the same time.



The marble whiteness of statues "Statues of flesh" carved in the marble in which the sculptor James Pradier would work. Sensual bodies abandoned in rock, a subject held in swathes and drapes of cloth for eternity. "Moving statues" where the flesh-and-blood body transforms itself into marble, according to Etienne Decroux. A body committed, petrified in its transports, which gives the impression of being held still for eternity.





ARTISTIC TEAM

Direction and Performance : Claire Heggen
Puppet : Claire Heggen and Carine Gualdaroni
Assisant : Carine Gualdaroni
Lighting : Philippe Lacombe
Video Projection : Christophe Loiseau
Costume : Jean-Jacques Delmotte and Elsa Bourdin
Photography : David Schaffer
Administration : Ophélie Tison Canonne



Claire Heggen



Co-artistic director of Théâtre du Mouvement with Yves Marc
Author , actor, director, professor
Co- artistic director of La Ferme de Trielle (centre of apprenticeship in Auvergne, France)
Co-founder of Transversales, European Academia of Arts and Movement
Board member of Théâtre de la Marionnette à Paris from 1997 to 2006
Initiator and member of GLAM (Network of Arts of Mime and Movement)
Professor of classical and contemporary dance - State graduated of physical education (1965 – 1969), ENSEPS diploma
Synergologist
Knight of Honour of the Arts and Letters

Professional experience

Initially professor of dance and physical education and sport, she learned mime with Pinok and Matho, and then, for four years with the Master Etienne Decroux. She worked with Moshe Feldenkrais, practiced classical singing and diverse forms of movement (dance, physical and somatic techniques, etc). In collaboration with Yves Marc, with their company Théâtre du Mouvement she has developed, for 35 years, a research program and practice inspired from Etienne Decroux's corporal mime basics, exploring specific themes whilst changing with other art forms (dance, theatre, music, story-telling and hip-hop, circus), science (neurology, psychology, anthropology), communication techniques.

Author - Director

She wrote and directed certain of the major creations within the company : *Im/mobile* (1982), *Attention la Marche* (1986), *Encore une Heure si Courte* (1989), *Cities* (1998), *Le petit Cépou* (2001), *Moonshine* for the Theater Ensemble of Hong Kong (2002), *Blancs ... sous le masque* (2004), *Le chemin se fait en marchant* (2005 – Mimos prize 2006), *Primalditavera* with the students of the Theater Institute of Barcelona (2006), *Les choses étant ce qu'elles sont, tout va aussi bien que possible* (2009), *Encore une heure si courte* (2011).

In collaboration with Yves Marc, she wrote and directed *Les Mutants* (1975), *Cartoon* (1976), *Equilibre instable* (1977), *Tant que la tête est sur le cou* (1978), *Glumak story* (1979), *Instablasix* (1983), *En ce temps là ils passaient* (1983), *Bugs* (1992), *Mutatis Mutandis* (1993), *Si la Joconde avait des Jambes* (1996), *Rétrospective* (1996), *Faut-il croire les mimes sur parole ?* (2003).

Actress

She played in more than 60 countries with pieces such as : *Les Mutants* (1975), *Cartoon* (1976), *Equilibre instable* (1977), *Tant que la tête est sur le cou* (1978), *Glumak story* (1979), *Im/mobile* (1982), *Instablasix* (1983), *En ce temps là ils passaient* (1983), *Attention la Marche* (1986), *Siège, ou chronique d'une peur chronique* (1994), *Si la Joconde avait des jambes* (1996), *Rétrospective* (1996), *Le chant perdu des petits riens* (2000), *Le chemin se fait en marchant* (2005), *Les choses étant ce qu'elles sont, tout va aussi bien que possible* (2009).

Professeur

Her teaching is recognized in France (International Institute of Puppet in Charleville-Mézières since 1988, Parisian Universities such as Paris Sorbonne Nouvelle and Saint Denis, Ecole Supérieure d'Art Dramatique of Paris, Drama Conservatories of Arras, Amiens, Tours, Lille, Nantes, Bordeaux, Avignon, and associations) and in foreign countries (Theatre Institute in Barcelona, International Workshop Festival of London, The Theater Institut in Amsterdam, La Mamma in New-York, Théâtre Organic in Buenos Aires, the RESAD in Madrid, the Athanor Akedemie in Burghausen, Germany, the Cantabile 2 in Vordingborg, in Danemark, but also in Düsseldorf, Berlin, Rotterdam, Oslo, New Delhi). She gave numerous conferences in Universities, Theaters and Festivals. With Yves Marc, she directs the workshops in Théâtre du Mouvement, body on stage, and workshops in La Ferme de Trielle (Auvergne - France)



Artistic advisor

For the gestual direction of *Lettre au porteur*, directed by Lucas Thiery, created for Théâtre du Mouvement (1990), *Pétrouchka* directed by Irina Niculescu, *C'est l'anniversaire de Michelle mais elle a disparu* of Philippe Minyana, directed by Jean-Louis Heckel (ESNAM), and young actors, dancers, clowns, storytellers...

Articles

- Heggen Claire, *Mouvoir et émouvoir*, in Puck n°4, *Des corps dans l'espace*, 1991
- Heggen Claire, *A la croisée du corps et de l'objet*, in Theater Instituut Nederlands, 1998
- Heggen Claire, *Cities*, in *Theatre/Public* n°147, *Les Transversales*, 1999
- Heggen Claire, *Sujet - objet: entretiens et pourparlers*, in *Alternatives Théâtrales* n°80: *Objet-Danse*, 2003
- Heggen Claire, *L'infinie patience de l'objet*, in *E pur si muove* n°2, 2003
- *Comme un aviateur sans ailes* (article about Claire Heggen and the show *Les choses étant ce qu'elles sont, tout va aussi bien que possible*), in *OMNI* n°12, 2008
- Heggen Claire, *Parole vive*, in *Themaa*, 2008
- Heggen Claire, *Le corps de l'acteur marionnettiste. Communication d'une expérience de formation*, in *Passeurs et complices*, Editions Institut International de la Marionnette & L'entretemps, 2009
- Heggen Claire, *Etre à la fois sujet et objet d'art*, in *Les utopies du masque*, par Guy Freixe, Editions L'entretemps, 2010
- Heggen Claire, *Une grammaire de la relation corps-objet*, in *Agôn, revue des arts de la scène* n°4: *L'objet*, 2011
- Heggen Claire, *La comédie du muscle*, in *Revue de la bibliothèque nationale de France* n°40, 2012
- Heggen Claire, *A posteriori*, in *Teatrlalek* n°1/107, 2012



TECHNICAL RIDER

The show is still in the process of being created. This technical rider will be adapted just after the creation in october 2013.

Length : 50mn sans with no intermission

Stage

Optimal dimensions of the scene : Minimum stage width : 7 - 8 meters (with legs drop) - Minimum stage depth : 7 - 8 meters (with legs drop)

Public

Ideally, the stage should be on ground level and the audience placed in tiered seating: the public must be able to see what happens on the floor since a major part of the movements are happening there. Moreover, it is important to darken the room as much as possible.

Curtains

Black velvet curtains – Italian style (background, legs drop, friezes)
Entrances and exits are made from the center of the background

Floor

Black dancing carpet

Scenery

The stage must be very « clean » (in respect to the spirit of Japanese theater)
The scenery would be summarized by a number of white cloth pieces in a black empty space

Lights

Lighting control desk : 24 channels 2Kw each
Spotlights : 18 x PC 1Kw / 22 x PAR 64 1Kw 220V ((CP60 VNSP, CP61 NSP, CP62 MFL) / 4 x Profiles 1Kw

Sound

Use of a CD - Sound diffusion on stage and hall

Video

Using of a video-projector (supplied by the company)



COSTINGS

Costings for 2013

For one performance: 1500 euros

For three performances: 4000 euros

Return transport from Paris for two people.

Hotel accommodation and daily meal allowance for two people.



OTHER POSSIBLE VERSIONS

A short version entitled *She Who Carries the Shadow* is also available for touring. This lasts twenty minutes and was premiered on the 17th May 2013 in the Orbis Pictus Festival at Reims.

It can be presented in festivals specialising in short pieces, can be the first part of a programme, or can be the second part of the lecture *The Potential of the Ideal Puppet*.

Equally we are planning to make a version of Bright Shadow with a live string quartet.



LECTURES AND PRACTICAL WORKSHOPS

A few lectures and practical workshops about reciprocal relations between body and object could be proposed in connection with the show. An educational program can be send on request.

Lectures The virtues of the ideal puppet / Am I an art object ? / The mask beneath the skin

Practical workshops Where the living body and the puppet body meet (*This workshop should come before and introduces the following workshops*)
From neutral mask to puppet / Embracing the puppet / The music of things

Other workshops can be proposed : dramatization of movement, musicality of movement and dramatization, actor's corporal portrait, animality, ..



OTHER SHOWS ON TOUR

Being what they are, things are going as well as possible

(premiere in 2009) - Solo by Claire Heggen

You make your way as you walk along it

(premiere in 2005) - Solo by Claire Heggen



RESIDENCES AND BUYINGS

International Institute of puppet (Charleville-Mézières - France) - residence at the TIM - from 26th of november to the 7th of december 2012, from the 11th to the 13th of january and from the 11th to the 17th of september 2013

Théâtre Le Samovar (Bagnole - France) - présentation of a work in progress - 8th of december 2012

Festival Three days of Casteliers (Montréal - Canada) - présentation of a work in progress - 9th of march 2013

Festival Orbis Pictus (Reims - France) - presentation of She who carries the shadow, short version of Bright shadow - 17th, 18th et 19th of may 2013

Théâtre Roublot / Jean-Pierre Lescot Company (Fontenay sous Bois, France) - residence - august 2013

Théâtre des sources (Fontenay-aux-roses, France) - residence - from the 2nd to the 4th of september 2013

World Festival of puppet theater (Charleville-Mézières - France) - creation - 23th and 24th of september 2013

Festival MAR.T.O. (Hauts-de-Seine - France) - buying - 28th and 29th of november 2013

Théâtre Berthelot (Montreuil - France) - buying - 17th, 18th et 19th of january 2014

Théâtre Le Samovar (Bagnole - France) - buying - 4th et 5th of april 2014

Festival Marionnettes en chemins / Le Tas de sable - Ches Panses Vertes (Amiens - France) - buying - 19th of may 2014

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