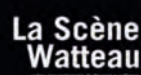


# THE BLUE BIRD

reinvented



**journey in the video night**  
based on Maurice Maeterlinck / Collectif Quatre Ailes



# The Blue Bird reinvented

By the **Collectif Quatre Ailes**

Based on Blue Bird, written by **Maurice Maeterlinck**

**MICHAËL DUSAUTOY** TEXT, DIRECTION AND SET DESIGN

**MARIE-THEREZ LORENZ** STAGE ASSISTANT

**PERRINE LECLERE BAILLY** SET DESIGN

**ANNABELLE BRUNET** VIDEO

**QUANG'Y & LUDOVIC LAURENT**  
DRAWINGS AND 2D & 3D ANIMATIONS

**ANNE-MARIE GUERRERO** LIGHTS AND GENERAL STATE CONTROL

**S PETIT NICO** ORIGINAL MUSIC

**MARINE BRAGARD** COSTUMES

**NATHY POLAK** HAIR AND MAKE-UP

**ENTRE FER ET CALAMINE** CONSTRUCTION

**OLIVIER POT** SOUND DESIGN

WITH **JULIE ANDRE** or **FLORE VIALET**, **CLAIRE CORLIER**, **JEAN-CHARLES DELAUME**

**HANAKO DANJO** or **MAUD MARTRENCAR**, **DAMIEN SAUGEON**

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## PRODUCTION

**Collectif Quatre Ailes**, Scène Watteau Theatre of Nogent-sur-Marne, Théâtre des Quartiers d'Ivry. With the production fund of the DRAC Ile-de-France and General Council of Val-de-Marne. With the help of ARCADI in the programm « Plateaux Solidaires » and The Grange Dîmière - City of Fresnes.  
Sponsorship of Chèque-intermittents.

## The Story

Based on the play *The Blue Bird*, written in 1907 by Maurice Maeterlinck, the show follows the odyssey of two children, Tyltyl and Mytyl looking for the blue bird which promises to those who capture it the immediate and eternal happiness. The search of the Blue bird occurs as the children sleep, as a dream-travel, creating decisive experiments that transform the children despite themselves. All the places visited bring major revelations. Each sequence reverses the conventional wisdom: the truth always shows the exact opposite of appearances. The Blue Bird, meanwhile, remains elusive. When they think they have captured, it escapes, dies or changes of color. A final episode brings back the bluebird when they no longer expected, the next day in the children's house. "We've gone so far and it was here," they say when they wake up. So the children will discover how are their home, the life they lead, the true love of their parents... "You have to watch": such is the lesson of *The Blue Bird*.

Favoring a contemporary approach, we have been interested in the philosophical matters the text to deal with in order to write our version of *the Blue Bird* play. The many variations that have been created, including the animated Russian Serguei Livanov, also inspired us.

## The original play



The Blue bird is a play in six acts and twelve episodes written in 1908. Staged for the first time in a direction of **Constantine Stanislavsky** at the **Moscow Art Theatre**, it remained in the repertory. Innovative in the staging and in the direction of actors, this production was played in the world's capitals and assured Maeterlinck Stanislavsky an international fame. In Paris, Rejane staged it in 1911. It is now translated into over twenty-five languages.

Causing a real Blue Bird'mania, many variants of this play existed in the U.S. States, England, Russia and Japan, where it is included in the collective memory and popular.

As the play by James Matthew Barrie, *Peter Pan*, *The Blue Bird* became a myth. In cinema, the films of **Maurice Tourneur** (1918), **Walter Lang** (1940), **George Cukor** (1976) and **Gust Van den Berghe** (2010) are the most famous. Some animated films were produced as the film Russian **Serguei Livanov** (1970) and the manga in 26 episodes of **Leiji Matsumoto** and **Hiroshi Sasagawa** (1980). An opera composed by **Albert Wolf** after the original play was created at the Metropolitan Opera in New York December 27, 1919. **Paul McCartney** and **Wings** singing in 1972 "I'm a Blue Bird". The Japanese **Mikuni Yanaihara** in 2007 created a dance piece inspired by *The Blue Bird*, where seven researchers are responsible for finding the last bluebird of the world. The play is replayed by the company **Witness Relocation** to American multidisciplinary CSV New York in 2009.

## Maurice Maeterlinck



**Maurice Maeterlinck**  
**In front of the St-Vandril Abbey**

Born in a middle-class family, Maurice Maeterlinck was born in Ghent in 1862 where he was taught by the Jesuits and became a lawyer. Writing in French, he worked quickly to literature after the publication in 1883 of his first texts in the magazine *La Jeune Belgique*. In 1885, he went to Paris, where he met Stéphane Mallarmé and Villiers de l'Isle-Adam. This made him discover the wealth of German idealism (Hegel, Schopenhauer).

In 1895, he met the singer Georgette Leblanc, Maurice Leblanc's sister, with whom he managed, to 1897, a Parisian salon famous at the Villa Dupont. Oscar Wilde, Paul Fort, Stéphane Mallarmé, Camille Saint-Saëns, Anatole France, Auguste Rodin were customers of that place.

In 1889, his collection of poems *Greenhouses*

attracted considerable attention, but his first famous play was *Princess Maleine*: Mallarmé showed it to Mirbeau who decided to publish a sensational article

in *Le Figaro*, comparing Maeterlinck as almost “better” than Shakespeare. Very quickly, it became famous among the Parisian intellectual artists and European avant-garde artists.

In that time the art creation was in a turmoil: The creation of *L'intruse* by **Paul Fort** in 1891, *Pelleas and Melisande* by **Lugne-Poe** in 1893, *The Blue Bird* by **Constantine Stanislavsky** in 1908, the musical adaptation of *Pelléas and Mélisande* by **Claude Debussy** in 1902.

Beyond a few plays known, Maeterlinck had between 1889 and 1935 a very important and diversified literary production: drama course, but also poetry (*Greenhouses*, 1889); essay (*The Treasure of the Humble*, 1896); Treaty (*The Lives of Bees*, 1901), translation (*Disciples at Sais*, by Novalis, 1895), travel book (*In Egypt*, 1928). He played an important part in the aesthetic and ideological huge changes that the European theater knew between 1890 and 1910. Maeterlinck won the Nobel Prize in 1911 for *The Blue Bird*.

In 1939, he moved to the U.S. for the duration of World War II. Back in Nice in 1947, he died in his villa of Orlamonde in 1949. A year before his death, he published *Bulles bleues*, whose subject was the memories of his childhood.

Forgotten or maligned, **Claude Regy** makes Maeterlinck acclaim when he staged in 1997 *La mort des Tintagiles*. Several major stages have followed up then as those of **Thomas Ostermeier** (*The Blue Bird*, 1999), **Yves Beaunesne** (*Princess Maleine*, 2001), **Denis Marleau** (*Interior*, 2001, and *The Blind*, 2001) **Christophe Marthaler** (*Maeterlinck*, 2007); Matthiew Lanton (*Interiors*, 2010) ...

## Direction lines by Michaël Dusautoy

« *The still theater of Maeterlinck must transcend the human, to reach a serenity to take off the ground for the world of dreams* », Meyerhold

To work with a text by Maurice Maeterlinck, one has to ask "**what does it mean to see?**". The *Blue Bird* deals with an invisible which is everywhere and in everything. These are the "Souls" of things and nature. The invisible can be seen and heard by the actors who, as a kind of interface, allow the audience to connect with that mysterious part.

Of course, Maeterlinck is part of the mystical creators, but when he speaks of the soul, he means the poetry contained in each thing. The poet, by his creative act, gathers the visible and the soul, and invents it. One may oppose this idea to the Christian morality which confined exclusively the soul to the Human being.

For Maeterlinck, there is no moral judgment. Everything is valuable and can be seen through a poetic and light dimension. According to that idea, the symbolist theatre goes over what can be seen.

Technological progress that occurred in the XXth century reach such degrees in the scientific imaging that the world around us seems to have lost its mysteries. X-rays, ultrasounds, scanners ... can see inside the body limitless; television, surveillance cameras and the Internet allow us to simultaneously track an event taking place at the other end of the world, achieving and the dream of a global panopticon view, satellites and telescopes allow astronomer to see even further; Google Earth gives us the opportunity to see 3D every corner of the planet from home ... In this world where everything is on view through the screen, nothing, not even the invisible, does not seem to escape look. Therefore, in front of these screens, I felt like dealing with this piece to ask the question: **is it still possible to speak of the invisible and design?**

Staging *The Blue Bird* in a contemporary context, it is diverting techniques of their scientific and commercial utilization to reveal their poetry part. To overcome the challenge of the original text which is to make visible the invisible through the actors' body (the soul of bread, sugar ...) I want to confront Tytyl and Mytyl to other image vectors. Maeterlinck, in his essay for a theater of androids, he thought it was possible to replace an actor with "a shadow, a reflection, a projection of the form symbolic or who would be the appearance of a life without life "as" wax figures' museum. Working with contemporary technologies such as video, sensors or 3D, it will overcome the prejudices and commonplaces to see otherwise.

### The Blue Bird and the Golden Age

With *The Blue Bird*, Maeterlinck combines the magic to return to the golden age, identity unit, where the subject joins the world in sympathy with the people and things, animate and inanimate. Sympathy has become a sort of talisman that opens doors a world where supreme deliverance, death and its terrors have given way to light. Light is the ally of man and the one who saves Tytyl and Mytyl from the Night's powers. In fairy tales, death is not an inexorable fate, threatening and unfair. In *The Blue bird*, death does not exist anymore. His grandmother tells Tyl that to simply think about their grandparents missing is enough to wake them up. As **Michael Otten** writes in his afterword to *The Blue bird*, we are responsible for our dead people: they keep on leading in the afterlife of a kind life with the

memory. The living and the dead are only barely different times existences to form a immortal single family

Thus the *Blue bird* can be read as a philosophical and non-didactic experiment, which would tend to reconcile us to the world. With *The Blue Bird*, Maeterlinck invites us to overcome the fear of death through poetry. As a magical force, it has the power to set the minds free of rational thought to understand the time differently.



**The Blue Bird, Serguei Livanov**

### **Replace in context: another look at romance**

Maurice Maeterlinck is in the tradition of Romanticism, which induces the notions of vastness and inaccessibility. In *The Blue Bird*, the action takes place in a forest that evokes an uneasy atmosphere, where Tytyl and Mytyl (two children from poor loggers) are dressed as Hansel and Gretel. I wanted to get away from this iconography to **replace in context the action into an aesthetic contemporary** which knew how to keep the substance. Places, people and objects find their symbolic interpretation in today's world by revealing the part sublime in them.

The quest of Tytyl and Mytyl takes place in a modern Metropolis as it is an ideal place to reflect on the eyes. **What remains of the "soul of things" in a world often hostile and dehumanized? Is it possible to be happy in this environment where appearances, happiness materials play a first class? Is it still there one can find the marvelous?**

Tytyl and Mytyl are two young children as there are thousands in neighborhoods outskirts of large cities. It's Christmas Eve. In their public housing, they look through their rich neighbors' small window of their dreams in life. The other characters are also drawn from the urban symbolic. The Fairy Berylune is a down-and-out as can be met in the Subway, moving like a snail with big plastic bags in which she keeps all her life. The Queen of the Night is an androgynous creature guarded by a Gorilla, king of the suburbs in his tracksuit, the Cat is a young and sexy Gothic. The Dog strangely looks like a "punk" as we usually find in streets. The character of Light hides itself in an everyday object: a bedside lamp. Handled like a puppet, she leads the children in their quest. Connected to the world of images, it can reveal or delete them by its power.

### **The question of Tytyl and MYTYL**

Maeterlinck chose to reveal the invisible through the dream-journey of two children, Tytyl and Mytyl, because he believed that children have this naive, this open imagination that allows to see what can be seen.

It was also to deal the dream with an initiatory journey that teaches the inexperienced characters the meaning of life. This is also for this reason that when they wake up, they are surprised of the length of the night they believed stretching over a year, as intense was the experience.

The interpretation of these two children was a real question for me. I did not want to distribute children who require a realistic reading. However, I was well aware that it was difficult to ask an actor to interpret a child because it is a real danger of falling into caricature.

I am convinced that Children cannot play because it is on the side of truth. Also these actors must play and touch the open state described by Maeterlinck we found notably in the work of the clown.

I think that the child and the poet are relatives because they have this extraordinary ability to forge relationships with the invisible. Charlie Chaplin is a great example for me. The actor will be an intermediary between the child and adult. It will allow the young viewer to identify with the protagonists and the older one to touch and awaken the child he used to be.



**Tytyl and Mytyl go to The Land of Memory**

## DREAMS, MAGIC AND IMAGES, in collaboration with Annabelle Brunet.

Staging the *Blue bird* is staging a dream. The global shape of the show reveals its structure, sinuous ways, incoherencies, and metamorphosis. The point is to provoke a real trouble between reality and imagination, creating a special relationship between the actor and the videos. On stage, the images speak directly with the actors; and the actors see them as real acting partners.

### System

#### The room 'the elsewhere is also in the here'

In the *Blue bird*, the action takes place in a unique space: the room of the two kids. It is the starting point of the voyage. The kids are going to visit different worlds, without even leaving their bed. To represent this aspect, that can be considered as immobile, of the voyage, the room's space will be moving and labyrinthine. It will become a place visited either by Tytyl or Mytyl. Based on Maeterlinck's belief that nothing is isolated in the universe, that what is at stake takes place between 'me and the world', I interpreted the room as the container of the universe.



**The bedroom**

In that sense, the *Blue bird*' scenography was thought as a real interactive system. It offers a scenic space that is a machine to play for the actors, and a cinematic space that produces images.

The walls are made of three projecting and rear projecting mobile borders. The white dance floor is also used as a screen. Here and there, some furniture items evoke the room, while a window symbolises the building and the outside world. The fact that these different elements are mobile makes it possible to create and recreate infinite spaces without having to move places. Maeterlinck imagines a very pure voyage. With a lot of scenic ingenuity and inventiveness, the story unfolds without any break. Everything seems to develop as a sequence shot. To do so, the screen movements speak the cinema language and were designed as travel lings, cross fades, zooms....

#### The window

All along the voyage is the window where Tytyl and Mytyl spy their neighbours. The goal is to bring the audience back to the initial situation of Tytyl and Mytyl, that is, the dream in the kids' room.

Designed like a circus apparatus, it enables the actors to move in all directions and to break free from gravity. This aerial approach makes it possible to reproduce some dream sensations like falling or theft. In constant metamorphosis, the window can be a trap door, a door, a breach, a cornice on a roof or a magic vehicle that takes the kids from one

place to another. It can go up or down, follow the movements of the projected images, and be used as a space of game.



**Stage work: backlight and projection**

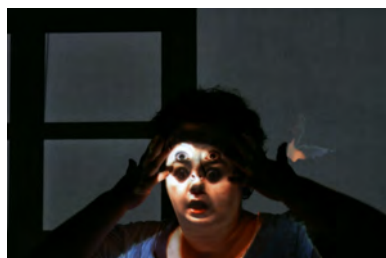
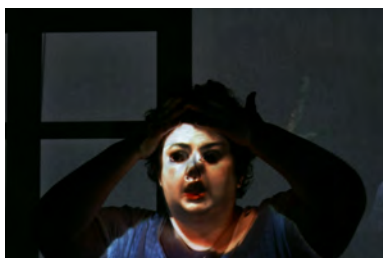
### **The projections**

Staging a play of Maeterlinck means moving away from naturalist and psychological theatre. Indeed, the dream of Tytyl and Mytyl cannot be represented under a realistic form because its dimension is mainly mystical. It resembles a magic voyage. Like the Greek Hells, these secret worlds exist in the life of livings but remain invisible. The body of the actors, objects and spaces are systematically treated

by shadow so as to touch this dimension. The shadow poses the fundamental question of the presence/absence. It 'de-realises' each person or object on stage thanks to splitting. It also means that light and death need to be present at the same time because their existence depends of their meeting.

From a scenic point of view, we have chosen **backlighting and overhead projection** as the mode of apparition of sets, objects and bodies. It enables us to play with the light/image and shadow (back lighting) to reverse the classic approach or to create traditional shadows. An important work of shooting in the studio -with actors present on stage and others just recorded, was made to be able to play with video shadows. The point is to make it impossible for the audience to know which shadows are created live and which were recorded. These shadows appear on the three walls of the room and the floor.

The body of the actor is also used as a developer. In backlighting and thanks to the projections, we can give it a face and change its appearance. Playing with superpositions makes it possible to play with good and bad timing, monster and comic effects. This will concern the character of the one thousand faces who attracts the kids to the palace of the Great Happiness in order to distract them from their quest.



**Stage work: the woman with a thousand faces**

We also use **3D video mapping**, a technology that projects light or videos on objects, following their shapes and playing with their volumes. This layering of depth and light textures will match the backlighting of the set and the numeric projections developed with the actors. This way, we give the illusion of movement to our set, notably with the scrolling

of the city where the action takes place. Video mapping transforms space into a dream that is as moving as the dreamt voyage of Tytyl and Mytyl.

## The images

The projected images have two shapes. First are the images of the actors, recorded in a studio with a green background. These images are projected on the set or on the body of the actors. There are also animated movies created from 3D modelised drawings that represent the places that Tytyl and Mytyl go through. The entire urban world is created from this technique. The city, of a clean style, is drawn from the white lines that oscillate and vibrate like luminous lines, reminding Tron, a movie by Steven Lisberger (1982) where the hero topples into an arcade game. The aesthetics of 3D video games (textures, camera movements) have guided us in the animation of the images. Video games have now left a print on our imagination and it is not uncommon to see movies follow their codes. Many times imagined around the themes of the quest, it immerses the player into fantastic worlds (medieval world, post-apocalyptic society, unknown planet. Submitted to the machine's desire, the player has to undergo a series of ordeals s/he needs to win to move on to the next level. To immerse Tytyl and Mytyl in a city that follows the video game codes seemed necessary when talking about the invisible. Playing with the actors' shadows and using videos and computer graphics challenges our certainties about what we see.



**Stage work : downtown.**

## Music / sound

For the musical and sound creation, we have worked again with S Petit Nico. The music (an electro acoustic music, inspired by composers such as Udosson, Gorillaz, Amon Tobin, etc) will play every time the kids will think they have found the blue bird. It will be the rythm of the voyage. To transcribe the frightening and strange atmosphere of danger of the quest of the blue bird, we were inspired by music created for Alfred Hitchcock or David Lynch's movies.

## Costumes

Maeterlinck makes a very precise and detailed description of the costumes. In its *Blue bird* preface, Marc Quaghebeur compares it to a page of poetry. Just like with the romantic iconography, I wanted to move away from these directions to set the show today. That is why Tyltyl and Mytyl wear modern costumes. With the same concern, we have looked to find a contemporary symbolic form to the other characters. For instance, Berylune is homeless, the Night, a 'drag queen' with a gorilla. For the dog and the cat, we have just animalised their figure. With light, they have, without a doubt, the appearance of a man and a woman.



**Apparition of the dog to Tyltyl.**

## L'équipe artistique

### Michaël Dusautoy - Director, plastic artist

A founding member of the Collectif Quatre Ailes; he directed *The RW Project* and acted in *Suzanne* and *Sir Semolina*, for which he also created the décor and the videos. He was assistant director of Xavier Marchand for *Under Milk Wood* by Dylan Thomas and Eric Garmirian. He also directed *Yvonne, Princess of Bourgogne* by Witold Gombrowitz with the theatre group Le Zèbre à Bascule. He recently directed with Youlia Zimina *The Prussian Bride* by Youri Bourida. As a plastic artist he created the scenographic images for *The Little match seller* directed by Nicolas Liautard, *The Playboy of the western world* by J. M. Synge, *L'illusion comique* by Corneille, *Hilda* by Marie N'Diaye and *Address Unknown* by Kathrine Kressmann Taylor, directed by Elisabeth Chailloux, *Pantagléize* by Michel de Ghelderode, directed by Philippe Awat and *La Poche Parmentier* by Georges Perec, directed by Karen Fichelson.

### Perrine Leclère-Bailly - Set designer

Trained at the "Ecole Nationale Supérieure des Arts et Techniques du Théâtre" under the supervision of Claire Dehove, for the last 12 years she created the sets for contemporary dance groups (Stanislaw Wisniewski) and theatre groups (Anadyomène/Opale and Charles Dullin). She also worked for the theatre groups Arpa- Tact-t and the 3/8 and for the opera *Don Pasquale* by Donizetti at the Festival des Nuits romantiques at Lac du Bourget. Since 2006 she has worked as set designer with Yves Collet for the directors E. Demarcy-Mota (*Casimir and Caroline* by O. von Horvath at the Théâtre de la Ville, *Wanted Petula* by F. Melquiot at the CND La Comédie in Reims ...), A. Hakim (*La Cagnotte* by E. Labiche and Shakespeare's *Measure for Measure* at the Fêtes Nocturnes at Grignan Castle), B. Jacques-Wejeman, J.P. Garnier, T. Stepantchenko, E. Chailloux, Ph. Lanton and Ph. Adrien. She has also worked with Rudy Sabounghi, Alain Lagarde and Gouri. She has worked on set design and computer-aided design for the Théâtre des Quartiers d'Ivry since 2006 and worked for the Théâtre National de l'Odeon / Théâtre de l'Europe between 2002 and 2004, notably on the restoration of the Ateliers Berthier with Alain Wending.

### Annabelle Brunet – Video and plastic artist

A member of the Collectif Quatre Ailes since 2005, she created the videos for *The RW Project* and coproduced the videos for *Suzanne* with Michaël Dusautoy and *Sir Semolina*. On the tour of *Sir Semolina* she was video technician in the role of Marmiton. She has realised the videos in *Désirée*, by Benoit Fourchard, directed by Jean-Charles Maricot ; she's also realised the videos and has been video-manager in *La Poche Parmentier*, written by Georges Perec, directed by Karen Fichelson. She taught classes in plastic art at the University of Rennes for 3 years and exhibited her video installations in Paris, other parts of France and abroad. Her doctoral thesis, which she submitted in 2007, was prepared under the supervision of Anne-Marie Duguet. The subject was the connection between video art and expressionist cinema and theatre. She is teaching workshops on artistic techniques for children and adults.

### Ludovic Laurent - Graphic Designer

He has been teaching for several years in various art schools in Paris, and in 2008, he founded with Nicolas Delaplace Associations Graphics (AG). Graphic design studio working in the public and private domain, AG works on all types of projects: print, digital and scenic. AG also regularly participates in collaborative projects involving different art practices to test, manipulate and discover new visual fields. For *La belle au bois*, they realized a program to animate in real time a virtual wire wool.

## **Quang'y - Video and plastic artist, photographer**

Quang'y is a self-taught multidisciplinary artist. Training first at the Ecole d'arts appliqués d'Echirolles then at the Ecole d'audiovisuel de Metz makes him expert in video. Curious, open minded and creative, he is the general manager of the Plateau 31 in Gentilly for several years. That is where he first met the Collectif Quatre Ailes for the show in 2006 *Sir Semolina*, the performer-dancer Nadia Vadori Gauthier, and many artists of the French stage, song, theatre, dance.

French investment bank Natixis summoned for filmmaking 2D and 3D animations. Quang'y regularly produces short films, including the series of video art *In process, éphémère*. His curiosity leads him also to fashion photography he performs in his own studio in Ivry-sur-Seine. He initiates his series *Twins* in 2009. His passion for the natural beauty it is not precluded provided image editing and special effects. Quang'y cultivated his taste for art and does not hesitate to go on stage.

## **S Petit Nico - Author, composer, musician**

S Petit Nico became known to a larger audience in 2006 with the release of the Grand Corps Malade album *Midi 20*, which he composed and produced. They performed together nearly 150 times. A self educated musician, he starts out in rap music, which leads him to write and compose his own music. He tours the music festivals around Paris with his group Energu-Men Posse, before releasing his first solo album *Petit Nico* in 2002. A multi-instrumentalist, he meets young filmmakers in search of original film music.

After 30 short movies, he becomes the composer of the Collectif La Famille, directed by the producer and actor Jacky Ido. As for theatre, S Petit Nico composed the music for the last two productions of the Collectif Quatre Ailes, which he joined in 2002 when he participated in the creation of the music for *Suzanne*. He composes and produces for the albums of numerous artists (Slammers, Souleymane Diamanka, Ami Karim, Rouda, the singer Amel Bent) and. He launched in February 2011 his first LP, *Humain*, as an Author, composer, musician

## **Julie André – Actress**

Trained at the Conservatory and at the School of the Rond-Point, Julie studies dance and theatre. In the company's Studio Théâtre d'Asnières, she works with Jean-Louis Martin-Barbaz, Hervé von der Meulen and Jean Marc Hoolberg in several plays such as: *The kitchen* by Wesker, *Le Triomphe de l'amour* by Marivaux and *The gardener's dog* by Lope de Vega. Then she plays in *Chacun son dû* and *Tête de Mur*, two creations of Catherine Verlaquet at the Theatre Romain Rolland of Villejuif. She also plays 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 played the role of Anna Petrovna in *Ivanov*, staged by Philippe Adrien. She plays in *Derniers remords avant l'oubli* of Lagarce, in *A respectable wedding* by Brecht directed by Julie Deliquet with the Collectif In Vitro. She also participates in the show *Lancelot, chevalier de Merlin* created by Quentin Defalt, and in *L'oeuf et la poule*, a creation directed by Benedicte Guichardon.

## **Claire Corlier – Actress**

For the Collectif Quatre Ailes she co-supervised the direction of actors for *Suzanne* and played Moritz in *Sir Semolina*. She plays Madame Aebi and the tax inspector in *The RW Project*. She played in *Croisements, divagations* by Eugène Durif and *Notes de cuisine* by Rodrigo Garcia, both directed by Jean-Pierre De Giorgio and in *The doll house* by Hendrik Ibsen, directed by Jean-Marc Fick. After attending several courses and workshops on interpretation, improvisation, voice, Commedia dell'arte and clown, she studied the creation of characters and Jacques Lecoq's technique of the neutral mask.

## **Hanako Danjo – Actress, clown, mime**

Trained at playing with the company To-hai and Han Mime school of mime in Tokyo, she left Japan and arrived in France in 2003. Clown, she trained with the Dimitri in Switzerland and Ukraine to Vladimir Kryukov. She also studies the circus techniques to the Circus School of Nanterre and following internships with the International School of Jacques Lecoq, Philippe Decouflé and Claude Victoria. In theater, she starred in *L'Enfant de la nuit* with the company Les Anthropologues, *Personne* with the company Tremplin21, *Cailloux* with the Company Théâtre sans toit, and *La Bestiole*, toured in Brittany, Toulouse and in Japan (Tokyo). She takes the stage in a solo mime presented at the Theatre of Glass, the Akteon and Space Bertin Poiree. Actually she studies at the Jacques Lecoq International Theatre School in Paris.

## **Jean-Charles Delaume - Actor**

Trained at the Jacques Lecoq International Theatre School, he starred in *The Playboy of the Western World* by Synge and *L'illusion comique* of Corneille, directed by Elizabeth Chailloux. He played with Philippe Awat in *Round Heads and Pointed Heads* by Bertolt Brecht and *Pantagléize* by Michel de Ghelderode and with Adel Hakim in *Les Principes de la foi* by Benjamin Galemiri, Shakespeare's *Mesure for mesure* and *La Cagnotte* by Eugene Labiche, with Laurent Laffargue in *Much Ado About Nothing* 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 *Imaginary Prisons*, with Gilbert Tiberghien in *The Satin Slipper* by Paul Claudel and *Les tristes champs d'Asphodèles* by Patrick Kermann.

## **Maud Martrenchar - Actress and acrobat**

Maud studied both at the Fratellini National Circus School and in University for Psychology. Circus became a real passion! She first acted as Colombine in an adaptation of Michel Tournier's tale, and then she acted in *Les Maîtres du Feu*, *le Bioquizz* and *Histoires de Pirates* with the Bois-Midi company. These shows combine circus arts and comedy. Thinking that both are intimately linked to convey emotion to the audience, Maud spent one year at the International Theatre School Jacques Lecoq. She also kept on training in aerial techniques with Isabelle Compiène and produced her trapeze and fabric air events, in several places and festivals such as the International Festival of Limelight in 2012. In all her creations, she tends to make the audience travel through original characters and universe that lead to dream!

## **Damien Saugeon - Actor, aerial acrobat**

A founding member of the Collectif Quatre Ailes, he played in *Sir Semolina*, which he also directed, and *Suzanne*. In *The RW project* he plays the role of the poet. He does trapeze and aerial acrobatics on drapery with Penelope Hausermann. He participated in the plays *Cabaret suspendu*, *Paresse* and in the 2nd Nuit Blanche in Paris with the group 2r2c. He appeared in *Andromaque*, *Sur les pas d'Hölderlin*, *Sept couronnes pour Goethe*, *Elvire Jouvét 40* and *Les Nègres* directed by Jacques Albert-Canque. He teaches workshops for artistic techniques for adults and children. He has been trained with the International School of Theatre Jacques Lecoq, with Philippe Awat, Véronique Ros de la Grange and Catherine Mongodin (John Strasberg).

## **Flore Vialet - Actress**

Trained at the Acting International School and at the Samovar, Flore works in theatre with Robert Cordier, Quentin Vouaux, Marc and David Duranteau and in film with Helena de Roux, Philippe Coroyer and Thomas Lang. She creates a group with which she multiplies the artistic projects: creating shows, writing and production of short films, actors' workshops, organizing outside shows... She wrote and starred in two "one woman show" humorous. *Moi ? Ça va, merci*, goes from room to room, until the Théâtre des Blancs Manteaux, where it was unanimously welcomed by spectators and professionals.

## About COLLECTIF QUATRE AILES



RW project photo Y. Gracia

The Collectif Quatre Ailes, created in 2002, is a laboratory of bubbling and delirious research, ceaselessly on the brink of exploding. It is also the fruit of a regular collaboration between actors, authors, visual artists, musicians, photographers and trapezists...

Soon thereafter, the group was joined by the author and dramaturge Evelyne Loew and the musician S Petit Nico (producer of the album *Midi 20* by Grand Corps Malade), the core of the Collectif Quatre Ailes is formed by the director Michaël Dusautoy, the video artist Annabelle Brunet, the actor and trapeze artist Damien Saugeon and the actress Claire Corlier, who together are responsible for the artistic identity of the group and the esprit of the joint creations.

### OUR LAST PERFORMANCES

***La Belle au Bois (2011):*** by Jules Supervielle.

*La Belle au Bois* is an unique fairy tale because it unites in one story 'stock characters' from different tales by Perrault which do not a priori have a shared destiny. *La Belle au Bois* was created in 2011 at the Scène Watteau - Theatre of Nogent-sur-Marne et has been played about 40 times during 2011/2012 in France (Théâtre des Quartiers d'Ivry, Théâtre municipal in Le Havre, Théâtre de la Renaissance in Oullins (Lyons) , Grange Dîmière in Fresnes...)

Delegated production : Théâtre des Quartiers d'Ivry. Coproduction : Collectif Quatre Ailes, Scène Watteau - Theatre of Nogent-sur-Marne, Pôle Culturel of Alfortville and ARCADl. With the help of DRAC Île-de-France for the production and the support of Lilas en Scène.

***Le Projet RW (2008):*** An aerial odyssey and dialogue, *The RW Project* blends circus, theatre, and animation film in a Kraft paper set design. It explores the detours and corners of *The Walk*, a poetic diary written by the Swiss author Robert Walser in 1907, by guiding the audience into the dreamlike and enchanted world of the poet and his walk. Created in La Grange Dimière at Fresnes, Paris suburb, it has gathered more than 9.000 spectators and has been played 70 times, in France (Théâtre des Quartiers d'Ivry, Théâtre de la Commune, CDN of Aubervilliers, L'Estive, Scène nationale of Foix, Avignon Festival Off 2009...) and abroad (Théâtre populaire Romand, Théâtre du Crochetan in Switzerland, Meyerhold Centre in Moscow Russia)

Coproduction of Collectif Quatre Ailes, Grange Dimiere - Town of Fresne, Théâtre des Quartier d'Ivry and ARCADl . With help for the production by the Conseil Général du Val-de-Marne and the support of CNAC (National Center of Circus Arts). With the support of the Théâtre de la Commune, CDN of Aubervilliers. Recipient of funds to support the distribution at the theatre festival Avignon OFF.

***Sir Semolina or the dreamt man (2005):*** A culinary and musical tale, in which the grand visions of the last century and of our days meet the evanescent dreams of childhood. The play toured in France and abroad (Argentina, Tunisia, Bosnia-Herzegovina, Serbia), with a total of more than 70 representations.

***Suzanne (2002):*** a first play in the form of an absurd quest, which tells the story of the dreamlike trip of two men in search of an old lady, of whom they know only the first name (35 representations).

## Press review

**LA TERRASSE** mars 2012 Véronique Hotte

Michaël Dusautoy's tale talks about the invisible and has to deal with the symbolic field of the soul of things and the soul of nature. When it comes to direct, through literature - Walser, Maeterlinck,...- the dreams that live inside of beings, the artist can be trusted. The show reveals the poetic part of nowadays techniques - video, sensors and 3D - diverted from their scientific or commercial use. The actors are inspired by the art of the clown, half way between childhood and adulthood, what we all are. A dream-like walk.

**PARISCOPE** mars 2012 Coroline Munsch

The creation by the Collective Quatre Ailes is a free adaptation of a play by Maurice Maeterlinck (direction and scenography by Michael Maeterlinck). It tells the odyssey of two kids who are looking for a blue bird who promises eternal happiness to anybody who captures it. Now mythical, the play can be understood as a philosophical experience that would bring back together the 'soul' of things and the soul of nature. This version, while taking place in today's world, shakes up space and time references, levitates between videos, peculiar animated objects and acrobatic surprises. Carried between reality and illusion by five actors, it will touch the heart of those who agree on diving into its deep mystery.

After the surprising adaptation of 'La belle au bois', by Jules Supervielle last year, the collective Quatre Ailes is inviting us to enter the poetic world of Maurice Maeterlinck with his latest creation 'L'oiseau bleu'. A very expected new mise-en-scene of Michael Dusautoy, where the odyssey of two kids looking for the blue bird who promises eternal life is told.

**WEBTHEA** mars 2012 Jean Cholet

The Quatre Ailes collective created this beautiful and subtle show that speaks to a wide audience. Transposed to these days, it retains under its short version what is at stake and the fabulous in Maeterlinck's work. Without any sentimentality but with a playful inventiveness orchestrated by the direction and scenography of Michael Dusautoy. Under the delicate lights of Anne-Marie Guerrero, they find an expressive support in the integration of the video creations of Annabelle Brunet. They are especially composed by refined drawings and animations (in 2 and 3D), created by Quang'y and Ludovic Laurent, that punctuates this poetic and enchanted voyage, stimulating the eye and the imagination. As for the actors (some of them play several characters), they play with a happy and consistent dynamism. Special mention to the two great performers playing the kids, Damien Saugeon, acrobat, (Tyltyl) and Hanako Danjo, clown and mime (Mytyl), which game and body expression make perceptible the feelings, troubles and mutations that live in them. A nice achievement for the Quatre Ailes collective.

**FROGGY'S DELIGHT** mars 2012 Martine Piazzon

Michael Dusautoy, the director - who also signs the brilliant scenography designed in collaboration with Perrine Leclere-Bailly - establishes himself as a brilliant conductor who federates not only the talent of the actors, who are neither caricatural nor childish, but also the talent of the plastic artists, musicians, video makers. Altogether, it creates the absolute success of show that is especially accessible to kids, without being only dedicated to them.



Su-Mei Tse – Bird cage, 2008

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