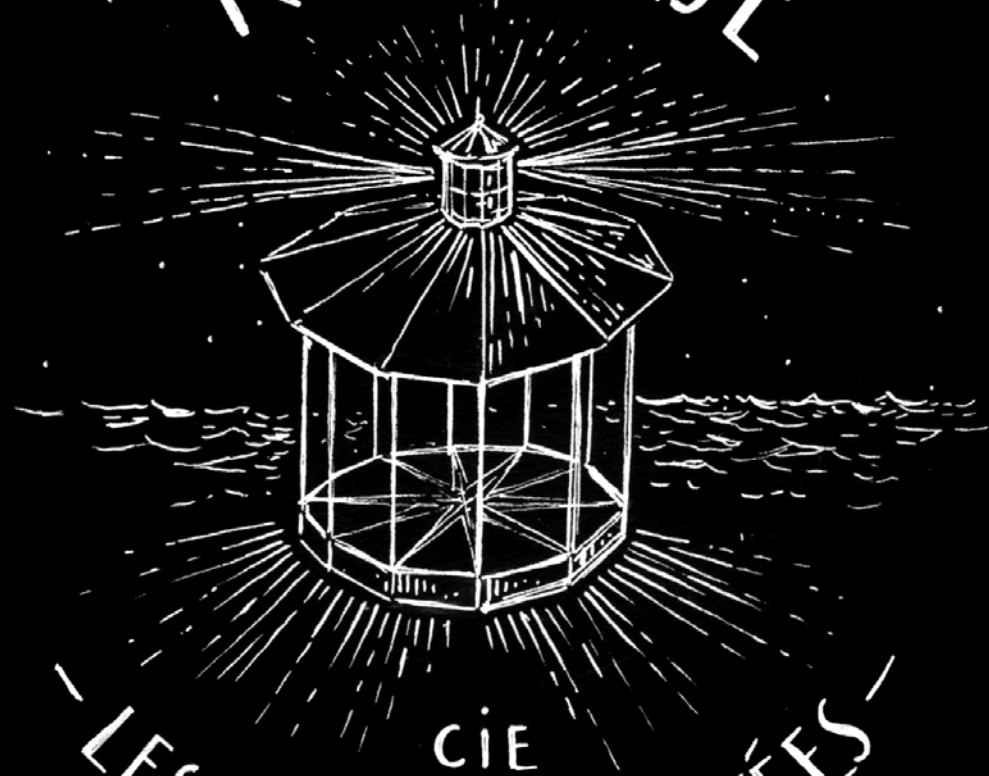


LA

RENVERSE



CIE

LES OMBRES PORTÉES

LA RENVERSE

Compagnie Les ombres portées

shadow theatre and music

premiere set for 31 May and 1 June 2024 in Senlis (France) at the jardin du prieuré Saint-Maurice, with the support of La Faïencerie–Théâtre de Creil

show for the public space

performances held at nightfall

all ages

estimated duration: 1 hour

The team

Conception and text writing: Les ombres portées

Set and shadow design: Erol Gülgönen, Florence Kormann, Christophe Pagnon, Claire Van Zande

Musical composition: Séline Gülgönen, Fabien Guyot, Jean Lucas

Sound design: Frédéric Laügt, Corentin Vigot

Lighting design: Nicolas Dalban-Moreynas

Stage manager: Donatien Letort

Costumes: Violaine de Maupeou

Construction of the scenic structure: Les ombres portées in partnership with Nil Obstrat

With help from: Baptiste Bouquin (outside ear), Susanna Hsing (catering), Léo Maurel (sound effects), Cécile Mazelin (stage manager help)

Production and distribution: Christelle Lechat

Production and administration: Sarah Eliot and Guillaume André (until January 2024)

THE SHOW

Out at sea, with its changing tides, there is a suspended moment known as 'La Renverse'. Like the popular saying 'between a rock and a hard place' on dry land, it is a notion that is as much elusive as it is magical. Some say that in this fleeting moment, between the incoming and outgoing tides, anything can happen.

excerpt from the text

Performed in the public space, at nightfall, *La Renverse* invites spectators on a journey into an imaginary world of shadows and music.

A lighthouse keeper, at the end of his shift, discovers the logbook of a lonely sailor. After reading through to the final pages, which evoke as much mystery as they do desperation, he decides to set off in search of the sailor's sinking ship. This moment marks the beginning of an extraordinary journey that will take him to lands he once thought were beyond his wildest imagination.



AN INVITATION TO TRAVEL AND IMAGINE

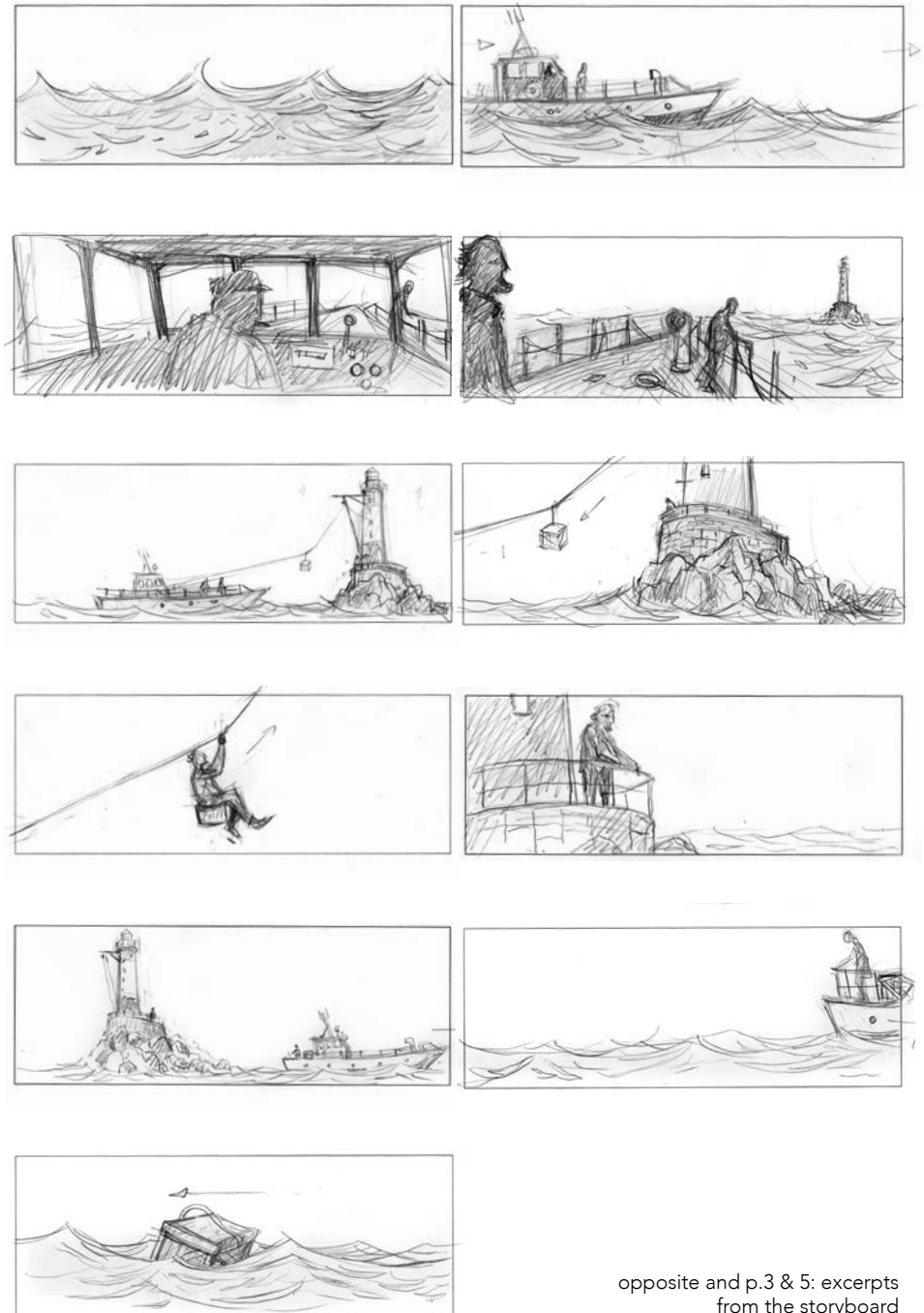
Imagination - the myriad forms it can take, its power and its relationship with reality - is fundamental to the work of our company. Found at the heart of all our creations, it comes alive in the fantastic tales of *Pekee-Nuee-Nuee*, the dreamt-up city of *Les Somnambules* and the unbridled inventiveness of the *Natchav* circus. Developing the imagination is also the main focus of our educational initiatives (workshops, transmission). We're convinced that it's the fundamental skill for living uniquely as well as for transforming and reinventing the world as we know it.

Imagination is therefore the central theme of our new work, as we tell the story of a lighthouse keeper's imaginary voyage. Combining poetic and dreamlike writing, the show will take audiences on a journey full of twists and turns, shaped by real and invented tales of travel (like those of Jules Verne) as well as poetic prose (like that of Italo Calvino).

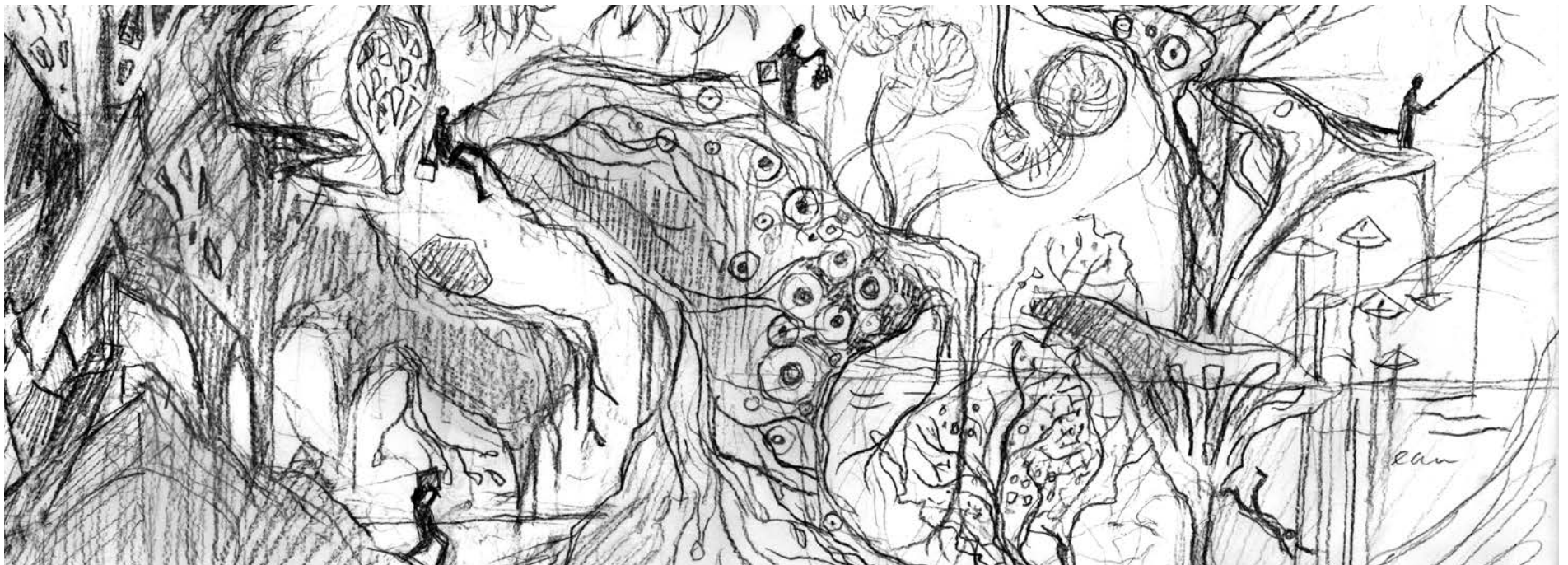
Our show revolves around the adventures of the lighthouse keeper. After leaving his lighthouse, he is caught in a supernatural storm that thrusts him into an extraordinary universe. Audiences will follow along as he embarks on his journey, passing through fantastic worlds and unexpected lands, all the way to the heart of his imagination.

Illustrated by projected shadow images and live music, this tale of adventure will also be interspersed with spoken text, taking the form of part logbook-part narration.

We also hope to prolong the experience well after the actual performance by inviting the audience to share in a convivial and festive moment together at our snack bar, which will serve treats inspired by the journey.



opposite and p.3 & 5: excerpts from the storyboard



SHADOWS IN MOTION

To project the shadow images, we will be building large panoramic sets that will illustrate the different landscapes crossed by the lighthouse keeper and which will amplify the sensation of travel and discovery for the audience.

The complexity and richness of the sets allow us to shift back and forth between a wide, all-encompassing view to a more in-depth reading of the space, rich in unusual details, as in the paintings by Jérôme Bosch.

We will create dynamic, vivid images using articulated puppets to illustrate the actions of the characters and events.

Designed utilising various layers and levels, our sets will create an effect of depth, thereby enriching the imagery.

It's the manipulation of light that creates the narrative rhythm of the show. By using portable lights to illuminate the sets, we'll bring this tableaux to life using techniques similar to those employed in the art of cinema.

A tracking shot will reveal all the significant elements of each set. Zooming in on a character or an element will highlight its importance and draw the attention of spectators, helping them to follow the story. A cut will create a surprise effect. Alternating subjective and objective angles will offer a multiplicity of perspectives.

The sequence of images will set the pace of the story and provide dramatic effect.



set for the stairs of the lighthouse

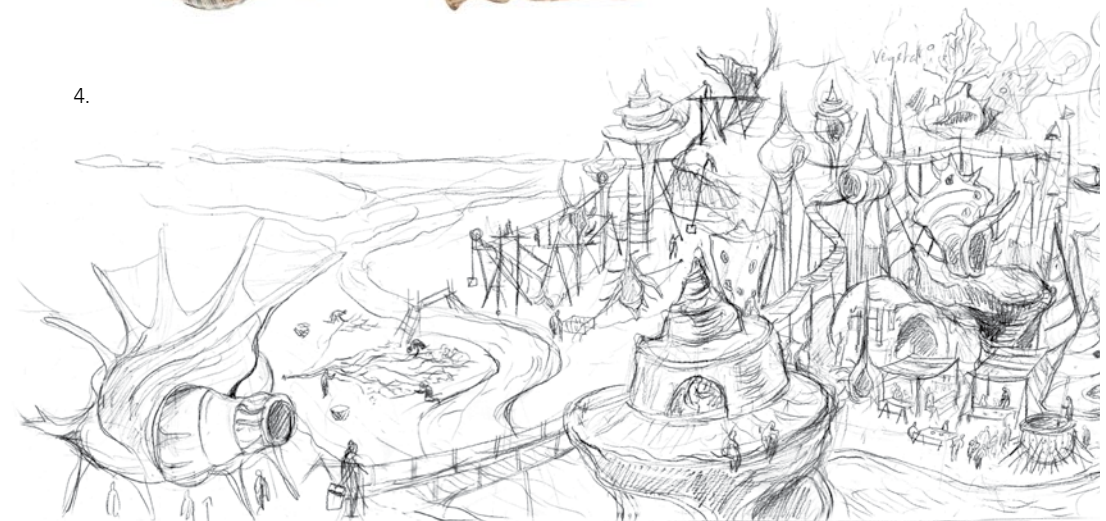
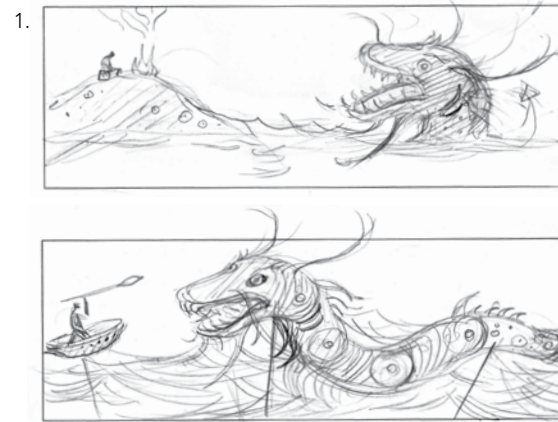
LIVE MUSIC AT THE FRONT OF THE STAGE

In this new show, three musicians will form a small orchestra to accompany and reinforce the narrative, while leaving the imagination of the audience to roam free.

The music will be composed and performed by three multi-instrumentalists (trombone, tuba, accordion, clarinets, percussion). Each piece will have a unique feel, specific to the stage of the journey it accompanies. For example, the compositions for the underwater world will be played with special instruments such as conch shells or fantastic, aquatic-looking brass instruments.

The experience of composing and performing over the last ten years has led to a musical style that is truly unique to our company, one influenced by both jazz and traditional music.

It also incorporates sound effect sequences, as seen in all our shows, which are woven into the more traditional melodic and harmonic structures of our compositions.



1. Storyboard, the giant lake
2. Dragon-headed buccin bell, Michel Rivet, 1840-1850
3. Conch shell trumpets
4. Storyboard, the shell city

A SET DESIGNED FOR THE PUBLIC SPACE

Each of our productions experiments with new scenographic and theatrical forms, reflecting the subject matter of each piece. With this new show, we want to step out of the confines of the walls of a classic theatre and perform outside in the public space.

We want to put on a show that is mobile and can be performed anywhere, from town districts and village squares to the open fields of the countryside. Through its scenography, this show will create a new relationship with the public space by taking it over and transforming it temporarily.

With *La Renverse*, we want to connect with the public in a new way for us, by being present and visible right from the start (beginning with the installation of the sets) and by creating an event that lasts long past the actual performance. We want to (re)occupy the public space — where we feel we have less and less of a place these days — to create a setting for encounters and exchanges, a space of connection.

Performing during the evening will naturally create a special setting for our story, providing a unique ambience that will lead the audience to feel as if they are entering into a dream.

Our stage design will serve as a beacon of light in the city, catching the eye like a giant magic lantern. Illuminated at its centre by shadow projections, it will also evoke the lighthouse - the spot where our story begins and that which will provide light and direction.

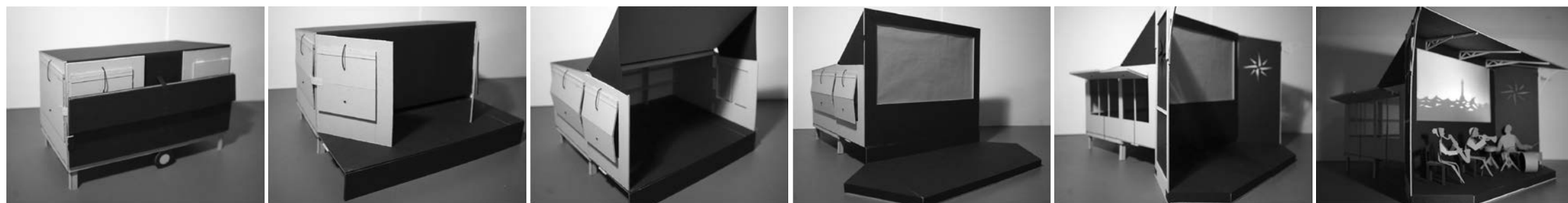
We have designed an optimised stage that will unfold from the trailer used to transport and store the sets. Using a system of hinges, the trailer will open on one side to form the base of the structure.

Once unfolded and assembled, this structure will contain two distinct areas:

- backstage: the manipulators' area with all the sets;
- upstage: the musicians' stage, raised slightly by a number of risers, framed on two sides and protected by an awning.

Above the musicians will be a large screen, 3.80m wide by 2m high, onto which the shadows will be projected.

The audience will be positioned facing the screen and the musicians. After the performance, the audience will be able to take a look behind the scenes, thanks to a system of shutters which can be opened along the sides of the manipulators' area.



study of the roll-out of the scenographic structure



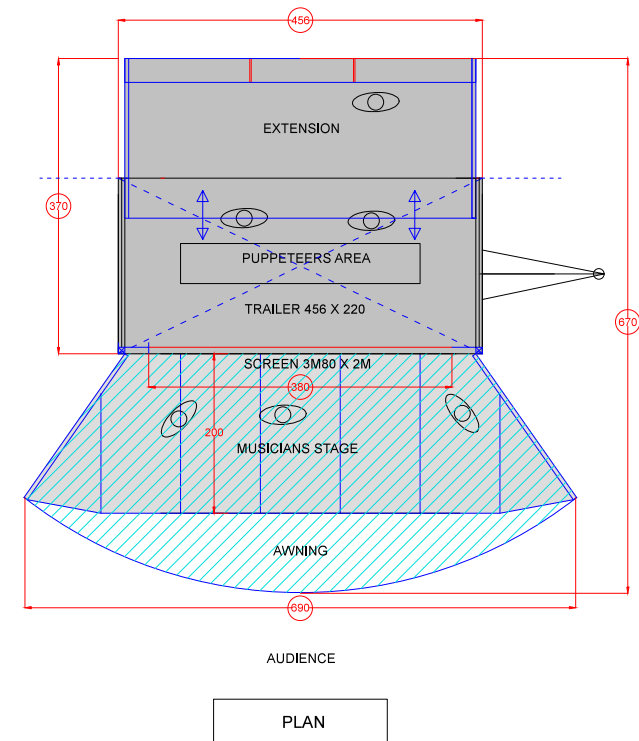
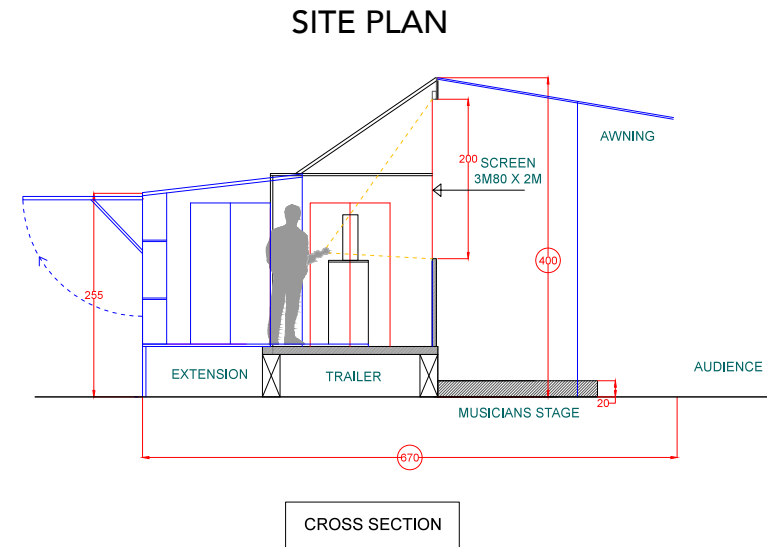
TECHNICAL INFORMATION

- 7-tonne convoy: 12m length x 2.80m height, including a 12m³ van-type towing vehicle and a 3.5-tonne trailer
- size of the structure (unfolded trailer): 6.90m wide x 6.70m depth x 4m height
- self-supporting structure
- minimum size of playing area and public seating area: 25m wide x 26m depth on flat and stabilised ground
- slightly raised stage for the musicians and overhead screen for good visibility
- sound and lighting control area located behind the audience, raised on a platform and protected by a marquee

TOURING DETAILS AND PRACTICAL INFORMATION

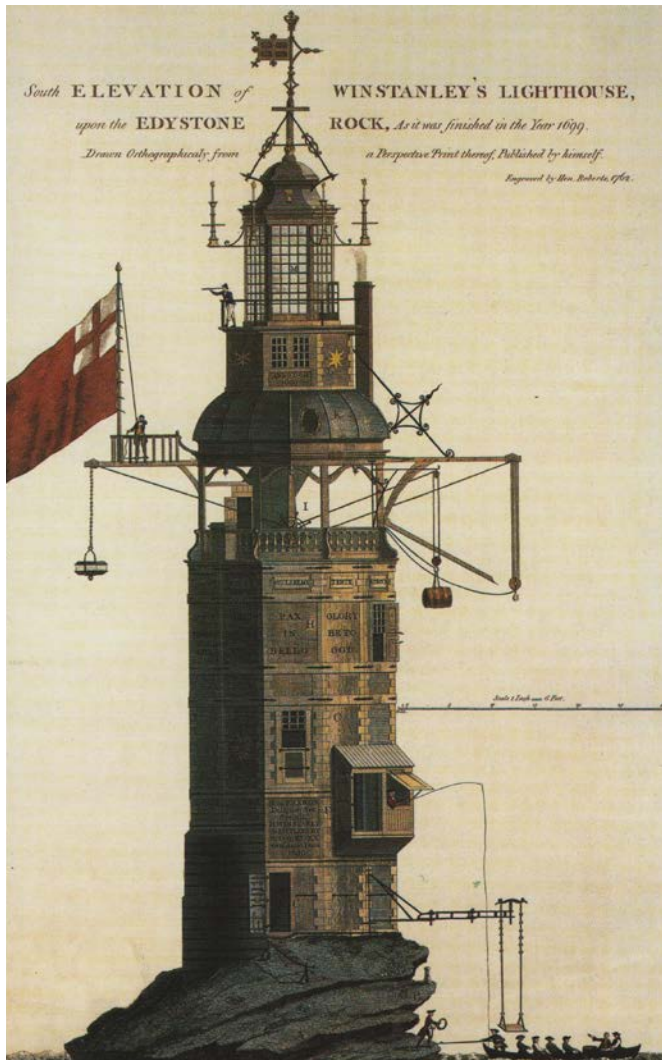
- team: 9 people: 3 musicians, 3 puppeteers, 1 stage manager, 1 sound manager, 1 promoter
- show designed for public spaces
- show performed at nightfall (obscurity and privacy of sound required)
- duration: 1 hour + exchange with the audience at the end of the performance
- capacity: 400 spectators (audience positioned head-on)
- set up and rehearsals: 4 sessions of 4 hours (day before and day of the performance)
- strike out: 1 session of 4 hours (day after the performance)

For details of technical requirements at the venue and a typical schedule: ask for the technical rider

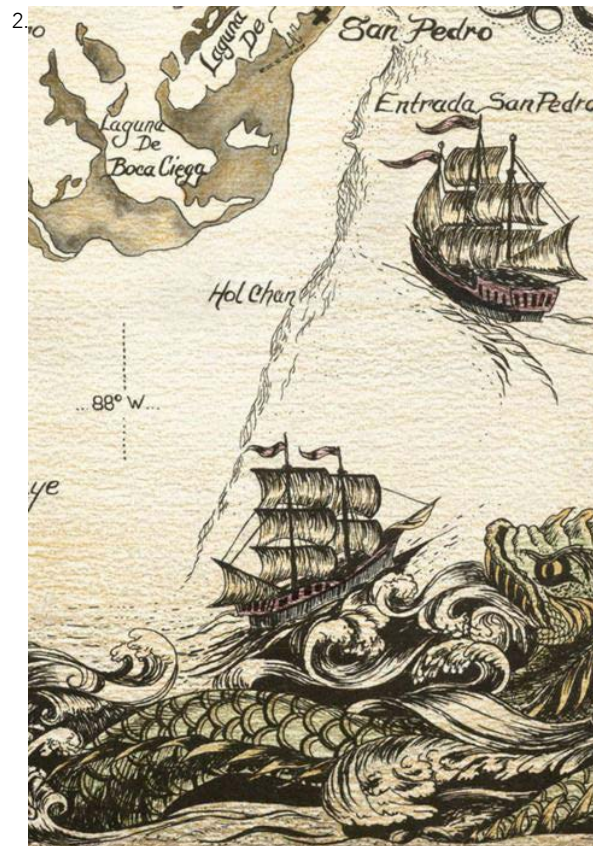


SOURCES AND INSPIRATIONS

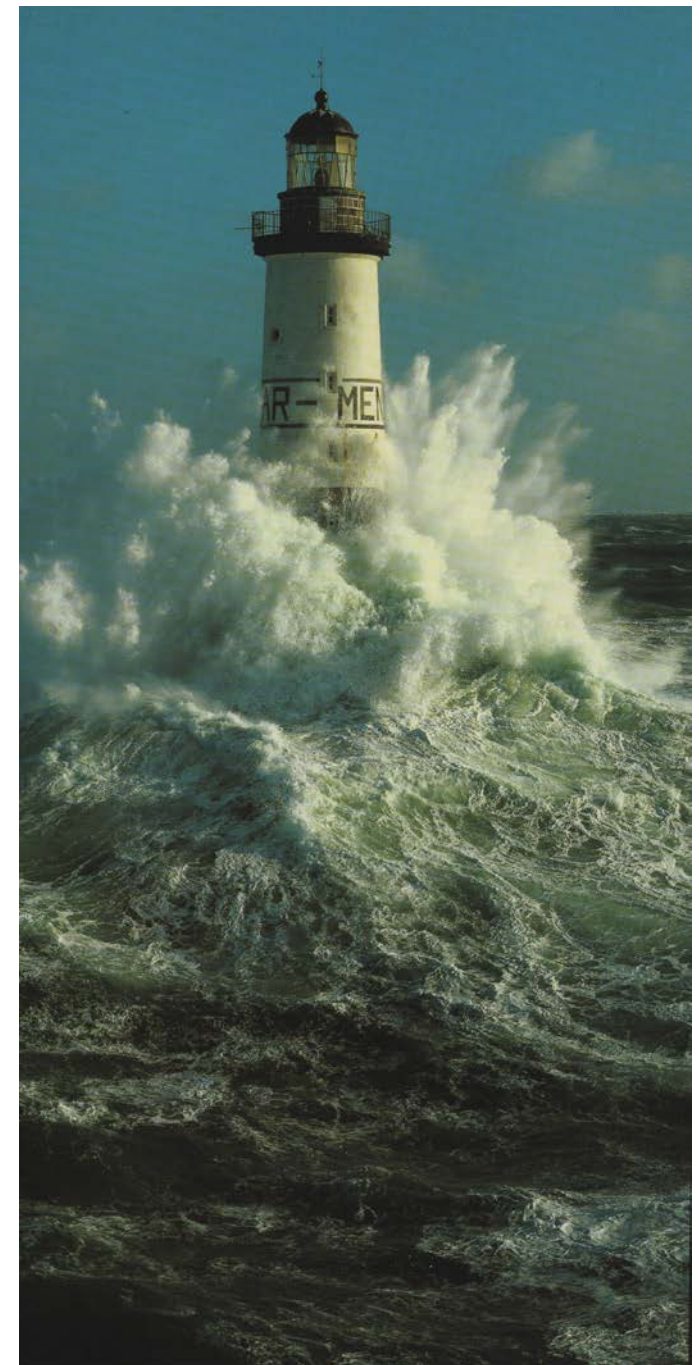
1. South Elevation of Winstanley's Lighthouse, upon the Edystone Rock, Henry Roberts, 1762
2. Antique illustrated nautical chart
3. *Tout seul*, Christophe Chabouté, 2008
4. Photograph of the Ar-Men lighthouse, Philip Plisson



1.



3.



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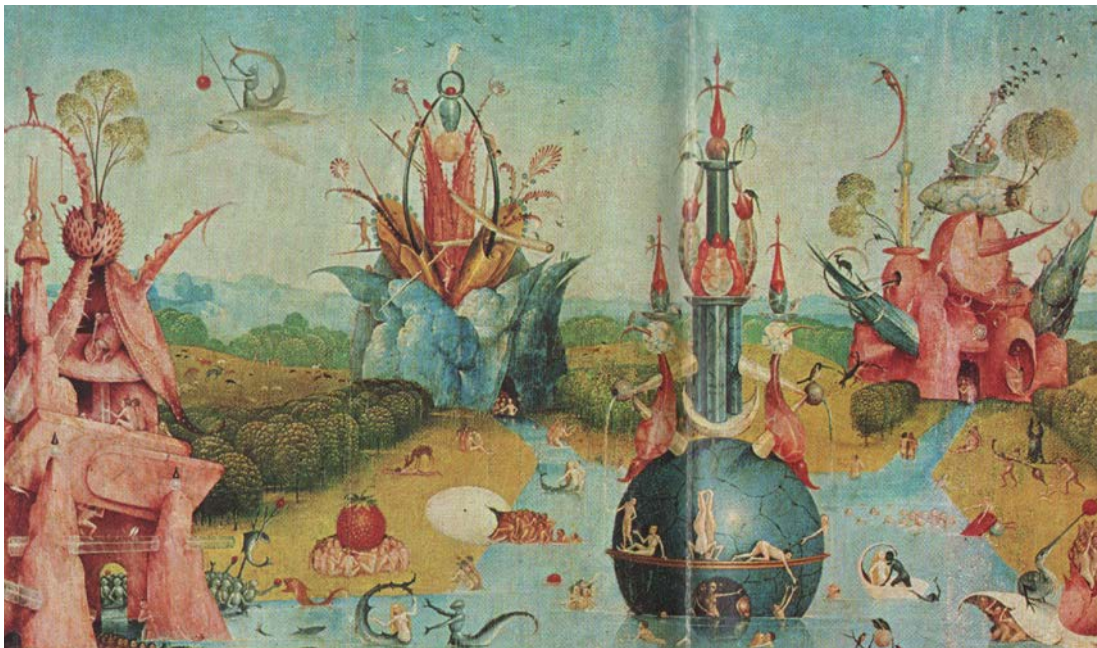
5.



6.



7.



8.

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- Italo Calvino, *Marcovaldo*, 1963 ; *Invisible Cities*, 1972
- Lewis Carroll, *Alice's Adventures in Wonderland*, 1865
- Louis Cozan, *Un feu sur la mer*, 2010
- Homère, *The Odyssey*, 8th century BC
- Paolo Rumiz, *Il Ciclope*, 2015
- Lucien de Samosate, *True History*, 2nd century
- Jonathan Swift, *Gulliver's Travels*, 1721
- Jules Verne, *Five Weeks in a Balloon*, 1863 ; *Journey to the Centre of the Earth*, 1864 ; *Twenty Thousand Leagues Under the Sea*, 1869-1870...
- Bernard Moitessier, *The Long Way*, 1971
- Alain Bombard, *Naufragé volontaire*, 1953
- Thor Heyerdahl, *The Kon-Tiki Expedition*, 1948

ILLUSTRATED BOOKS

- Mitsumasa Anno, *Ce jour là...*, 1978
- Christophe Chabouté, *Tout seul*, 2008
- Winsor McCay, *Little Nemo*, 1910
- François Place, *The Last Giants*, 1992

FILMOGRAPHY

- Jean Epstein, *Le tempestaire*, 1947
- Jean Painlevé, films about the marine world from 1934 onwards
- Richard Fleischer, *20,000 Leagues Under the Sea*, 1954

5. Engraving by E. Riou, 1867, *Journey to the Centre of the Earth*, Jules Verne

6. Dragon puppet, shadow theatre, China

7. Illustrated plate of shells

8. Detail from *The Garden of Delights*, Hieronymus Bosch, 1503-1505

THE COMPANY

Les Ombres Portées is a shadow theatre company created in 2009. For any given project, up to twenty artists and technicians come together as a collective, pooling their various expertises (music, stage design, construction, illustration, lighting, writing, etc.) to create a singular production.

Revisiting the art of shadow theatre, the company creates shows for all ages, combining imagery and live music. Each project is an opportunity to develop an original narrative form, a unique scenographic device and a distinct musical score in line with the piece's subject matter.

The company also offers numerous shadow theatre workshops for all ages, as well as a variety of scenographic projects and installations.

After *Pekee-Nuee-Nuee* (created in 2011 – 142 performances), its first collective creation, performed both indoors and outdoors; the company created two scenographic installations for the public space, *Memory* (2012) and *Panoscope* (2013); before creating two collectively produced shows performed in theatres: *Les Somnambules* (created in 2015 – 127 performances) and *Natchav* (created in 2019 – 226 performances). These shows have toured throughout France and abroad.

The company is an associated artist at La Faïencerie–Théâtre de Creil (2020-2023) and at Théâtre-Sénart (2024-2026). It will be in regional residency with PIVO (2024-2025) and is supported as a "Compagnie conventionnée" by the DRAC Île-de-France and the Region Île-de-France.





PRODUCTION

CALENDER

- 2021: playwriting and dramatic design, technical and scenographic research
- 2022 and 2023: construction of the structure and sets, musical composition
- 2023 and 2024: rehearsals
- 31 May & 1 June 2024: premiere with the support La Faïencerie-Théâtre de Creil

PARTNERS

- Design and production of the structure with Nil Obstrat, an artistic and technical creation centre dedicated to street arts, Saint-Ouen-l'Aumône (95).
- Co-productions and residencies: Espace d'Albret, ville de Nérac • Espace Périphérique, co-géré par La Villette et la Ville de Paris • La Faïencerie, théâtre de Creil • La Lisière, lieu de création pour les arts de la rue et l'espace public, Bruyères-le-Châtel • Le Sablier, Centre national de la marionnette, Ifs et Dives-sur-mer • Le Théâtre-Sénart, scène nationale • Les Tombées de la Nuit, Rennes • Nil Obstrat, centre de création de Saint-Ouen-l'Aumône • PIVO, Pôle itinérant du Val d'Oise avec Point communs, scène nationale de Cergy-Pontoise/Val d'Oise • Risotto, réseau pour l'essor des arts de la rue et de l'espace public en Île-de-France
- The company is an associated artist at Théâtre-Sénart (2024-2026). It will be in regional residency with PIVO (2024-2025) and is supported as a "Compagnie conventionnée" by the DRAC Île-de-France and the Region Île-de-France.

We are currently looking for additional partners (co-productions and advance bookings).

CONTACTS

Compagnie Les ombres portées
compagnie@lesombresportees.fr
7 rue Saint-Luc
75018 Paris, France

Production and touring:
Christelle Lechat
diffusion@lesombresportees.fr
0033 (0)6 14 39 55 10

www.lesombresportees.fr