



LA VIE DES FORMES

Renaud Herbin and Célia Houdart

Premiered as part of « Sujets à vif »
SACD / Festival d'Avignon 2016

LA VIE DES FORMES

Conceived and performed by: RENAUD HERBIN and CÉLIA HOUDART

Dummy: PAULO DUARTE

assisted by ARNAUD LOUSKI PANE and MICHEL OZERAY

Music: SÉBASTIEN ROUX and NASEER SHAMMA

Artistic collaboration: JULIKA MAYER, AÏTOR SANZ JUANES,
NINO LAISNÉ and MATHIAS BAUDRY

Executive production: TJP - Centre Dramatique National d'Alsace Strasbourg

Coproduction: SACD / Festival d'Avignon



Since Célia Houdart and Renaud Herbin met, they have immersed themselves into the heart of what troubles them: how are their fictional figures and characters born? Each in their own way—the writer's and the puppeteer's—makes them from raw matter. They both observe the forms their characters take, how they behave, curious to see them shape up and phase out, living their own lives. Célia Houdart and Renaud Herbin remind us that the main purpose here is to feel the charm and wonder of this process. They themselves wonder at the disconcerting world of animation, by what it discloses, what it changes, what it leaves us with and how it may endure.

I HAVE WRITTEN A COMPOSITE TEXT,

as it can be said of some rocks. It is carved from the block composed of the juxtaposition or the conglomeration of many things: memories of puppets from my childhood; a geological survey; a collection of agates and Paesina stones; the visit to a direct stone carving workshop; the description of lava flowing on the side of a volcano that was dormant before; an earthquake that made a large concert Bösendorfer piano go through the window of a flat in Yokohama; portraits of hands. All of this is evoked not as metaphors but as such, almost raw, as an infinite reservoir of colours, rhythms, and textures, in order to try to recreate (to capture) the life of forms. Maybe life full stop. I will be saying this text under Renaud's watchful eye while he will himself be exploring the animation of a form, a dummy in this instance. A manipulation that I myself will be either glancing at or watching very intensely.

CELIA HOUDART

WITH LA VIE DES FORMES,

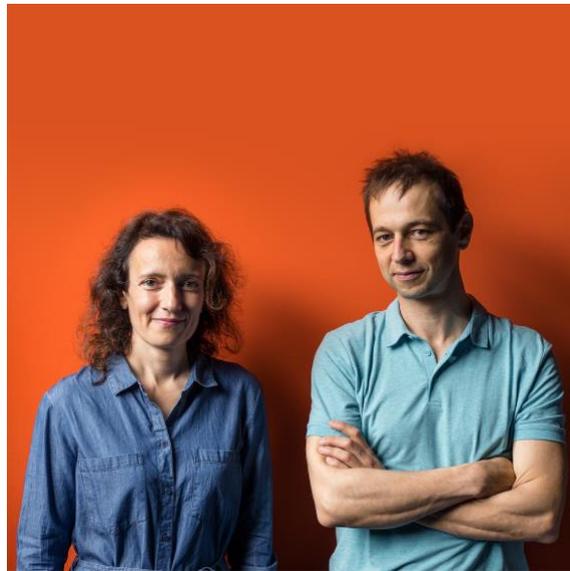
I am hoping to carry on exploring my work's topic: the relationship between a lifeless body—a dummy—and a living one—my own. Through various approaches to manipulation, those linked bodies bring into full view the deep forces that make these beings act and interact. From the intense presence of a sculpture to its minute animation bringing it breath and sight, the scales of our perceptions vary. The bodies are considered as matter, so they assume a shape and lose it; they support one another, hold one another, stretch, collapse and slip; or let themselves go. I think of manipulating this dummy as a way of getting closer to the beginning of time, to the origin of life, as the puppeteer activates the dummy's sparks of life. Both what is shown from this relationship and the stories we are told by Célia, act as many clues that echo one another and lead us on a mysterious trail. A three-way relationship then develops as the physical beings in presence witness each other's living and accompany them. Their stories intertwine in the peacefulness of the morning.

RENAUD HERBIN



RENAUD HERBIN

A puppeteer and a graduate of the Charleville-Mézières puppetry school, Renaud Herbin codirected the LàOù company for a long time. He has staged many visual and sound shows, often based on theatre plays or literature. Renaud Herbin has always enjoyed working with other artists whose influences have altered his puppetry practice. He has been at the head of the TJP – CDN Alsace-Strasbourg since 2012. There, he has developed the notion of a relation between the body, the object and images, erasing the partition walls between puppetry and the use of raw matter by linking both the latter with the fields of choreography and visual arts. His project has attracted many artists including Bérangère Vantusso and Aurélien Bory.



CÉLIA HOUDART

After studying literature and art history and spending ten years directing experimental theatre plays, Célia Houdart has dedicated her work to writing. Célia Houdart is the author of four novels published by P.O.L and she was awarded the Prix Françoise Sagan in 2012 for *Carrare*. She also writes for the theatre, music and dance. Since 2008, she has been working with Sébastien Roux, designing pieces shown and or broadcasted in situ, whether soundscapes or visual installations. In 2008, they premiered *Précisions sur les vagues #2* at the Avignon Festival, then in 2010 *Car j'étais avec eux tout le temps* bridging the gap between Avignon and La Chartreuse de Villeneuve lez Avignon. Very recently, she has collaborated with Mickaël Phelippeau and created *Enjoy the silence*.



Duration: 30 minutes

Seating: 200 spectators – box set stage configuration

La vie des formes can be performed in venues other than theatres

Minimum surface required: 6m*6m

Silence is mandatory

3 people on tour

Suitable for all, children from 12 onwards

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