

# DÉRACINÉS

**Puppet Theatre**  
Table Top and Shadow Puppetry



(Visuel provisoire)

**Recommended for audiences 11 and over**

Created during 2018/2021  
**Opening in October 2021**

**Cie Alas Negras**  
Occitanie

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Keywords of this story :

**SEARCH FOR IDENTITY**

**EXILES – TERRITORIES – DÉRACINEMENT**

## **How Our Project Began :**

The company was born in Latin America when Elsa Gire Péchayre and Daniel Blander met during their travels.

Indigenous peoples throughout the world are being chased out of the places where they find shelter, places they have settled in for generations. These coveted lands are being exploited and whole families are forced to live in undesirable conditions, without a choice. We consider this a situation that concerns us all.

This play comes front a need to tell these stories, to arouse curiosity and debate regarding these issues.

It is our little grain of sand to contribute to the struggle for the rights of these people.

Who are they? What are they going through? What do they bring with them?

\* "*Peuples autochtones*" is a vast term that englobes many populations, all different. What we understand by indigenous peoples is populations settled in territories before any kind of colonization, with a a culture (language, customs, rituals, myths) of their own, an organization of their own, who for years and years have been forced to comply to the trends and ways of life of the governments ruling their territories. They are ignored minorities whose rights are being shattered.

These are groups of people who have a lot to teach us.

They are not necessarily the kind of people we meet in our cities on a daily basis.

*Is the Earth more than a territory to be exploited ?*

## **DéRacinés - Intentions and process**

### **Synopsis :**

In the cities, anonymous beings cross paths

What are their stories? Where do they come from?

Why are they there?

Yuma, a adolescent of Innu origins (indigenous people of Canada) feels trapped between two worlds. He is torn between his world of origin, trapped inside, hidden within his roots; and the world which he has grown up in. Maka, his neighbour from the Amazon, arouses Yuma's interest in his own roots.

It is a journey to his inner self, a quest for acceptance.

### **Dramaturgie :**

Our work starts on the boards.

After several sports of writing, the action sequences are developed, until eventually there is an outline. From this we draw a text that is our source of inspiration.

Up to now the company's performances have always been visual and the text acts merely as a starting point.

From the text we work on provisional set designs and puppet prototypes to further develop our dramaturge through improvisations.

Visual drama, through actions and poetic images where light, music, sound and set are the wings that hold our story together, without the need for words or perhaps an occasional one.

### **Puppet Techniques:**

These are table top hand manipulated puppets. The technique was chosen in order to make for the space where the characters develop, uniting and separating; a space to construct and be destroyed before the audience to better tell our story. The effect of the shadows was chosen to portray the unconscious universe the characters inhabit.

### **Staging Device :**

Three rolling tables, that join and separate.

Three spaces that separate, that become isolated, describing life conditions of different stories that converge at times.

Three spaces that can be transformed, destroyed.

They approach or draw away from the audience in order to signify

moments of intimacy, rendering the spectator as a true witness.

**Music made to measure:**

Music plays a very important part in all our work. It is intended to say something further and to complete the image.

We create a wordless dialogue between sound and image.

It stems from an exploration of music and the organic sounds of materials we use, and the sounds of the puppeteers themselves. It evokes a metaphoric confrontation between city and wildlife.



## Inspiration and Research :

The Paintings of **Oswaldo Gwayasamín**, artist from Ecuador. (1919-1999).

« *My paintings are intended to wound, to scratch and knock on the hearts of people. To show what man does to man.* »

The work of Oswaldo Gwayassamin essentially concentrates on denouncing social and racial injustice, particularly about the indigenous people in Latin America, people of colour and mixed races.

**Music ; Enrique Males**, indigenous composer, from Quinchuqui, now a part of Ecuador. We met him personally in 2009, at a concert in the Archaeological Museum of Quito, where the musician was given the honour and indeed the right to play with ancestral instruments.

This experience was quite overwhelming and triggered our research on these relevant matters.

Certain texts by **Eduardo Galeano**, Uruguayan poet and author, particularly « *Los nadies* » (The nobodies):

« The nobodies: children of no one, masters of nothing.  
The nobodies : none, the ones denied, those who run in vain,  
those who kill themselves in living, the base, the eternally base:  
They speak not a language, only a dialect.  
They have no religion, only superstition.  
They have no artists, only artisans.  
They have no culture, only folklore.  
They are not human beings, only human resources.  
They have no faces, only arms.  
They have no name, only numbers.  
They have no place in universal history, only in the local press.  
The nobodies who are not worth the bullet that kills them. »

The printed articles of **Survival**, organism in aid of indigenous peoples working to defend their lives and their territories.

“The body is much like the earth. It is a territory in itself.  
Like all landscapes, it risks being invaded by constructions,

chopped into plots and ruined in a thousand ways.”

“The forests of the psyche are sowed with deathtraps of rusty iron beneath the lush green meadows.”

“Women who run with Wolves”, Clarissa Pinkola Estés

“My name is Soledad. I was born in this country where the bodies dry up, with arms that cannot hug and great useless hands. My mother swallowed so much sand before she found a wall to lean against, that she poured it to me in her blood. My skin masks a long hourglass helplessly running out. Naked under the sun, they will see within my transparent body the sand flowing through me (...) All this sand should one day return to the desert.”

“Le cœur cousu” Carole Martinez

“If you should see them  
Tell them I am well, and not to forget me  
Tell them I feel well... well.  
My eyes continue to see the light,  
The moon still shines in the sky  
My eyes continue to see the light, and my clothes are not yet  
tattered  
Only slightly worn out.  
I am not sad...  
Mother... The night is a cruel and a starving wolf,  
harassing the foreigner and opening its horizons to the phantoms.  
What has been our crime, mother?  
That we should die twice?  
Once in life and once in death?  
Do you know, you, who bring tears to my eyes?  
I hope you are alive, perhaps you are dead  
Perhaps like me you are DEMEURE  
This grief is a fire that time extinguishes, and only time can  
arouse.”

« Looking at Palestina, Palestinian Poem »

Rodolfo Walsh, Noam Chomsky, Jean Genet and others.

Translated into Spanish by Elsa.



**Artists:**

**Puppeteers :**

Daniel Blander, Tamar Rojas and Elsa Gire Péchayre

**Puppets and sets :** Daniel Blander

**Shadow designs :** Damien Gonzales

**Composition and original music :** Célyne Baudino

**Dramaturgie and staging :** Elsa Gire Péchayre

## **The Company**

**The company** took off professionally in Argentina in the city of Buenos Aires in 2014. Its first performance was a dance theatre puppet piece for adults about the story of a family going through a period of grief as seen by a child (« *El camino del Erizo* »). **The play was nominated for the Javier Villafañe Puppet Theatre Awards in the categories of Best Choreography, Best original Music Score, and received the award for Best Light Design.**

In the summer 2015, the founders of the company Elsa Gire and Daniel Blander set off for France with two smaller pieces to travel with, touring through France and Europe, where they now regularly perform during festival seasons.

Presently the shows have no verbal text, intending to reach international audiences without a language barrier. And above all because as Puppeteers Elsa and Daniel have always been fascinated by the language of visual art. Telling their stories with minimal props and fragmented words is the challenge they like to undertake; also transporting their audiences into symbolic spaces more than concrete ones, inviting those listening, watching and feeling their performances to participate as active spectators.

### **DANIEL BLANDER**

As a self-taught juggler he has continually been developing his skills in this art through his travels since 2008.

He is a puppeteer who discovered the world of puppets in Venezuela, in 2008. **He then started working on his performance, puppet construction, as a dramaturge and a director at Ariel Bufano National School for Puppeteers**, in Buenos Aires (Argentina). While he was in Buenos Aires he worked on several projects with different companies from 2011 to 2014, as puppeteer, constructor and light technician. Since 2013 he has been exploring light design as a dramatical purpose. He is presently working full time at Cie Alas Negras, mainly as puppeteer and set designer for the company plays.

During 2014 and 2015 he gave lessons in puppets and juggling within the frame of a socio-cultural project in Buenos Aires (« *El circo que mira* »), and since has conducted several workshops for all sorts of audiences.

### **ELSA GIRE PÉCHAYRE**

Puppeteer and Stage director, she has loved visual arts since early on in high

school. She developed **performance, puppet construction, dramaturge and directing skills at Ariel Bufano National School for Puppeteers**, in Buenos Aires (Argentina). In 2013 and 2014 she wrote and directed her first play, « *El camino del Erizo* », a theatre-dance and puppet performance. **The play was nominated for the Javier Villafañe Puppet Theatre Awards in the categories of Best Choreography, Best original Music Score, and she received the award for Best Light Design.** From 2011 to 2014 Elsa worked with La Simultanea Company as a puppeteer, as also with *La Pulga y el Caracol* Company, where she participated as puppeteer and puppet designer. She studied Mime at the school of Angel Elizondo; explored the art of Butoh Dance with Quio Binetti and Minako Seki. Since 2015 she has been entirely devoted to developing the projects of Cie Ailes Noires as artistic director and production manager.

In 2014 she was in charge of Puppet Skill Workshops at the French Lycee, Jean Mermoz, in Buenos Aires, and since has conducted several workshops for all age groups.

**TAMAR ROJAS**, fine artist, actor, puppeteer. She started her atelier, Mix' Art Myrys in Toulouse in 2013. Partant le plus souvent de sculptures aux techniques et matériaux divers, thé works of Tamar Rojas are varied : installations, assemblages, mises en scène, stage designs, puppet créations. « The main theme in my art today is WOMAN , as représentative of femininity, victime of thé cannons of beauty and the hierarchy of gender... It is however through sculpture that I feel in place, my thoughts are sculpture, nothing can be done against time, against space. It is only through space and other elements that I can speak. To awaken what is asleep, a most of all to reflect and meditate upon what we have perhaps forgotten... »

**CELYNE BAUDINO**,

Composer, multidisciplinary musician, and pianist. She has been creating original scores for film and the theatre since 2018. She is Artistic Director at Les Chats Noirs Company. From 2012 t0 2016 she played with the band “Heart of Wolves”.

She studied in Paris and Montpellier to be an interpreter, composer and musician for moving image. She was also in charge of a Educational Project for school children in Paris from 2012 and 2016.

## **PROVISIONAL CREATION CALENDAR**

Périodes de création, aller/retour de l'atelier au plateau.

2019 :

18 to 27 March and 8 to 13 April, creation periods at l'Usinotopie, Villemur-sur-Tarn (31)

17 to 23 June, Creation plateau, St Pons de Thomières (34)

10 to 17 July, création au Topic, Tolosa, Pays Basque

12 to 18 August, création Fabrique Mimmont, Cannes (06)

9 to 14 September, création, Chai de Capendu, (11)

21 to 31 October, création, Scène 55, Mougins (06)

2020 :

6 to 15 October, création, Espace Culturel les Abattoirs de Riom (63)

29 October, présentation étape de travail au Festival Pendientes de un Hilo, Madrid, ES

15 to 20 November, création, Théâtre Isle80, Avignon (84)

14 to 22 December, création, Topic, Tolosa, Pays Basque (ES)

2021 :

15 to 28 February, création ajustements, le Nave de la Tartana Teatro, Guadarrama (ES)

17 to 28 May, création sonore, Théâtre de l'Oulle, Avignon (84)

7 to 9 June, création, Mixart Myris, Toulouse (31)

**Confirmed Partnerships :** (Co-production, subsidies, economic and material support)

Le département de la Lozère (48)

Lieux de résidence et/ou diffusion :

La Fabrique de Mimmont (06)

Scène 55 (06)

Le Chai de Capendu (11)

Les abattoirs de Riom (63)

**Soutiens confirmés :** (apport matériel, accueil)

CYAM Centre Yvelionois des Arts de la Marionnettes (78)

Le Théâtre dans les Vignes (11)

Communauté de Communes des Avants-Monts (34)

L'UsinoTOPIE Fabrique des Arts de la marionnettes (31)

Topic, Tolosa, Pais Vasco (ES)

Théâtre Isle80 (84)

**Présentation d'étapes de travail prévu :**

28 April, Théâtre de l'Oulle, Avignon (84)

**Opening dates :**

October 2021, Pendientes de un Hilo Festival, Madrid (ES)  
(Other dates are still being consider in Spain and France)

**Technical requirements for creation :**

Stage space : 6 x 7 m (Minimum 6 x 5)

Audience front seating

Total darkness for shadow performance

Flat and smooth floors

Sound and light equipment on stage

**Looking for residencies and production partner to conclude  
the Work from April to October 2021  
creating light design and further developing the puppet  
staging.**

**Looking for Performing Spaces as from October 2021.**

In October 2020 the company presented a work in progress phase of « DéraciNés » at « *Pendientes de un Hilo* » Festival Platform, organized by Tartana Teatro, in Madrid. The play was selected for a work process residency at the Tartana Theatre in 2021, and for performance in October 2021. The jury members said this about our work: « **It is a play showing great scene work behind it, that speaks of the relation between identity and nature.** »

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