



JéraciNés



DéraciNés

Visual Table and Shadow Puppet Performance

For audience aged 11 and above

Duration: 48 mins.

Stage equipped with lights and backstage

2019/2021 Production

Premiere at *Pendientes de un Hilo*, International Festival, Madrid, October 2021

Cie Alas Negras

Occitanie, France



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Synopsis:

“I hate my long black hair.
I hate this city and this neighbourhood.
The pulse of a tree beats under my skin.
I don’t know where it comes from.
I don’t know where I come from.
Suspended between two worlds above the city, I’m looking for a way out.”

Yuma, an adolescent of Innu origin (Canada), feels torn between two apart, buried in the past, and the world he lives in.

One day he realizes he is not alone. His neighbour, Yara, who comes from the Peruvian Amazon, tells him her story, the one she weaves into the fabrics she sells at the market.

A play revealing the consequences of faded roots: the loss of identity and reference.



Project Proposal:

Many people in the world today are forced to leave the lands that shelter them, the places that have been their homes for generations. These coveted lands are being exploited and entire families are forced to live in conditions that they don't wish to. This situation has been going on for years and continues today.

Many of the company artists at *Alas Negras* can relate to this experience as they have lived or grown up in Latin America where this is a common reality.

This play comes from a need to tell these stories, to arouse awareness and bring about debate regarding these problems. It is our small contribution to support the struggle and the rights of these people.

Who they are. What they are undergoing. How they feel.

We chose to portray this drama through the feelings and sensations of an adolescent who has been uprooted since the time of birth. A youth for whom projecting into the future seems so hard without anyone to relate to; an adolescent who has had to forget and ignore a culture that is still pulsing beneath his skin. The almost invisible consequence is alcoholism and drug abuse, often leading to suicide.



Ours is mainly a visual performance where we deliberately allow a space for the spectator to weave together the story resonating inside, from the images drawn from the character's emotional journey. The writing is an invitation to navigate the inner world of the main character. The images, the music, the light and the space -transformed before our eyes- tell us the story.

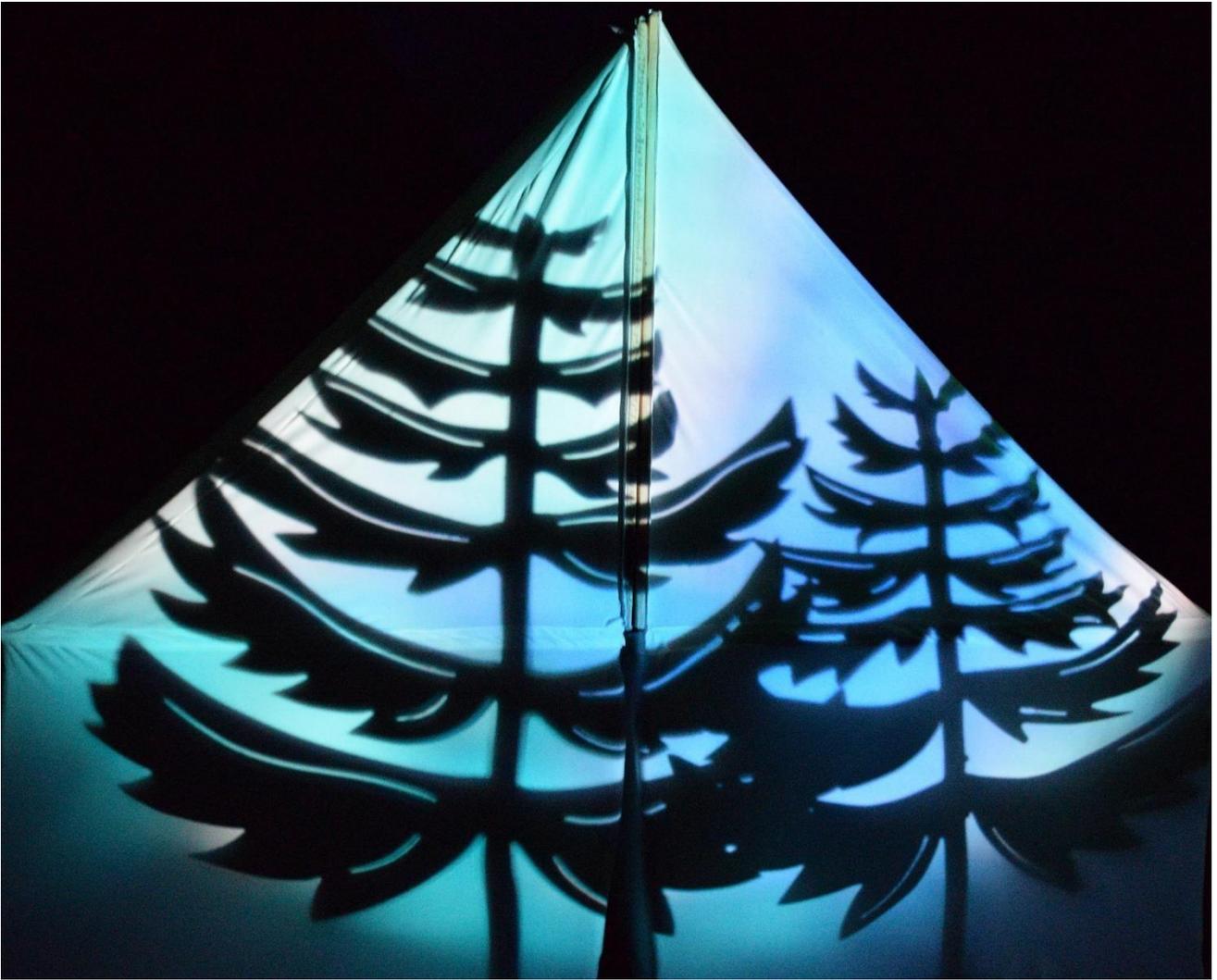
« We wished to deal with this subject through the artistic language we are developing at *Alas Negras*. For us the puppet is more prone to image than to text. It was hard to write this piece without it becoming a sort of documentary. I started by writing monologues for characters of different ages and origins. The one told by Yuma, the Canadian adolescent, was the one that sounded closest to me. Each character would be intimately bound to a tree. Yuma's is a pine tree. Personally, I grew up in Lozère surrounded by forest, where there are pine trees in plenty. I felt connected to these trees myself. Found it interesting that the character should come from a developed country linked to France through its language. The general public is not in touch with the issues concerning indigenous communities, although France needs to address the matter on a few of its territories such as French Guyana and Polynesia. In the light of all this Yuma became our main character and it is through her feelings that I started to weave the images of this story together. I did not want to set a specific place: it could be any big city in the world. It was important for us that the story should start in a city, a modern city with people that have been swept away.»



Staging: The tables opening and turning and moving before the audience as do the characters are an essential part of this story that speaks of entire populations simply being removed. We are carried from one space into another: to the inner world of the characters, their dreams, their memories and rituals; and into the streets of the cities where they live.

We also use the movement of the tables and the light design to create moments of intimacy where the scene draws closer or further away from the audience. The characters wander through a minimalist and suggestive landscape.

Each shadow screen suggests something, either in shape or in texture: the pages of the newspaper blowing in the street and the fabrics Yara sells, those she tells her story to Yuma with; even the wood from the tables made from the trees connects to each of the characters. We have also made a few of the shadow scenes appear with the puppeteer on sight. The shadows are intended to be more than part of the decor, they carry the spectator into the inner world of the characters.



Music: “I composed the music for *Déracinés*, after discussing the dramaturge and the story of the characters with Elsa. We wanted to create a sort of fabric of sound for each of the characters, a mixed combination of their everyday reality and their origins. Yuma’s texture blends with urban sounds from different cultures, but is also translated into string instruments (strings and cello solos) to portray the distress and finally the Innu chants, cries that are part of his cultural heritage. Similarly for Yara, I chose to use woodwind instruments for her story, while Tamar and Elsa’s cries were recorded to illustrate the grandmother’s chant, and finally sounds from the Amazon peoples and rainforests were blended in. We had thorough discussions with Elsa deciding how the music should be present throughout the play and not over-weigh the tone of the drama. » Célyne Baudino

Co-production: Département de la Lozère (48), Carcassonne Agglo y le Chai de Capendu (11), Scène 55 (06), Fabrique Mimont (06), l'Usinotopie (31), Les Abattoirs de Riom (63), Ciné-Théâtre de St Chély d'Apcher (48), Ville de Billom (63).

Sponsors: *La Tartana Teatro* and *Pendientes de un Hilo Festival*(ES), TOPIC y *Titirijai* (ES), La Poudre d'escampette and la alcaldía de St Pons de Thomières (34), Tortill'Art (81), Cyam y Pipa Sol, Théâtre dans les Vignes (11), La Forge (48).

Cast:

Puppeteers: Daniel Blander, Elsa Gire Péchayre, Tamar Rojas

Puppet and Stage design: Daniel Blander

Stencil and poster design: Damian Gonzalez

Original Music: Célyne Baudino

M'Bya Guaraní voice-off: Marshall Paredez

Spanish voice-off: Rosario Sanchez Almada

Light Design: Daniel Blander and Simon Vérité

Technique: Simon Vérité

Written and Directed by Elsa Gire Péchayre



Tamar Rojas, Elsa Gire Péchayre, Simon Vérité, Daniel Blander Crédit photo : Jonh Marquez

ABOUT CIE ALAS NEGRAS: The company was created in Buenos Aires, Argentina by Daniel Blander and Elsa Gire P  chayre after graduating from Ariel Bufano Puppet Theatre School at San Martin National Theatre, in 2014.

The company integrates other artistic languages such as music, dance, circus skills and masks in a quest to create the intimate universes of the characters in their stories. They portray an emotional environment rather than a physical spot. The company's first production « *El camino del Erizo* » (The Way of the Porcupine) describes the grief of a mother and a child over the loss of a baby. The production received the Javier Villafa   National Puppet Theatre Best Lighting Award in Argentina. It was nominated for Best Original Music and for Best Choreography.

The company produces both theatre and street performance.

It is currently based in Occitanie.

ABOUT THE ARTISTS:

DANIEL BLANDER: Self-taught juggler who has developed his skills in this art throughout his travels since 2008 and his continued training at *Maison du Jonglage* in Paris. He is a puppeteer who discovered the world of puppetry in Venezuela, in 2008. He then trained in performance, puppet construction, as a writer and a director at Ariel Bufano National School for Puppeteers, in Buenos Aires (Argentina) from where he graduated in 2013. 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 dramatic device. Since 2015 he has been working full time at Cie Ailes Noires, mainly as puppet and set designer, and puppeteer for the company plays. In 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 then has conducted several workshops for audiences of all kinds.

ELSA GIRE PECHAYRE, Puppeteer and Stage director, she has loved visual arts since early on in high school. She trained in performance, puppet construction, play writing and directing at Ariel Bufano National School for Puppeteers, in Buenos Aires (Argentina), graduating in 2013. In 2013 and 2014 she wrote and directed her first play, « *El camino del Erizo* », a theatre-dance and puppet performance. From 2011 to 2014 she worked with *La Simultanea* Company as a puppeteer, as also with *La Pulga y el Caracol* Company, where she performed as puppeteer and became the company's 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. Often inspired in various techniques in sculpturing, the works of Tamar Rojas are assorted: installations, montages, staging, stage designs, puppet creations. « The main theme in my art today is WOMEN, representing femininity, victims of the cannons of beauty and the hierarchy of gender...» She works as a performer at Cie Cap Nomade since 2015, and with Cie Alas Negras since 2019.

CELYNE BAUDINO multi-instrumental music composer, specializing in piano, she composes and performs original soundtracks for film and theatre since 2018. She conducts Cie Les Chats Noirs. From 2012 to 2016 she played for the group « Heart of Wolves » which she created. She trained in Paris and Montpellier as composer, performer and in moving image music. She created an educational project for theatre music in schools from 2012 to 2016.



“DéraciNés” is available for performance from March 2022.

Requirements: Stage lights, black box, space dimensions: 6 x 7 plus one metre backstage.

Teaser:

https://vimeo.com/580423613?fbclid=IwAR32SVAZwAqx_GPkMkeaf8vQmqPjptlhfwcvwIs48WlQyzje8kZuiGU

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