

THUMBELINA



ABOUT THE SHOW

Freely based on **HANS CHRISTIAN ANDERSEN**'s Thumbelina, L'Illusion's most recent production **COMBINES PUPPETRY, DANCING AND MUSIC**.

In order to develop an original multidisciplinary scenic writing, a team of five artists was formed. They all come from **VARIOUS BACKGROUNDS : DANCE, MUSIC, VISUAL ARTS, LIGHT** and **PUPPET THEATER**.

This show is the result of an artistic research on the representation of female characters in **WORLD LITERATURE**.

A puppeteer, a dancer and a musician **TAKE AUDIENCES INTO AN ORGANIC WORLD** that changes before their very eyes. Twigs, corollas and leaves come to life and emphasize Thumbelina's **QUEST FOR FREEDOM**.

SYNOPSIS

Thumbelina is **BORN IN THE HEART OF A MYSTERIOUS FLOWER**. Barely has she managed to discover her world that she is torn away and cast into a colossal world. Growing up, the frail heroine **FACES LARGER-THAN-LIFE EVENTS**. She will **FIND THE STRENGTH AND COURAGE** to finally fly off on her own.



TEXT AND CONCEPT : SABRINA BARAN ¹

SCENOGRAPHY AND COSTUME DESIGN : JOSÉE BERGERON-PROULX ²

LIGHTING : AUDREY-ANNE BOUCHARD ³

PUPPETS : ISABELLE CHRÉTIEEN ⁴

CHOREOGRAPHER : LILA-MAE G. TALBOT ⁵

SOUND DESIGN : MARYSE POULIN ⁶

INTERPRETATION : SABRINA BARAN ¹, LILA-MAE G. TALBOT ⁵ AND MARYSE POULIN ⁶

A WORD FROM THE AUTHOR

SABRINA BARAN



PROJECT BACKGROUND

My childhood was filled with **FAIRY TALES**, princesses and witches and I truly believe that **MAJOR FEMALE ARCHETYPES** have much more **INNER STRENGTH AND COMPLEXITY** than may appear at first. As an adult I rediscovered the tales that nurtured my childhood imagination and are still with me today.

One of the characters I enjoyed reconnecting with is the **MODEST AND FRAGILE THUMBELINA**, a girl mysteriously **BORN IN THE HEART OF A FLOWER**. Uprooted at birth and flung from one world to the next, the frail heroine grows up and overcomes a series of trying events. The whole story is structured like a **METAPHOR FOR HUMAN EXISTENCE** and **SELF-DISCOVERY** in a hostile world. I want to **ADAPT THE STORY** and craft a **MODERN, HIGHLY VISUAL** and **POETIC** puppet production. I aim to create a **POWERFUL FEMALE CHARACTER** even though she may seem fragile at first. I hope to go beyond the original tale's proposition by leaving out a few concepts that date back to story's writing. To do so we will focus on the project's central idea: a female character's quest for freedom and self-discovery

DIRECTORIAL APPROACH

In my view **CHOREOGRAPHING MOVEMENT IN SPACE**, whether with a human body or a puppet, **CAN GENERATE STRONG EMOTIONS**. So I chose to explore the **LIMITS BETWEEN THE HUMAN BODY AND THE PUPPET** on stage. I want to work on generating feelings by intertwining puppetry, dancing, music and lighting through sets of proportions. I will be **WRITING VISUALLY AND MUSICALLY**. Movement will be conveying the meaning more than words.

CREATIVE TEAM

I assembled a great team of **5 OUTSTANDING FEMALE DESIGNERS**. These highly **SKILLED PROFESSIONALS** come from **VARIOUS BACKGROUNDS**. Their artistic approach involves direct involvement in a piece from the outset and a **MERGING OF GENRES**. Their motivation is to share their respective know-how and have a hand in **CREATING A UNIQUELY ORGANIC PIECE**.



CREATIVE TEAM



TEXT, CONCEPT AND INTERPRETATION

SABRINA BARAN

Sabrina Baran, *L'Illusion, Théâtre de marionnettes*'s artistic codirector, was drawn to the performing arts, dance and visual arts early on. Following her bachelor's degree in psychology for deeper knowledge of human behavior, she began training with Quebec and European masters in puppet theatre, shadow and object puppets.

Sabrina has been involved in creating, developing and performing of the company's productions including *Chantefable*, *Under the stars* and *Philemon and Baucis*. In 2012, she created *Ondin*, her first creation. The productions tour at the *Studio-théâtre de L'Illusion* and all over Montreal, Quebec, Canada, United States, South America and Europe.



DANCER AND CHOREOGRAPHER

LILA-MAE G. TALBOT

Lila-Mae began dancing at a very early age. She trained classically at the *l'École supérieure de Ballet* school. Her first pre-professional experiences were with the *Jeune Ballet du Québec* company after which she became a dancer with *Les Grand Ballets* and performed both repertory and modern dance pieces, including choreographies by *George Balanchine*, *Kim Brandstrup* and *Helgi Tomasson*.

Later she joined the *Rubberbanddance Group* with which she worked for several years as a dancer and assistant choreographer. Lila-Mae still dances independently and teaches at *École de danse de Québec*.



SOUND DESIGN AND MUSICIAN

MARYSE POULIN

As an artist who works with body, sound and imagery, Maryse Poulin practices and incorporates various artistic languages in her work. She danced for 5 years with *O'Vertigo dance company* before undertaking her own movement research work, exploring various aspects of stage and tech-based languages. Her work has been presented in various venues in Montreal and across Europe.

As a self-taught musician, a theatre sound designer, a poetry accompanist, a collector of sounds of life, she creates music for the stage using instruments such as prepared violins, saxophones and other sundry instruments. She won two sound-design *Masque* awards from the *Académie québécoise du théâtre*.

CREATIVE TEAM



SCENOGRAPHY AND COSTUME DESIGN

JOSÉE BERGERON-PROULX

A graduate of the set design program at the *National Theatre School of Canada*, Josée Bergeron-Proulx is involved in designing sets and costumes as well as set painting and prop building. She worked for a number of directors, such as *René-Richard Cyr*, *Alain Gauthier* et *Anne-Marie White*. She shares her affection for imagination's architecture with various companies including *Théâtre le Clou*, *Théâtre la Manufacture* and *L'Illusion, Théâtre de marionnettes*.

She passes on her expertise by running a scenography program at *Collège Jean-Eudes* until 2016. Today, she continues her research by developing her master's degree in visual and media arts at *L'UQÀM*.



PUPPET DESIGN AND CONSTRUCTION

ISABELLE CHRÉTIEN

After graduating in *dramatic arts* at *UQÀM university* in 2002 and majoring in set design, Isabelle Chrétien specialized in designing and building puppets. She works on puppets for a number of Quebec theatre companies, including *Théâtre de l'Avant-Pays*, *Théâtre de l'Oeil* and *L'Illusion, Théâtre de marionnettes*. Recently, she led a puppet construction building on the *Coco-incognito* production and co-designed the puppets for Montreal's *Biodôme*.

In 2003, she founded the *Vis Motrix* puppet theatre company along with David Magny. She designs and builds its puppets aside from manipulating them.



LIGHTING

AUDREY-ANNE BOUCHARD

A graduate in *theatre design and production* at *Concordia University*, Audrey-Anne works primarily as a lighting designer in dance, music and theatre productions both in Quebec and abroad. Her recent lighting designs for young audiences include *Les Zurbains – Théâtre Le Clou company*, *Babioles – Cabane Théâtre company* and *Fairy Mix - Les BGM dance company*.

In 2011 Audrey-Anne completed an international master's program in which she studied the integration of video projection in new artistic practices. She is currently teaching design and production in the undergraduate program at *Concordia University* aside from being a production coach at the *National Theatre School of Canada*.

REVIEW EXCERPTS

HAVING PUPPETRY AND DANCE INTERACT, CREATING **POETIC MIRRORS** BETWEEN THE ABILITIES OF THE HUMAN BODY, ITS MINIATURE DEPICTION AND ENCOUNTERED ANIMALS **IS MAGNIFICENT.**

Le Devoir, May 2017 | Alexandre Cadieux

THE APPROXIMATELY 35-MINUTE PERFORMANCE IS A MOMENT OF **GENTLENESS AND DELIGHT.** [...] FROM THE VERY START THE ACTION DEVELOPS THANKS TO **INTERESTING SHADOW PLAY** AND **TERRIFIC MUSICAL EFFECTS.**

Mon théâtre, May 2017 | Olivier Dumas

THE STORY IS **TOLD BRILLIANTLY** THROUGH THE MUSIC AND MOVEMENT OF THE PERFORMERS ON STAGE. **ILLUSION THEATRE LIVES UP TO ITS NAME,** USING LIGHT AND SHADOWS TO HELP TELL THEIR STORY. IT'S A **UNIQUE** AND **CAPTIVATING** PERFORMANCE TO WITNESS.

St. Albert Gazette, May 2018 | Jasmine Roy



PERFORMANCE HIGHLIGHT

SPRING 2020	Conseil des arts de Montréal en tournée (QC - CA)	19 SHOWS
6 AU 10 MAI 2020	Ottawa Children's Festival	5 SHOWS
APRIL 5 AND 6, 2020	Alliance Française de Toronto (ON - CA)	2 SHOWS
MARCH 29, 2020	Salle Communautaire de Blainville (QC - CA)	1 SHOW
JULY 24 AND 25, 2019	Festival international des arts de la marionnette à Saguenay (Qc - CA)	3 SHOWS
MAY 15 TO 21, 2019	Agora des arts - Rouyn Noranda (QC - CA)	4 SHOWS
	Salle Félix-Leclerc - Val d'or (QC - CA)	
JANUARY 16, 2019	Caplan Theater, OFF-IPAY Showcase - Philadelphia (PA - USA)	1 SHOW
DECEMBER 6 TO 8, 2018	La Nouvelle Scène Gilles Desjardins - Ottawa (ON - CA)	8 SHOWS
MAY 29 TO JUNE 2, 2018	Northern Alberta International Children's Festival (AB - CA)	9 SHOWS
MAY 23 TO 26, 2018	The Calgary International children's Festival (AB - CA)	7 SHOWS
APRIL 22, 2018	Centre culturel et communautaire Henri-Lemieux (QC -CA)	1 SHOW
MARCH 13 TO 25, 2018	Studio-théâtre de L'Illusion (QC -CA)	23 SHOWS
MAY 9, 2017	Festival Petits bonheurs - Montréal (QC - CA)	2 SHOWS
APRIL 25 TO 30, 2017	Studio-théâtre de L'Illusion (QC - CA)	4 SHOWS

89 SHOWS



A WORD ON THE COMPANY

L'Illusion, Théâtre de marionnettes is firmly **ROOTED IN MONTREAL** and has been since 1979. Its mission is to create and produce plays that **HIGHLIGHT THE GREAT DIVERSITY OF PUPPET THEATRE**.

The company focuses mainly on **YOUNG AUDIENCES**. In fact it likes to surprise them with **INNOVATIVE PROPOSALS THAT BLEND THE VISUAL AND PERFORMING ARTS**. Bold artistic teams are brought together on every new production. They take on uncharted creative paths or revisit masterpieces of the world repertoire shedding new light on them before adapting them for puppets.

The company's original productions stand out for their **PLAYWRITING IN PERFECT HARMONY WITH THE VISUAL ASPECT OF THE PRODUCTION**. The artists devise a genuine vocabulary of moving imagery. L'Illusion is proud to offer youngsters **ASTONISHING, SURPRISING AND FASCINATING PRODUCTIONS** both in terms of content and form.

HISTORY

1979 - 1989

Thanks to an original approach to their craft that is rooted in the history of their artistic discipline while taking advantage of the latest approaches, the artists of L'Illusion are a product of Montreal's rich cultural landscape. A large touring network quickly developed throughout Quebec, Canada, the United States and Europe.



1990 - 1999

To have more creative freedom and encourage an interaction between artists and audiences, L'Illusion focused on finding a location specifically adapted to the unique requirements of puppet theatre. In 1993 the company boldly decided to set up in a space and produce its plays. By 1996 it met audience requests welcoming them in large numbers in its studio theatre, a unique location in Montreal dedicated to puppet theatre and young audiences.



2000 - 2012

L'Illusion celebrates its 30 years of work while focusing on its mission of creating, developing and producing plays and collaborating internationally. L'Illusion ensures the viability of its creative and performance space in order to more adequately meet audience needs. In addition young companies and independent artists are welcomed in this small space, which provides them with time to explore and try out experimental puppeteering forms.

2013 TO TODAY

On the eve of its 35th year, L'Illusion moves into a new space that is forward-looking and more suited to its everyday needs. Sabrina Baran and Claire Voisard are now the company's artistic directors. L'Illusion stands out for its fiery spirit, the passion of the artists with which it works, its availability to a new generation and to innovation as well as its efforts to make its activities readily available.



TECHNICAL RIDER THUMBELINA

GENERAL INFORMATION

DURATION	35 minutes(+10 to 15 minutes discussion with the artists after the show, if possible)
AUDIENCE	150 (to be discussed, depending of the venue)
TARGET PUBLIC	4 years and older
TOURING MEMBERS	3 performers / 1 technician / 1 tour director

ASSEMBLY TIME

ASSEMBLY AND FOCUS	4 hours
INTENSITY	1 hour
TECHNICAL RUN	1 hour
TOTAL TIME	6 hours

STRIKE TIME

STRIKE	30 minutes
TRUCK LOADING	30 minutes
TOTAL TIME	1 hour

TECHNICAL NEEDS

MINIMUM STAGE SIZE	24' x 17'	MINIMUM GRID HEIGHT	10' clearance under ceiling
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MASKING	Black curtain on 3 sides Black dance mat on stage Need to be able to do a light blackout
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SOUND	3 AC on stage 1 PA, 2 monitors on stage, 1 mixer 1 CD player
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LIGHTING	6 Fresnels (barn doors) 5 Parnels ETC (barn door) - can be replace by 5 Frenels (barn doors) 12 Ellipsoidal reflector lamps 25-50 degrees 2 gobo-holder size B for the 25-50 degrees 5 adapters from AC female to Twist Lock male 1 iris
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CONTROL CONSOLE	24 dimmers 1200W (6 on the ground, 17 above the stage) 1 outlet for a direct lamp at the back of the stage Minimum 24 channels with memories effects (cues)
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THEATER STAFF

ASSEMBLY	1 chef lx and sound + 2 technicians
SHOW	1 chef + 2 ushers in the theater
STRIKE	1 chef lx and sound + 1 technician