

BARE MINIMUM



Théâtre à
Bout Portant

Bare Minimum

What is needed for...

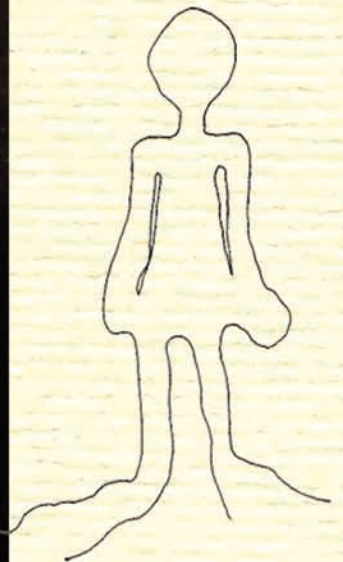
To life which meddles in everything.
To the wind giants that we are.
To time which skips its turn too fast.
To existence which exhales, which crosses, which sads,
which exults, which at all costs.

A human-scaled playground is deployed for the one
who is only a few thumbs high
but for which life is depicted in the image of mankind's,
in all its splendor and its cruelty. A battleground in the image
of the one that accommodates him in the end.
Liven up to him.
And lives.
Too.

Who, really, in the end, controls the situation?

Bare Minimum is a creation combining theatre and puppets.
A solo show establishing a dialogue between the puppet, the
body becoming moving scenography, and the manipulator.
A simultaneous twofold story is woven, telling the turning points
of existence, of a being half-animal, half-human, in simultaneity
with the scenographic and narrative deployment of the
manipulator, depending on the situation. The critical steps,
important transitions in our progression and trials to overcome
of the protagonist take the manipulator by storm. Imagination,
ingenuity and sensitivity coming together at a balance point
binding theatre, manipulation and body.

An ode to life.



Created by, Performed by
All designs
Vicky Côté

Directed by
**Mélanie Charest &
Vicky Côté**

Movement consultant
Valérie Villeneuve



Duration: 50min
Person on stage & on tour:1
Audience: adult (from 7 years old)
Maximum 70 persons
Dimension
Stage: 8' X 8' (2,5m X 2,5m, elevated)
Public in tiers
Complete obscurity needed
Show self-sufficient (lighting, sound)

« There's here an ontological relation otherwise more fundamental in the visual and intellectual plans than the superficial and touristic relation that they're trying to sell to us as interactivity , often insignificant, with the public. (...) Each of her plays is a relevant statement that bring us far away from entertainment kindness : relevance of body and gesture in the strength without compromise or precaution for public of a presence to the world that can also be considered as perspicacity. But it's the life's quiet violence when it appears in the volvelty of every moment . »
- Jean-Pierre Vidal, Zone Occupée art magazine, Spring 2013

« One of the shows that put on stage a successful mix of languages. Vicky Côté is the creator and manipulator of this delicious play. Very few puppeteers can play a show so close to gestural theatre being so much natural as her. The modern subject of the puppeteer dominated by her puppets is the main conflict of the first part of the performance —that finishes quite after a funny intermission. She creates expectations, breaks the rhythm and finds herself doing absurd and hilarious positions. At one point, when this situation seems to be over, a new story begins. Vicky Côté stays no longer at the foreground. Another glove-animal appears on stage (on her left hand) and the drama focuses on their little and very human story. »
- Cesc Martínez
Puppetring, Puppet, shadow and marionnette magazine, October 2012

«Vicky Côté is really talented and her performance in Strict Minimum just prove it. While she gives distinct lives to her both hands, she keeps a constant balance between acting and manipulation»

- Joël Martel, Le Quotidien newspaper, September 2012



The Théâtre à Bout Portant

Created in 2008 by Vicky Côté, the Théâtre à Bout Portant has undertaken the mandate of research and creation, production and diffusion of a theatre where the focus is essentially put on the physical aspect of the characterization. It favors the experimentation of gesture, of physical play, in pursuit of a singular artistic approach, both critic and aesthetic. Since its beginning, its ingenious and dynamic plastic universes are the framework of the sensitive proposals that are developed.

The creations of the Théâtre à Bout Portant travel along the roads of Québec and abroad and distinguish themselves in various events and festivals. *Les Immondes* (2008), *RAGE* (2009), *Le Déclin des soleils de glace* (2010), *La Fuite des choses* (2011), *Strict Minimum* (2012) and *Armored* (2015) develop specific themes, favoring themes that put into question our behaviors and actions. Gesture – prime vector of creation – serves both as a driver for plot development and as a source of pictures as much poetical as realistic.

Special attention is given to the aesthetical environment in order to directly support the comment. In universes taking advantage of the different show components (sets, costumes, accessories...), the latter are considered as figuring significantly in the plot (constraints, personification, sound presence, extrapolation, manipulation...). The company works at the crossroads of disciplines, constantly integrating manipulation, dance, performance, poetry...

The Théâtre à Bout Portant wishes to convey a sensitive approach and a constant desire of replenishment; which makes it a talented company whose work rigour and ingenuity become a hallmark often highlighted and rewarded by its peers and the critics. Vicky Côté has been awarded several prizes, including the John-Hirsch granted by the Canada Council for the Arts in recognition of excellence achieved in her work as a director.

PRODUCTIONS

Armored (2015)

Bare Minimum (2012)

Creative award
Nanchong international puppetry festival 2014

The flight of things (2011)

The Decline of the iced Suns (2010)

RIDEAU international jury LOJIC Award 2012

RAGE (2009)

Cirque du Soleil Award, Vue sur la Relève 2010
Carte Premières Awards 2011-12 (Cochons d'or)
Best scenography-costumes-accessories
Best innovative play

The Foulers (2008)

Jury Special Mention Bourse Objectif Scène 2009



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Théâtre à Bout Portant

AND MORE...

The website

www.theatreaboutportant.com

Bare Minimum (*Strict Minimum*) video

1min

<http://en.theatreaboutportant.com/plays/strict-minimum/>

8min

<http://youtu.be/oqKzl4na6DU>

Some of the places where we performed...

Festival international des arts de la marionnette, Canada

Trois jours de Casteliers, Canada

MiMa Festival, France

Teatro de Garaje, Colombia

Mapa Teatro, Colombia

Teatro Libélula Dorada, Colombia

Nanchong international puppetry festival, China

Casa Pepe Ota, Spain

Maison Théâtre, Canada

