

QUEBEC-FRENCH PERFORMANCE



SCOOOOOONCH!

LES NOUVEAUX BALLETES DU NORD-PAS DE CALAIS - FR  
SYNTHÈSE ADDITIVE - QC



# Premiere september 21

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Amélie Poirier

Conception and directing

Dinaïg Stall (QC) / Lyly Chartiez (FR)

Dramaturgic Council

Mélanie Baillairgé (QC) / Audrey Robin (FR)

Construction of forms

Henri-Emmanuel Doublier (FR) / Philémon Vanorlé (FR)

Lighting / Scenography

Mariane Berthault (FR)

Sound creation

Carine Gualdaroni or Clémentine Vanlerberghe /

Mariane Berthault / Audrey Robin

French performers

Mélanie Baillairgé / Marika Karlsson / Myriame Larose

Quebec performers

## *The tape : a metaphor for our relationship with others.*

SCOOOOTCH! is a performance for young audiences at the crossroads of the movement, of sound and a material: tape.

In relation with the space, three animators of matter play with the possibilities between the tape, the space and their people. This scotch which exceeds them takes them towards multiple mutations, in the joy of the unsuspected, listening to the unpredictability of the matter.

Unwinding this sticky material between them and space, hoisting vertical huts, it is our way of inhabiting the world that is updated here. From me to me, from me to others, from me to my environment.

SCOOOOTCH! is a playful experience of our mutations in which the audience is invited to take part at the end of the show. Children will have the opportunity to come to the stage, touch and experiment this material in their turn. An external module, located for example in the hall of the theater will also allow them to approach the material before or after the performance.

Joyfully, SCOOOOTCH! by the collective experience it produces requires :

“How do I build myself? What constitutes me? How do I inhabit the world?” .

# The partners

## THE TAPED

### Coproductions

Theatre the Grand Bleu, Lille's conventioned stage (FR)

Culture Commune, national scene of the mining basin (FR)

Nova Villa : festival Mélimômes, Reims (FR)

Créa, festival MOMIX, Kingersheim (FR)

La Minoterie, Dijon's conventioned stage (FR)

Le Cube international center for research and creation in theater for children and youth, Montreal (QC)

### Supports

The Petits Bonheurs network, Montreal (QC)

The council of arts of Montréal (QC)

House of Culture of Hochelaga, Montreal (QC)

Decentralized Ministry of Culture (FR)

Hauts-de-France Region (FR)

### Premieres

World Puppet Theatre Festival,

Charleville-Mézières, September 2021

Official Selection

Living

in the world



## AMÉLIE POIRIER

As multidisciplinary artist, Amélie Poirier was introduced to classical dance before turning to contemporary dance during various workshops and training sessions. At the same time, she studied drama at the Lille Conservatory (FR) and graduated with a Master 2 whose research focuses on the training of puppeteers in the West. Within this framework, she goes to several training courses for puppeteers in the USA, Montreal, Czech Republic, Finland etc. In 2011 she performs and participates in the conception of the solo *La Jeune fille et la morve*, directed by Mathieu Jedrazak. This unclassifiable show is performed in labeled venues in France, at the Avignon OFF Festival as part of a regional selection, in Belgium and in Quebec: at La Chapelle: contemporary stage in Montreal and at the Festival Folie Culture in Quebec City. This solo, allows her to be quickly identified in the region where she comes from: the North of France.

Since 2012, she has received several grants for emergence and research from the Decentralized Ministry of Culture of France, in connection with accredited structures (Le Phénix: National Stage of Valenciennes, the National Center of choreographic Development le Gymnase in Roubaix, the Théâtre du Nord/ National Dramatic Center of Lille-Tourcoing). In addition, she has been selected by the Decentralized Ministry of Culture of France to participate in 2012 in a multidisciplinary research laboratory with the choreographer Christian Rizzo, thus nourishing her interest in research. In June 2012, she is a finalist in the Extended Dance competition at the Théâtre de la Ville in Paris.

Her encounter with Patricia Kuypers and Kirstie Simpson was important in her conception of improvisation in relation to materials and architecture. Her more recent approach to butô dance with Minako Seki in Berlin and Maki Wanatabe and then BMC (Body Mind Centering),

immerses her in an organic research, opening a space on our interiority, connected to the surrounding space. Wishing to bring together on stage bodies, objects and materials, Amélie Poirier trained in contemporary puppetry at the National Graduate School of puppetry arts in Charleville-Mézières (2008-2009), and more recently at the DESS in Contemporary Puppet Theater at UQAM in Montreal. Currently, she focuses her research on the relationship between body, movement, matter and seeks to transpose protocols from contact-improvisation, BMC and butoh dance into the relationship to the object.

She is also one of the choreographers selected for the 3rd edition of the Prototype program at the Abbaye of Royaumont (2015-2016). Under the direction of choreographer Hervé Robbe, she is invited to question the notion of citation as a paradigm for choreographic creation. In 2018, she is the winner of the choreographic writing grant from SACD-Beaumarchais foundation for the piece *DADAAA* for young audiences (creation 2019 at the TJP, National Dramatical Center of Strasbourg). She also carries out research oriented around the visual arts, echoing the shows she creates. In this context, she produces documentary films or video installations that she designs in duo with director Justine Pluvineau and more recently with composer Léonore Mercier, both from Le Fresnoy: National Studio of Contemporary Arts.

After practicing singing for several years and training in electro-acoustic music with the group Art Zoyd in Valenciennes, she developed the project *SCOOOOTCH!* and fully reconnected with the electro-acoustic dimension of her approach.

Amélie Poirier is currently an associate artist at the Théâtre des Ilets /Dramatic National Center of Montluçon-Auvergne directed by Carole Thibaut. Soon she will be associated with the Grand Bleu in Lille : theater for young audience.





Images

Research





# Les intentions

## SCOTCH : AS A METAPHOR FOR OUR RELATIONSHIP WITH OTHERS

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Scotch tape is a metaphor for the invisible ties that bind us to others. These links can be flexible, tense, they can be twisted, agitated, torn off, re-glued, metamorphosed, etc..

As soon as the audience is welcomed, the performers greet the children by unrolling a roll of scotch tape that they are invited to follow and touch. Particular care is therefore taken in welcoming young children, making them feel that they are part of the material that is immediately evaluated, touched, etc.

During the entrance of the public, another performer draws spaces with these rolls of tape. She is then assisted by the two other interpreters. Horizontality / verticality.

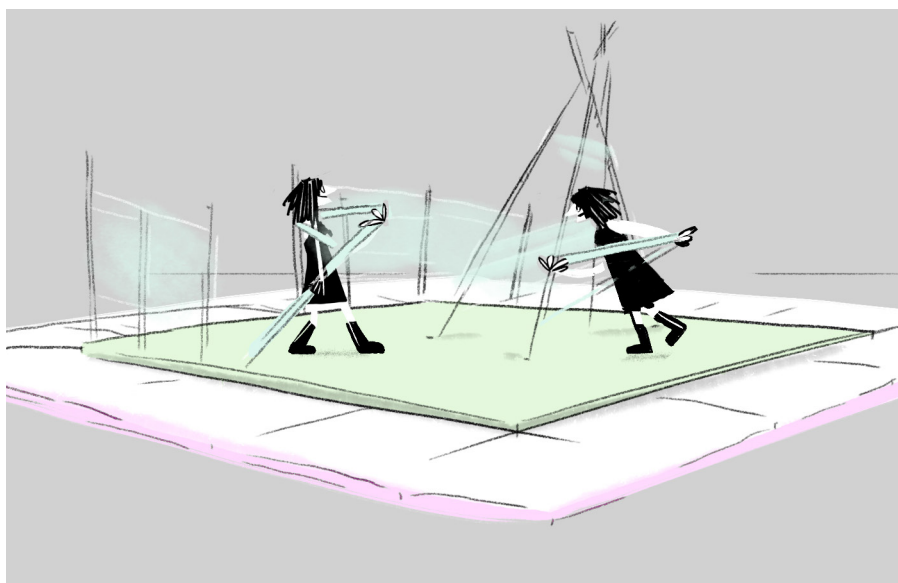
Sort of pure cabins are built in different parts of the space. At the end of the show, if they wish, the children can take shelter under one or the other.

It is also likely that this scotch will take the performers to many places. They will have to follow it no matter what happens. Perhaps they will be mistreated by the object. They will wonder how to get rid of the sticky paper. They will probably regain some power as well.

By inviting at the end of the show, the audience and especially young children to touch this tape and interact with the material in different ways, the children will be able to perceive with all their senses that they are entering into a relational fabric made up of polysemic relationships. It is a space created to meet, live together, share and grow. This shared meeting will be joyful and benevolent.

# Practically

## TECHNICAL



(c) Mélanie Baillairgé

### **Tri-frontal space**

**Floor:** dance floor + colored carpeting

**Seating:** cushions

**Play space + public space :**

10m x 11m

**Min height :** 4m

**Gauge :** 90

**Number of performances min :** 2

### **Team on tour**

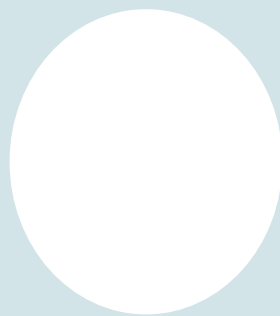
3 interpreter-technicians

1 director or 1 technician n.e.

1 broadcasting/production manager

(on certain dates)

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scotcheuuuhhh  
ruuuban adhéeéésif  
tape tape tape tape  
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