

La Vie Brève
Théâtre ^{de}
l'Aquarium

BAÛBO

The art of not being dead

Jeanne Candel - la vie brève



Répétition - Baùbo © Jean-Louis Fernandez

PRODUCTION-TOURING

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la vie brève - Théâtre de l'Aquarium
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BAÙBO

The art of not being dead Jeanne Candel - la vie brève

Adapted from works by **Buxtehude, Musil, Schütz and other materials**

Stage directing : **Jeanne Candel**

Musical direction : **Pierre-Antoine Badaroux**

Scenography : **Lisa Navarro**

Costumes design : **Pauline Kieffer**

Assistant costumer : **Constant Chiassai-Polin**

Lighting design : **Fabrice Ollivier**

Artistic collaboration : **Marion Bois et Jan Peters**

Stage and general management : **Sarah Jacquemot-Fiumani**

By and With

Pierre-Antoine Badaroux, Félicie Bazelaire, Prune Bécheau, Jeanne Candel, Richard Comte,

Pauline Huruguen, Pauline Leroy, Hortense Monsaingeon et Thibault Perriard

Production : la vie brève - Théâtre de l'Aquarium

Coproduction : Théâtre National Populaire, Villeurbanne ; Tandem, scène nationale Arras-Douai ; Théâtre Dijon Bourgogne, CDN ; Comédie de Colmar - CDN Grand Est Alsace ; Festival dei Due Mondi, Spoleto (Italie) ; NEST Théâtre - CDN de Thionville -Grand Est ; Théâtre Garonne, scène européenne – Toulouse

Set building in the Ateliers de la MC93 – Bobigny, making of the costumes by the Ateliers du Théâtre National de Strasbourg, with costumes lent by the Festival dei Due Mondi, Spoleto.

With support from the Ministère de la Culture, the Centre National de la Musique, SPEDIDAM, the Ville de Paris and the Théâtre National de Strasbourg. With the involvement of the Jeune Théâtre National.

Thanks to the Théâtre du Soleil, Jean-Jacques Lemêtre and Marie-Jasmine Cocito, Adrien Béal, Jean-Brice Candel and Léo-Antonin Lutinier.

Running time : **1h40**

The show premiered on the 30th January 2023 at the Tandem, scène nationale Arras-Douai

≈ From 30 November to 9 December 2023 (no performances on 5 and 6)

then from 2 to 10 February 2024 (no performances from 5 to 7),

BRUIT, theater and music Festival of the Théâtre de l'Aquarium, Paris, France

≈ From 12 to 16 December 2023, Théâtre Dijon Bourgogne CDN, Dijon, France

≈ 20 and 21 February 2024, NEST Théâtre, CDN de Thionville, Thionville, France

≈ 30 and 31 May 2024, Comédie de Colmar, Colmar, France

≈ 29 and 30 June 2024, Festival dei due Mondi, Spoleto, Italy

Available on tour in 24-25

Baùbo's scenography was conceived and built in a way to limit its environmental impact during its entire life cycle. The upcycling and responsible manufacturing project of the Théâtre de l'Aquarium is supported by the Région Île-de-France, the ADEME and the Foundation Daniel and Nina Carasso.

A harpoon, a jubilating wall, staples, women running away from sacred music, two little severed breasts.

*I am I don't know who,
I die I don't know when,
I'm surprised to be so happy.*

Jeanne Candel draws the sap of this creation in the figure of Baübo, from the Greek Orphic tradition. The encounter between this priestess and Demeter embodies the powerful motifs of desire and the life drive: Baübo is the one who unveils her sex and reveals by laughter the art of not being dead. From this myth, works by Heinrich Schütz and other materials, Jeanne Candel and the musical director Pierre-Antoine Badaroux compose a "passion of today" where music and theatre intertwine.

"We will create an anatomy of passion, open up the body and the soul that have been caught in passion's turmoil: making an offering of this in the language of the dream. The montage through the logic of dreams will be our principle of composition. The dream and its singular language hold powers of writing I wish to put to the test. I would like to reveal the inner life of the passion turmoil, to show life from the inarticulate, the mystery of this energy that can carry any existence away."

Jeanne Candel



Baübo © Jean-Louis Fernandez

INTERVIEW WITH JEANNE CANDEL

***Baùbo* is about Passion, with a capital P, the one of Christ, but also the ones in the sense philosophy gave to the word, from the deepest sorrow to the most frenetic joy. How did you choose to tackle this double question?**

- This show is a reverie around Passion, in both meanings of the word, capital P and small p. It's a way for me to return to the mixed and sometimes contradictory, subconscious of our heritage: Christian and Greek, Jewish and Roman, European and Near Eastern. It is what we try to put to work in *Baùbo*. I come from this History, it is in my body, in my brain, in my way of being. The show comes from there, before moving away then going back to it.

We start by a story and by a body, the one of a woman who has just lived a great love passion. She is mourning. She is in the charnel house of her love, surrounded by ruins and ashes. We dive into her broken and shattered interiority. She is not dead but her love is dead. She survives. We start with a tragedy. She lost what was her reason for living but she still lives and we watch this, this endless lamento, from within, from her suffering subjectivity. Then we change world. We leave the tale. A shift is taking place. If the performance was a painting, in the first part, we look at it from a distance and see what it represents, a picture. In the second part, we enter its matter, canvas and pigments. Passions give way to urges and theatre becomes jubilation. Bodies free themselves and take action, they create and laugh. But it's really just another perspective on the same thing, another way to stage passion, no more as a tale but the drive game that the story concealed.

It's this in-between that interests me, this moment and this space opening up when we go from one world to another, for instance from the Antique polytheism that the figure of *Baùbo* represents to this Christian monotheism still unsure of itself and its God. A void is formed that will take some time to fill. During this time, many things can happen, the sacred comes to nestle in unexpected and even forbidden places. Our times look a bit like that. The sacred is no longer bound by a law, a religion or a Church. It is disaffected and scattered. It can, for example, be embodied in a love passion strong enough to temporarily unite the world around it. Suddenly, everything makes sense. We are engulfed and augmented at the same time. And when it ends, it's the world itself that gets undone. I try to observe these phenomema and to stage them, to translate them on the stage.

***Baùbo* is a figure borrowed from Greek mythology and more precisely from the story of the goddess Demeter. What part does she play in the performance?**

- *Baùbo* is the creative gesture. The myth has several versions. In one of them, *Baùbo* Demeter's wet nurse, in another she is priestess from Eleusis. Demeter thinks she has lost her daughter forever and is wasting away. Her passion is very humane and very profound. *Baùbo* is the one who wakes her up. She lifts her skirt and shows Demeter her sex. Demeter bursts out laughing. *Baùbo*'s life drive, an archaic drive of a life that opposes death, brings air and joy into the throat of the goddess. It's the articulation between these two moments which we are working: passion and the creative gesture, the one that looks for life drives. You have to go all the way with passion but you also have to accomplish the act that allows to get out of it. Laughter and farce in the middle of tragedy. There are several colours in the show, several emotions which together form a strange polyphony, from wailing to jubilating.

What interest me in the figure of *Baùbo* is less the obscenity of her gesture, which we just suggest, than what it produces. *Baùbo* brings movement to what is frozen, she is the syncope and the sally. I take her as a formal principle, a rhythm. She is the accident that restarts the movement, the unexpected act that makes us topple from one scene to another. She is at the heart of the compositional work I'm trying to set up in this performance.

An important part of the music of the show is from German composer Heinrich Schütz. Why this choice and how did you work on his music?

My first choice was Bach. It's Pierre-Antoine Badaroux, the composer with whom I have worked for this show, who convinced me. Schütz is a singular composer, between worlds. He extends the polyphony of the Renaissance but is influenced by baroque, he is German but he learns music in Venice with Italian composers, he is famous for three Passions written at the end of his life but he is also the author of the first German opera, unfortunately lost.

For circumstantial reasons, the first workshop was devoted to music. So it was our starting point. This allowed us to build, from the work of Schütz, which is mainly vocal, musical tools: a specific sound, that became the sound of the performance and a collection of fragments and motifs that formed our sound material. We work with a unique instrumental ensemble; not at all Schützian – baroque violin, alto saxophone, guitar, drums and double-bass. And the voice of Pauline Leroy, mezzo-soprano, very present. We found, arranging Schütz's music which oscillates between Renaissance polyphony and Baroque

recitative, a texture I find very interesting, both fine, tactile, close to the skin and orchestral, powerful, full of deflagrations. The work is double: we reclaim Schütz's language for ourselves and we analyze it, we dissect it, we fragment it. It's a material and a matter we manipulate and transform.

Music does not accompany, it is one of the elements at our disposition to create a situation, to express a feeling or to take the action forward, in the same way as speech or movement. That is why I do not separate the musician and the actor. Each one who comes onto the stage can be either one of them.

Baùbo's subtitle is "the art of not being dead". That can refer to those who avoided death as well as those who have come back from it, the ghosts, "fantômes" in French. The word "fantôme" comes from the Ancien Greek *fantasma* which, in Plato's *Sophist*, means *simulacrum*. The fantasy ("fantasme") in French is pure appearance, which refers to nothing other than itself. Baùbo is full of these "fantômes-fantasmes" but it's also about going through appearances.

- In the show, we work the in-between of the miracle and the mirage. On stage, a miracle is always a mirage too, an appearance, a construction. The ambivalence is never lifted. Is it true? Is it an illusion? It belongs to the spectator to decide. I was inspired by the figure of the mourners, these women who cry during funeral ceremonies. It's a role, they act, but they also make others cry and the emotion they communicate is genuine.

This game with the spectator is one of *Baùbo's* threads. Sometimes, for example, we change the tacit pact that constructs his gaze. From watcher, the spectator becomes watched, the one we provoke, to whom we speak, from whom we await an answer. This reversal of gazes is very important. It's another way of including the spectator in the performance, to make him an actor of what he sees and feels. Without him, without his body watching-watched, the scenic picture is not complete.

There are very few texts in *Baùbo*. What place does text have in your theatre?

- It's one material among others. I'm fine without it. In *Demi-Véronique* for example, a show based on Mahler's Fifth Symphony, words are only spoken during the prologue. All the rest is music, bodies, matters and movements.

There is some text in *Baùbo*, particularly in the prologue and the first part but there is a moment in which it stops being useful. My theatre is not a theatre of text but one of images and movements. It's about building images that are changing, developing, transforming, shifting. Stage directing is for me a compositional work between all the elements present on stage: bodies, music, sets, actions... It's about weaving together the dimensions of the stage: how it forms an image, how it's linked, how it is edited, where to put the silences, the suspensions, where to speed up and where to slow down. It is something organic and sensory that we build on stage with the materials

we have, our ideas and our bodies. There is a physicality of the form that is very important to me and that implies a whole craft.

Your work of writing takes place on stage. *Baùbo* is no exception. How would you describe this moment when the show, gradually, takes shape?

- The work is collective. It goes through workshops like the one where we built our musical tools. Then it continues on the stage with the actors, the musicians and some elements of costume and set design. It is a time that's close to that of dreaming. Both because we dream together about worlds, about movements and spaces but also because our way of working is similar to what Freud called dreamwork. We merge, we move, we figure, we assemble, we create breakthroughs and echoes, and so on. This is how the show is written, in a back-and-forth between the abstract and the concrete. We're on the stage, in the middle of things, of sounds and bodies, but at the same time, we're caught up in ideas, references and associations of thoughts, in a way, letting our unconscious speak and act. Everything that happens in between during the acting is absorbed and transformed.

As in *Demi-Véronique*, you are on stage. What motivated this decision?

- It's a difficult exercise to be both in and out, to play and to observe. But, for this show, I needed to be on stage. For the gesture to be concrete, it also had to come from me, from my body.

Interview by Gastien Gallet, translated from French.
December 2022



Répétition - Baùbo © Jean-Louis Fernandez



ABOUT MUSIC AND HEINRICH SCHÜTZ

Some music is too easily, too quickly, put away into hermetic boxes. Music that evades historical simplification, parallels and hypotheses made afterwards in order to throw light on our understanding of the past. Heinrich Schütz's music is of this kind.

Born in 1585, he extends the systems of the Renaissance and belongs to the first masters of German Baroque. At 43, as an established *Kapellmeister* in Dresden, he leaves for Venice to study with Claudio Monteverdi, high priest to the "modern style" (he has already studied the "old style" with Gabrieli twenty years before that). What is this Protestant doing on catholic ground, when the Thirty Year's War is tearing Europe apart? How dare he bring back from Italy these writing processes and transpose them, in the German language, in a sacred context? Forced by human and economical restrictions during the war, he composes/writes a stripped-down music of luminous austerity, that contrasts with that of its Italian masters and that of the following generations of the German Baroque.

He is the composer of *Dafne*, first German opera, but we do not know where to look for the score; he was said to be a great organist, but no instrumental work has survived him; at over 80 years old, the old man starts writing Passions and he makes a radical step backwards toward medieval plainchant.

Heinrich Schütz is a singular and elusive voice of XVIIth century music, that leaves us an open work, full of absences, interrogations, deviations, instabilities, willingly suitable for a free adaptation.

Ours will resolutely be. Free first because it is instrumental and takes as its starting point a work that is only vocal. Free also because of its instrumentation: baroque violin, alto saxophone, electric guitar and double bass – first a choice of personalities involved in contemporary creation in many forms and mindful of confronting the plurality of music of all times. Being mobile these instruments allow a work on space: breakup, proximity, distance, acoustic, amplification. They are loaded, connoted with various idioms, they allow a confrontation of cultures, of connections to sound and a wide richness of tones. It is a multifaceted pocket orchestra, that crafts, that makes do with "the means at hand" from all the resources, the environment and the context put at its disposal.

Thus, we are not necessarily referring to the autograph manuscripts, but, here to an oral transcription, free sound impression, there to a fragment of score we randomly erased. The lines are enlarged; the systematizations overemphasized and sometimes pushed to the absurd; the repetition leads us to the revelation.

Pierre-Antoine Badaroux

PRESS

« Inhabited by mourning, dreams and melancholy, traversed by the poetics of spaces, Jeanne Candel develops a world of wandering mods, inhabited by ghosts, absolutely anchored in the present and whose origins seem to go back a very long way. »

[Maïa Bouteillet, Artcena](#)

« It's like life: we cry and then we laugh. There is spreading a sense of letting go that's not lacking in allure. »

[Jean-Pierre Thibaudat, Mediapart](#)

« *Baùbo* is a musical and theatrical journey through our sentimental extremes, the borderline states into which passion – in all its forms – throws us. A flamboyant upheaval. » [Marie Plantin, sceneweb.fr](#)

« There are those pieces that seem to gush forth from a torrent that surpasses all the forces involved, a logic of its own fleeing towards an elsewhere never known in advance. *Baùbo* is unquestionably one of these works, so much so that its unheard-of progression seems to generate itself in a monstrous movement of growth. » [Samuel Gleyze-Esteban, L'Œil d'Olivier](#)

« *Baùbo* is a vast stage construction site. The desire to play, to sing and to clown around shine through with a dazzling freedom. »

[Emmanuelle Bouchez – Télérama](#)

« Figure inherited from ancient mythology whose main feat was to rouse Demeter from her painful torpor by showing her her sex, Jeanne Candel's *Baùbo* has lost none of her rebellious vitality. » [Agnès Dopff – Mouvement.net](#)

« A jubilant and mischievous show, lively and sumptuous, that captivates audiences with the light-hearted art of acting. »

[Véronique Hotte – Hôtello Théâtre.com](#)



THE STAGE, THAT GREAT SKINNED ONE

For several years, my work of theatrical and musical research has been anchored in the idea of a decompartmentalization of forms and disciplines.

I like to approach the stage as a big skinned body that shows the tumults of the soul and the jolts of human passions: here, according to a tradition dating back to the Renaissance, philosophy, literature, pictorial art, science and existential concerns freely interpenetrate each other.

Sewing together all these inspirations, showing the scars of their intertwining in order to create a polyphony of senses and emotions, shaking beauty up.

I don't consider actors, musicians, singers as only performers but as creators in their own right. This is how I playfully provoke the people with whom I build this project.

The idea is here, in the process of creation, to bring these players into unexplored territories, to move them, to throw them off balance. What interests me is the possibility to merge organically music, theatre and danse.

Jeanne Candel

LA VIE BRÈVE

Founded by Jeanne Candel in 2009 in Paris, la vie brève is an ensemble in which actors, musicians, stage directors, set designers, costume designers, technicians who get together regularly for periods of research and creation. If the initial nucleus originally met during their training course, la vie brève never stopped developing since its creation, it transforms itself, rephrases itself according to the necessities of the shows it proposes. Collective writing is what shapes la vie brève's creations. The actors and/or musicians and singers are put at the center and are considered as creators and authors, not as just performers. This polyphonic writing breaks the boundaries of the functions and techniques of the people who make the performances of the company.

la vie brève is specifically interested in the relationship between music and theatre. The company makes "opera with the means of theatre" and put music on the stage: live (most of our performers are musicians, coming from jazz or classical training) or recorded, music is present in all of our shows. The main question asked during rehearsals is: how do music and theatre "weave the action" simultaneously; how do theatre and music play together, play with each other, oppose, merge and open a depth of field? This leads us to experiment with various processes of research and forms which are free from any dogma, because they are rooted in the experience of the stage and its crafting. Our creations are made of various materials that turn the boundaries of a performance flexible: pictorial, cinematographic, scientific or philosophical materials and references are so many acting bases we invoke while improvising or stage writing.

Since July 2019, la vie brève runs the Théâtre de l' Aquarium which becomes a house of creation for theatre and music intertwined. "Have people swing in each corner" is its leitmotiv. Associate artists, actors-musicians-singers, companies in residence work to have this resonator instrument vibrate. A resource center and a workshop dedicated to eco-conception contribute to the project. The public is invited twice a year, in winter and in spring to BRUIT – music and theatre festival, and from time to time to public events.

BIOGRAPHIES

Pierre-Antoine Badaroux

On stage, Pierre-Antoine Badaroux is a saxophonist. Off stage, he composes, arranges, researches, reconstructs and deconstructs his music and that of others.

As a member of the Umlaut collective, he is involved in the production, live or recorded of various music: jazz, contemporary improvisation or composition and experimental music.

As artistic director of the Umlaut Big Band, he deepens, through practice, a reflection on the history of jazz, its rereading and the world of arrangers.

He teaches jazz at the Montreuil Conservatory.

He is currently a member of the Peeping Tom quartet (Axel Dörner, Joel Grip and Antonin Gerbal), of Jupiter Terminus (Jean-Luc Guionnet and Antonin Gerbal), of Protocluster (Bertrand Denzler, Benjamin Dousteysier and Antonin Gerbal).

He codirected with Sébastien Beliah the Hodos Ensemble, dedicated to the interpretation of open works. They have collaborated with composers Philip Corner, Jean-Luc Guionnet, Bertrand Denzler, Peter Ablinger and Hannes Lingens. He created with the ONCEIM works by Eliane Radigye, Peter Ablinger or John Tilbury.

Since 2015, he is co-organizer of Jazz Series, a series of concerts that draw from the often forgotten repertoire of jazz.

To this day, Pierre-Antoine Badaroux has recorded more than twenty discographic references.

Félicie Bazelaire

Born in 1986, Félicie Bazelaire is a cellist, a double bassist and a performer. Coming from a classic training (Master's degree in double bass from the CNSMD in Paris, "Certificat d'aptitude" and Musical Studies Diploma in cello), she is interested in open and experimental artistic forms.

She is as member of the ONCEIM Ensemble (dir Frédéric Blondy) and plays within small formation (Claudie Dada, with Lucie Laricq; *Les Certitudes*, with Juliette Adam and Léo Dupleix; *Plan à trois*, with Emmanuel Lalande; *Les Bêtes* with David Chiesa). She develops a solo work with personal concepts (Hits; Pyramids) and works and records pieces between composition and improvisation (Basse seule by Bertrand Denzler, L'Épaisseur innombrable by D'Incise; Solo for strings and Variations by Hannes Lingens). She also invents performative forms inspired by Fluxus. She has suggested to gather the bowed string instruments from the ONCEIM ensemble together to found the group CoÔ, three albums are released under the Potlach label (Arcs by Bertrand Denzler and Reflets by Patricia Bosshard) and the Wandelweiser label (Triptych by Hannes Lingens). Félicie Bazelaire improvises solo and during collaborations with artists such as Cristian Alvear, Sébastien Bouhana and Guylaine Cosseron, Eric Cordier, Isabelle Duthoit, Jean-François Pavros, Marie Takahashi and Taku Sugimoto. She organizes events as well (concerts, performances, conferences and exhibitions) at Les 26 Chaises in Paris.

Prune Bécheau

Prune Bécheau is an improviser, performer and composer. She starts her classical training in modern violin then specializes in the baroque repertoire during the writing of her master's degree's dissertation on the notion of work and the place of popular music in Johann Sebastian Bach's compositions.

Since 2011, she has developed an experimental work of instrumental research on the baroque violon and its singular gut strings: extending the use of the bow, microtonality, harmonics, timbral polyphonies, etc. Her solo, *Tripes et poils*, has been performed in many concerts in France and in Europe.

She is influenced by the songs of birds and frogs, the stridulations of orthopteras, the Konnakol and Carnatic music, the sounds of doors and all kind of creaking, the Cynic philosophers of ancient Greece, Monique Wittig, Sun Ra, Ornette Coleman, Yvan Wyschnegradsky, Béla Bartók, etc (so many other impossible to list here).

She is also a member of the ONCEIM (Orchestre de Nouvelles Créations, Expérimentations et Improvisations Musicales), of the Nist-Nah Ensemble (original compositions by Will Guthrie for Gamelan and drums), of different groups, Urs Graf Consort (experimental singing), Pancrace (improvisation quintet with organs), La Peuge (improvisation & testimonies from May 68 striking workers of Peugeot factories), Tribute to sheep (duet with double bassist Joel Grip). She has played with Adrien Bardi-Bienenstock, Simon Sieger, Gabriel Bristow, Thomas Bonvalet, Denman Maroney, Francesco Pastacaldi, Léo Dupleix, Isabelle Duthoit, Mathias Pontevia, Antonin Tri-Hoang, Augustin Bette, Simon Henocq, etc.

Jeanne Candel

After studying literature, she joins the Centre National Supérieur d'Art Dramatique (CNSAD) where she works with Andrzej Seweryn, Joël Jouanneau, Muriel Mayette, Philippe Adrien, Mario Gonzalès and Arpàd Schilling. From 2006 to 2011, she regularly works with Arpàd Schilling with whom she creates four shows.

In 2009, she founds la vie brève and stages with the company: Robert Plankett (*Art danthé*, 2010); *Le Crocodile trompeur / Didon et Enée*, co-stage directed with Samuel Achache, adapted from Purcell's opera and other materials (Théâtre des Bouffes du Nord, 2013); *Le Goût du faux et autres chansons* (Festival d'Automne, 2014), Orfeo, co-stage directed with Samuel Achache, adapted from Monteverdi (*Comédie de Valence*, January 2017); *Demi-Véronique*, a theatrical ballet inspired by Gustav Mahler's Fifth Symphony co-created and performed with Caroline Darchen and Lionel Dray (*Comédie de Valence*, February 2017); *Tarquin*, a lyrical drama composed by Florent Hubert on a libretto by Aram Kebabjian (Nouveau Théâtre de Montreuil – CDN, September 2019).

In February 2016, she is invited to stage *Bründibar* by Hans Krása at the Opéra de Lyon. In the middle of the health crisis, she stages *Hippolyte et Aricie* by Jean-Philippe Rameau, conducted by Raphaël Pichon with the Ensemble Pygmalion (Opéra Comique, November 2020) and *The Rape of Lucretia* by Benjamin Britten, conducted by Léo Warynski (Opéra de Paris /

Théâtre des Bouffes du Nord, May 2021). She is preparing for April 2022, *La Nuit sera blanche* based on *A Gentle Creature* by Fyodor Dostoyevsky directed by Lionel González (Théâtre Gérard Philipe, Saint-Denis)

She has a passion for in situ creations, in which the driving force of the creation relies on extracting tales, unconscious stories from preexisting places. In situ creations: *Nous brûlons, une histoire cubiste*, a traveling show in the recesses of the Villeréal village (July 2010); *Some kind of minster*, a creation on a tennis court (Villeréal 2012); *Dieu et sa maman*, a performance in a deconsecrated church in Valence, filled with canoes, created and performed with Lionel Dray (festival Ambivalences, May 2015); *TRAP*, a performance in the lower ground floor of the theatre of the Comédie de Valence and in the departmental archives of the city (May 2017).

Since July 2019, she manages alongside Marion Bois and Elaine Meric the Théâtre de l'Aquarium, in Paris' Cartoucherie, making it a home for creation dedicated to the intertwining of music and theatre.

Richard Comte

Richard Comte is a musician, composer and performer who is active on the stage of new, alternative and improvised music since 2003. Beyond esthetic boundaries, he explores new musical forms from conception-composition to the production of all his recordings.

His music is open and inclusive, it brings together elements and practices with generosity in a very personal vision of the space of sound.

His approach of guitar playing is resolutely contemporary: he prepares it, increases it, uses the guitar as a resonator, as a sound generator, sounds he treats and puts in space using acousmoniums and amplifiers in order to build architectures of sound surrounding the listener in the matter.

He speaks to the body with sound, he focuses on the sensation of vibrations, of movements of the air which go through us and make us travel from one point to another. Playing on our perception of time and space, he brings us toward a deep listening, an immersive transe.

Pauline Huruguen

After being trained in piano playing and dancing, she studied literature in preparatory class. She joins Lyon Conservatory in 2006, then the CNSAD in 2008, in Dominique Valadié's class. There she worked with Alain Françon and Oliver Py.

Since her graduation in 2011, she explores both repertoire and stage writings, following companies she has met during her training. She acts under the direction of Yordan Goldwasser, Yannik Landrein, Charly Marty, Elisabeth Chailloux, Jean-François Sivadier, Chloé Brugnion, Rapphaël Patout, Damien Houssier, Pierre Kuentz, Laurent Brethome, Jean-Christophe Blondel, Laurent Frechuret. Her encounter with Krystian Lupa during a workshop in 2018 has been a deciding moment in her approach to acting.

She is also present on screen, we can notably see her in *Les Grands Esprits* by Oliver Ayache Vidal, *Just kids* by Christophe Blanc, or *L'Effondrement*, a Canal+ series directed by the collective Les Parasites...

Pauline Kieffer

She creates costumes for theatre, opera, danse and current music.

She studied set designing at the Ecole Supérieure des Arts Décoratifs and has a degree from the Métiers d'Arts as "costumier réalisateur" (costume designer and maker). For the stage, she designed and made the costumes for Sylvain Creuzevault, Samuel Achache, Christophe Rauck, Frédéric Bélier-Garcia, Jeanne Candel, Chloé Dabert, Philippe Adrien, Catherine Javayolès, Ariane Mnouchkine, the Collectif or Normes, among others, in places such as the Théâtre de l'Odéon, the Théâtre de la Colline, the Deutsches Schauspielhaus of Hamburg, the Théâtre du Soleil, the Théâtre du Quai, the Comédie de Valence, the Bouffes du Nord.

At the opera, she has created costumes for Jeanne Candel (Opéra de Lyon, Théâtre des Bouffes du Nord, Opéra de Paris), Sandrine Anglade (Opéra de Dijon); for dance performances with the company Sinequoanonart and the Kosovo National Ballet; for television (M6 series, Canal + short programs), for music videos (Kidam Production) and for the stage (music groups, Chantier des Francfolies, Philharmonie de Paris).

In 2011, she was trained in the making and running of cultural projects at the Agence Européenne de Management Culturel (European Agency for cultural Management). She then founds the "Haleine Fraîche" association and develops contemporary art projects, in connection with the news and politics.

Pauline Leroy

After studying the piano (Prix de la Ville de Paris in 2001), Pauline Leroy takes up singing. As she studies modern literature, she joins the Superior Department for young singers of Paris' CRR, from which she graduates in 2010.

As soloist, she regularly takes part in productions of opera and oratorio. She has performed several parts in *L'Enfant et les Sortilèges* by Ravel and in *Carmen* by Bizet with the company Maurice et les autres, Dinah in *Trouble in Tahiti* by Bernstein. She was a mezzo soloist in Stravinsky's *Noces* at the Opéra Garnier, at the Arsenal in Metz and at the Volcan in Le Havre. She has sung the alto solo parts in Rossini's *Petite messe solennelle*, Mendelssohn's *Die erste Walpurgisnacht*, Mozart's *Coronation Mass* and *Requiem*, Duruflé's *Requiem*, Vivaldi's *Gloria*, in theatres such as the Auditorium de Radio France, the Théâtre des Arts in Rouen, the Abbaye aux Dames in Saintes, ou the Théâtre du Châtelet.

Alongside baritone Alejandro Gabor and pianist Jeyran Ghiaee, she founds La Lisière Ensemble and creates the show *Nuit d'Orient*.

She is passionate about the contemporary repertoire and has created works by Dominique Lemaître (with the Atelier Musical de Touraine), by Ondrej Adamek (*Seven stones*, with the accentus / axe 21 soloists ensemble during the Festival d'Aix-en-Provence) and by Bruno Ducol (*Le Navire aux voiles mauves*).

Very involved in choral practice, she sings regularly within several ensembles (ensemble vocal Aedes - Mathieu Romano, Sequenza 9.3 - Catherine Simonpietri, Pygmalion - Raphaël Pichon, les Cris de Paris - Geoffroy Jourdain, accentus - Laurence Equilbey, le Concert Spirituel - Hervé Niquet, les Métaboles - Léo Warinsky), with which she has recorded numerous discs, and taken part in stage productions such as *Carmen* by Bizet, staged by Dimitri,

Tcherniakov or Mozart's *Requiem* staged by Romeo Castellucci in Aix-en-Provence, then in the Théâtre de la Monnaie in Bruxelles and at the Wiener Festwochen. She was also a member of Radio France's choir.

Hortense Monsaingeon

Hortense Monsaingeon was trained as an actor at the Conservatoire du 5ème arrondissement in Paris with Bruno Wacrenier, then at the ERAC (École Régionale des Acteurs de Cannes).

In 2006, she joins the company *la vie brève* and starts working with Jeanne Candel on *Robert Plankett*. Her work widens in the following years, especially with the Compagnie de l'Orangerie directed by Marianne Téton, with whom she collaborates on several performances played at the Château de Peyrins.

More recently, she collaborates with stage director Igor Mendjisky on his last performance *Les Couleurs de l'air* (Bouffes du Nord, November 2022), and with the Compagnie Un Temps, directed by actor and stage director Anne-Gaëlle Jourdain on an adaptation of *Bérénice* that should be created in 2023.

Lisa Navarro

Set designer, she lives and works in Paris. In 2007, she graduated in set designing from the Ecole Nationale Supérieure des Arts Décoratifs in Paris. She collaborates with different theatrical performances, first as a student, with stage directors such as Jean-Paul Wenzel (*Les Bas-fonds* at the CNSAD), Sylvain Creuzevault (*Baal* at the Théâtre de l'Odéon), then as a set designer with Gabriel Dufay (*Push up* at the Théâtre Vidy in Lausanne), Samuel Vittoz (during the Festival of Villeréal), Benjamin Jungers at the Comédie Française for *L'Île des esclaves* by Marivaux.

In 2014 et 2016, she works with David Geselson on *En route Kaddish and Doreen*.

Since 2010, she regularly collaborates with *la vie brève*, signing the set design for *Robert Plankett*, *The Deceitful Crocodile / Dido and Aeneas*, *Le Goût du faux et autres chansons*, *Fugue and Orfeo, je suis mort en Arcadie*.

She also works for the opera with Jean-Paul Scarpitta (Salustia – Opéra de Montpellier / Festival de Radio-France), Jean Lacornerie (Roméo et Juliette – Opéra de Lyon), Jeanne Candel (*Brundibàar* – Opéra National de Lyon, *Hippolyte et Aricie* by Rameau conducted by Raphaël Pichon – Opéra Comique, *The Rape of Lucretia* – Académie de l'Opéra de Paris), with Samuel Achache (*Hänsel, Gretel* – Opéra de Lyon) and Kevin Barz at the Opéra de Lorraine.

Thibault Perriard

During his studies (Degree in musicology from Paris-Sorbonne, CFEM in classical analysis, DEM in drums, DEM in musical formation from the CNSM in Paris), Thibault Perriard specializes in jazz and improvised music. He is the drummer in the OXYD quintet (Django d'Or in 2010, jazz prize-winner in Vienne and at the Trophées du Sunside, where he was awarded a special mention from the jury as a soloist). His language is developed in contact with the musicians who gravitates around the Parisian collective *Onze Heure onzes*, especially Alexandre Herer, Marc Ducret, Nelson Veras, Julien Pontvianne, Magic Malik, Olivier Laisney ou Stéphane Payen. Within this collective he creates *Le Bigraphe*, duet for a lyrical voice and a drummer with Anne-Emmanuelle Davy.

Guitar player and lead singer of the group TOMBOY, he composed with P.M Barbier the scores of *Guillaume à la derive*, *S. Dieuaide* and *Jalouse*, D. Foenkinos, both of them nominated for the 2018 César Awards.

As an actor/composer/performer, he co-writes with the company *la vie brève* (Jeanne Candel, Samuel Achache) *Le Crocodile trompeur / Didon et Enée*, 2014 Molière award for best Musical Theater performance of the year, *Fugue*, presented at the Festival d'Avignon in 2015; *ORFEO/Je suis mort en Arcadie* presented at the Musica in Strasbourg in 2017; *L'Oreille de Denys*, created in 2019 at La POP; *Chewing gum Silence*, musical performance by Antonin Tri Hoang and Samuel Achache presented in 2019 at the Philharmonie de Paris.

He also worked on: *Crack in the sky*, theatrical concert by Judith Chemla (Bouffes du Nord, 2016), *Ce qui survit du murmure*, a twelve-hour solo performance (music, theatre, installation) at the Festival Surrealism in Carcassonne, 2016. With Lionel Gonzalez and the Compagny *Le Balagan Retrouvé*, he creates and performs the musical creations and sound devices in *Les Analphabètes*, after Bergman's *Scenes from a Marriage* (February 2019) and in *La Nuit sera Blanche*, after Dostoyevsky (Creation in April 2022, TGP – Saint-Denis). In 2019, he is part of the creation of *Yes* directed by Maurice Yvain (Théâtre de l'Athénée), and the company *Les Brigands*; in spring 2020 at La Tempête, *Alabama song* directed by Guillaume Barbot after G. Leroy's novel and *Je ne suis pas une sirène* (duet with Lola Naimark) with the Compagnie Coup de Poker. In 2021, he creates *Concerto Contre Piano et Orchestre* (Achache/Risser/Hoang/Hubert) at the Théâtre de l'Athénée.



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