La vie brève

Théâtre de l'Aquarium

FUSÉES

Jeanne Candel – la vie brève



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CONTACTS

Marion Bois, codirector : marion@laviebreve.fr / +33 6 21 35 38 08

Floria Benamer, production and tour manager : floria@theatredelaquarium.net / + 33 6 75 52 80 16

FUSÉES

Jeanne Candel – la vie brève

A creation for all audiences by Jeanne Candel, Vladislav Galard, Sarah Le Picard, Jan Peters and Claudine Simon

Direction : Jeanne Candel

With (alternating) : Margot Alexandre, Suzanne Ben Zakoun, Anna Bouguereau, Vladislav Galard, Yannik Landrein, Hortense Monsaingeon, Sarah Le Picard, Fiona Mato, Jan Peters, Marc Plas, Claudine Simon and Alexandre Virapin
Scenography : Jeanne Candel
Artistic Collaboration : Marion Bois
Construction of the little theatre : Sarah Jacquemot-Fiumani
Canvas painting : Marine Dillard and Blandine Leloup
Small theatre painting : Marie Maresca
Lighting : Vincent Perhirin
Costumes : Constant Chiassai-Polin assisted by Sarah Barzic

Production la vie brève – Théâtre de l'Aquarium

Coproduction TJP Centre Dramatique National de Strasbourg – Grand Est ; Bonlieu, Scène nationale d'Annecy ; Malraux Scène nationale Chambéry-Savoie ; Théâtre du Bois de l'Aune (Aix-en-Provence)
With the support of SPEDIDAM and Centre National de la Musique.

Acknowledgements Simon Delattre, Pascal Lobry, Erhard Stiefel et Simona Grassano.

Running time : 1 hour

Premiered on 13th September 2024 at the Théâtre de l'Aquarium, Paris

TOUR 2024/2026

≈ From 13 to 15 September 2024, Théâtre de l'Aquarium, Paris, France

≈ From 24 to 28 September 2024 au TJP, CDN de Strasbourg – Grand Est, Within the Festival Musica, Strasbourg, France

≈ From 6 to 9 November 2024, Théâtre de la Commune d'Aubervilliers, France

≈ From 18 to 21 December 2024, Théâtre Garonne, Toulouse, France

≈ 9 and 10 January 2025, Malraux, scène nationale Chambéry – Savoie, France

≈ 30 and 31 January 2025, Théâtre du Bois de l'Aune, Aix-en-Provence, France

≈ 5 to 8 February 2025, Bonlieu, scène nationale d'Annecy, France

≈ 12 to 15 February 2025, T2G, Gennevilliers, France

≈ 6, 7 and 8 July 2025, Festival d'Avignon, Théâtre Benoît XII, France

≈ 4 and 5 November 2025, Le Manège Maubeuge, scène nationale transfrontalière, France

≈ 13 and 14 November 2025, La Comédie de Valence, CDN Drôme – Ardèche, France

≈ From 2 to 12 December 2025, La Comédie de Saint-Étienne, CDN, Saint-Etienne, France

≈ From 17 to 21 December 2025, Les Célestins, Théâtre de Lyon, Lyon, France

≈ 8 and 9 January 2026, Théâtre de Vanves, scène conventionnée, Vanves, France

≈ From 13 to 16 January 2026, Comédie de Colmar, CDN Grand-Est Alsace, Colmar, France

≈ 19 and 20 January 2026, Comédie de Clermont-Ferrand, Within the Festival TRANSFORME, Clermont-Ferrand, France

≈ From 22 to 24 January 2026, Théâtre National de Nice, France

≈ From 28 January to 22 February 2026, Théâtre de l'Aquarium, Paris, France, within the BRUIT - Festival théâtre et musique

≈ 8 and 9 March 2026, L'Arc, scène nationale, Le Creusot, France

≈ 13 and 14 March 2026, Le Grand R, scène nationale La Roche-sur-Yon

≈ 17 and 19 March 2026, Théâtre de Lorient, CDN, France

≈ 25 to 28 March 2026, TGP, centre dramatique national de Saint-Denis, France

≈ 9 April 2026, Théâtre des deux rives, Charenton-le-Pont within the festival Les Théâtrales - Charles Dullin, France

≈ 14 and 15 April 2026, MAC de Créteil dans le cadre du festival Les Théâtrales - Charles Dullin, France

≈ 17 and 18 April 2026, Théâtre Jean-François Voguet, Fontenay-sous-Bois dans le cadre du festival Les Théâtrales - Charles Dullin, France

≈ From 21 to 30 April 2026, TNBA, théâtre national Bordeaux Aquitaine, Bordeaux, France

TOUR 2026/27

≈ 18 and 19 September 2026, ACT Shanghai Contemporary Theatre Festival - Shanghai Dramatic Arts Centre, Shanghai, China

≈ 24 and 25 September 2026, Chengdu-Chongqing International Theatre Biennale, Chengdu, China

≈ 1st and 2nd October 2026, Theater A, Aranya, Qinhuangdao City, China

≈ 5 and 6 October 2026, Le Tangram - Scène nationale, Évreux, France

≈ 22 and 23 October 2026, Mixt - terrain d'arts en Loire-Atlantique, Nantes, France in partnership with Angers Nantes Opéra, within the festival OP' en famille

≈ 22 and 23 November 2026, Transversales - Scène conventionnée, Verdun, France

≈ 14 and 15 December 2026, La Garance - Scène nationale de Cavaillon, France

≈ 17 and 18 December 2026, Théâtre de Grasse, France

≈ 15 and 16 January 2027, Théâtre du Passage, Neuchâtel, Switzerland

≈ 19 and 20 January 2027, Équilibre-Nuithonie, Villars-sur-Glâne, Switzerland

≈ 29 and 30 January 2027, Châteauvallon-Liberté - Scène nationale d'Ollioules, France

≈ From 3 to 6 February 2027, La Criée - Théâtre national de Marseille, France

≈ 11 and 12 February 2027, L'Empreinte - Scène nationale Brive-Tulle, Brive, France

≈ 19 February 2027, La Halle aux Grains - Scène nationale, Blois, France

≈ From 25 to 27 February 2027, L'Archipel - Scène nationale, Perpignan, France

≈ From 2 to 7 March 2027, Le Petit Théâtre Lausanne in partnership with the TKM, Théâtre Kléber-Méleau, Lausanne, Switzerland

≈ From 9 to 11 March 2027, TSQY - Scène nationale, Saint-Quentin-en-Yvelines, France

≈ From 16 to 18 March 2027, La Passerelle - Scène nationale de Gap et des Alpes du Sud, France

≈ 21 and 22 March 2027, Le Théâtre – Scène nationale, Saint-Nazaire, France

≈ From 1 to 3 April 2027, Le Quai – Centre dramatique national, Angers, France

≈ 8 and 9 April 2027, Le Canal Théâtre du Pays de Redon – Scène conventionnée d'intérêt national, Redon, France

≈ 13 April 2027, La Barcarolle – Scène conventionnée du Pays de Saint-Omer, Saint-Omer, France

≈ 15 and 16 April 2027, Comédie de Béthune - Centre dramatique national Hauts-de-France, France

≈ From 20 to 23 April 2027, Théâtre des 13 vents - Centre dramatique national, Montpellier, France

≈ From 28 to 30 April 2027, Scène nationale d'ALBI-Tarn, Albi, France

≈ 3 and 4 May 2027, Les Salins – Scène nationale de Martigues, France

≈ From 11 to 14 May 2027, Théâtre de la Cité – Centre dramatique national, Toulouse Occitanie In partnership with the Théâtre Garonne, Toulouse, France

EVOKING THE GREAT CONQUEST OF SPACE THROUGH THE ARCHAIC NATURE OF THEATRE

The story is simple, inspired by Andrej Ujica's 1995 film *Out of the Present*: two men lost in space. One sinks into melancholy, the other revels in his power.
The positive and the negative. We see them living, surviving in these distant lands, in weightlessness.
Between the plus and the minus lies all the electricity of the actors' performance.
The stronger one is, the weaker the other becomes; we laugh, we revel in this comic duo.
Boris and Kyril watch from afar as the world crumbles; Boris weeps, he takes the world into himself; Kyril doesn't care, and we laugh.

A woman, a bridge between worlds, communicates with them. She becomes, in turn, the voice of the scientists, of children fascinated by life in space, of the spaceship's computer...

We act it all out — here, there is no use of cutting-edge technology, no screens, no machines. We perform using the traditional tools of the theatre, that is to say, the bodies and souls of the actors and actresses, and a few props repurposed from their original function. We recount the misadventures of these mad ventures to send men into space.



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A LITTLE THEATRE TO SPEAK ABOUT THE INFINITE SPACE

The Mayn character in our first part is the Theatre— Theatre as a space, understood here, for me, as a space for the imagination.

I asked Sarah Jacquemot-Fiumani to build a miniature theatre for *Fusées*: a puppet theatre measuring 1m by 1.60m, complete with all the necessary machinery (hoists, stage floor, winches, pulleys, hooks, a metal curtain, painted backdrops), a functional theatre but on a smaller scale—not merely a model but a 'solid' space capable of accommodating stage effects and parts of the actors' and actresses' bodies, and whose appearance resembles the images of Movie Theaters photographed by Yves Marchand & RoMayn Meffre in the United States.

This little 'battered' theatre, this box of poetry, is brought to life by a small troupe of 'wounded' actors and actresses, a dignified group, yet one can see that they are some of the great casualties of existence : they are elegant, yet we sense they have broken arms, bandaged heads and legs in plaster. This dying troupe enters with this little puppet theatre and makes it 'dance', brings it to life, fills it with cobbled-together images, producing a dance of the planets and a storm, a shipwreck. It is literally a dance of the theatre that I want to create with this movement driven by music!

For me, the aim here is to express, in an allegorical way, the absolute survival of art, of movement and of the theatre as a place. Despite the difficulties, the fragilities, the crises, the theatre—even if it is a bit of a ramshackle affair—retains its power and its evocative force.

For me, this perspective is also a way of playing very simply with the relationship to scale: moving from the micro-detail observed in the puppet theatre to its echo on the theatre stage, from a painted canvas in the puppet theatre to its full-scale replica in the large space where we are gathered. To raise the question of how we represent our relationship to the infinite through the miniature.



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MIMING THE VAST TECHNOLOGY OF SPACE

On the bare stage, it is only the physicality of the actors that brings the galactic adventures to life.

I say ‘lousy mime’, but I don’t mean it pejoratively when I talk to the actors about it: it’s a way of portraying things and spaces with a sense of detachment and ease, the playing body, the evocative body. Here, it is not the virtuosity of mime that interests us, but the ‘play’ in the sense of ‘the gap’, as one might say there is a bit of aplay on a door.

Kyril, the positive being, performs a ‘heroic’ gesture and shows us the space station’s most convoluted technology, with its numerous airlocks and myriad machines.

Boris, the negative being, performs a ‘diminished’ gesture, a lost, powerless one, as if he were moving about in a battered 2CV.

A blue camping table unfolds upside down before our eyes to a sacred chant by Heinrich Schütz: it is a satellite.

We see everything, yet there is nothing. It is that powerful and cruel game of childhood. It seems to me to speak directly to the imagination of children, but also to the imagination of the ‘hidden children’ that we have become, we adults.



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NOTES AND COUNTER-NOTES ON MUSIC

I asked Claudine Simon to join us in *Fusées*.

She is a classical pianist with a unique habit of fiddling with pianos, tinkering with them, preparing them... She takes them apart, physically attacking them. Together, we explore a highly physical interaction with the instrument. It's about playing the piano in a weightless state, on a tinkered-with piano, and, as a result, having fun turning music on its head.

For *Fusées*, we sought out a very varied and open musical repertoire: 'playable' music that springs forth spontaneously, covers of popular songs and classical pieces, melancholic ballads.

There is a whole aspect of musical exploration that falls under what I might call 'ghost music'—music that comes from afar, from the depths, rising up, endlessly being born and disappearing. Musical apparitions.

I also suggested to Claudine Simon that we delve into the figure of the little dog Laika, who was the first living being to be sent into space on a Sputnik 2 flight in 1957. She met a tragic end, as she survived only a few hours in the spacecraft.

In our story, the little dog that was sacrificed haunts the character of Kyril. He likes to imagine her as a little wandering pianist, lost for all eternity in the melody of the spheres.

Music of *Fusées*

≈ Robert Schumann : Piano Quintet in E-Flat Major, Op. 44, interpreted by Arthur Rubinstein (pienao) and the Guarneri Quartet
≈ Johann Sebastian Bach, Concerto n° 5 for piano, BMW1056
≈ Tom Waits, *Innocent when you dream*
≈ Claudine Simon, Improvisation
≈ Franz Schubert, *Winterreise*, 4. "Erstarrung"
≈ Heinrich Schütz, *Musikalische Exequien* SWV279-281, opus 7
≈ Gioachino Rossini, *Petite Messe solennelle*, "Kyrie eleison"

THE STAGE, THE GREAT FLAYED ONE

For several years now, my research into theatre and music has been rooted in the idea of breaking down the barriers between forms and disciplines. I like to approach the stage as a vast, flayed body that lays bare the turmoil of the soul and the convulsions of human passions : here, in a tradition dating back to the Renaissance, philosophy, literature, visual art, science and existential anxieties intermingle freely. Stitching all these inspirations together, revealing the scars of their intertwining to create a polyphony of meaning and emotion, shaking up beauty.

I do not regard the actors, musicians and singers as performers but as creators in their own right. It is in this way that I 'playfully' challenge the people with whom I am building this project. The creative process here involves taking these performers into uncharted territory, displacing them, throwing them off balance. What interests me is the possibility of organically fusing music, theatre and movement.

THE THEATRE OF JUBILATIONS

In military strategy, the term ‘theatre of operations’ is used to refer to a geographical area of armed conflict between two adversaries.

Here, I like to call it ‘the theatre of jubilations’; that is what I am working on in my playground, the stage : a defined space where flashes of humanity and beauty can emerge using whatever means are at hand.

A concrete and jubilant poem to ward off darkness.

Jeanne Candel

LA VIE BRÈVE

Founded by Jeanne Candel in 2009 in Paris, la vie brève is a French 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 Mayn 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.

BIOGRAPHY

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 Schulling with whom she creates four shows.

In 2009, she founds la vie brève and stages with the company: *Robert Plankett* (Artdanthé, 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 Kebabijan (Nouveau Théâtre de Montreuil – CDN, September 2019). At the Théâtre de l'Aquarium, which she co-directs, she premiered in January 2023, *BAÙBO – the art of not being dead* adapted from Buxtehude, Musil, Schütz and other materials and then in September 2024, *Fusées*, a production suitable for all ages from 6 years old. In July 2025, she will premiere at the Festival d'Avignon her latest creation *CAPRA (une chèvre)*

In February 2016, she is invited to stage *Brùndibar* by Hans Krasa 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). In 2022, she imagines and performs with Lionel Gonzalez and Thibault Perriard *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.



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