

**TOUTITO
TEÄTRÖ**

MONOLOGUE OF A WELL-GROOMED DOG



©Alix Lauvergeat

Toutito Teatro Company creation
Gestural and visual theater production for all audiences, three (3) years and up

Creation in November 2022
at the Coutances Municipal Theater
French Regional Subsidized Theater for Art, Childhood and Young Adults

Company presentation:

I/ Background

In 1999, the paths of Ixchel Cuadros and Sandrine Nobileau cross at the Académie Théâtrale de l'Union of the Limousin National Center for the Dramatic Arts (*Centre National Dramatique du Limousin*, CDN) in Limoges. They pursue their studies at the Théâtre des Ailes in Budapest. As fate would have it, they encounter Ádám Baladincz.

In 2007, they meet up again, this time in Lower Normandy, around an artistic endeavor that combines what each deems invaluable; that is, a project geared at families, gradually fusing the performing and visual arts, blurring the fine line separating the art forms and breeding creative plurality.

Whether motion theater, dance or object and matter theater, the borders between the numerous art forms represented in the Toutito Teatro Company's performances blend effortlessly, one into the other.



II/ Artistic focus

The company's artistic focus gently pushes visual-gestural theater even further into a non-verbal language whose tri-brid motor is most meaningful when art forms, auxiliaries and audiences coalesce. Scenic writing gives rise to each performance. The combination of onstage experimentation and the interconnectedness of the dramatic elements therewithin enable playwriting to emerge from behind the curtain.

Movements trigger the performance writing process, and as such, constitute the backbone of the artistic creation itself. With this marker in mind, guiding the company's steps and storyboard, a dramaturgical fissure becomes apparent, giving the audience full rein wherein to apprehend and explore the piece in question, as well as complement and/or alter its intention. Spinning its work to suit family audiences, the company puts its myriad artistic undertakings into practice by addressing the themes and concerns we faced as children and that have followed us into adulthood.

The purpose is best reflected through the company's language and poetic realm as a means of awakening the emotions and existential thoughts common to both little ones and grown-ups.

"Tackling the tough topics through the eyes of a child."

The crossbreeding of such an eclectic mix of elements, including object theater, puppetry and other animated dramatics, dance and the visual arts, gives rise to this singular language and its transmission whose crux is inextricably woven into the broad spectrum of expertise and experience represented by the company's artists.

II/ The project's artist-advocates



Ádám Baladincz

Actor, Stage Director

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Hungarian, Adam's first steps within the dramatic arena take place at the age of 19 at the Théâtre des Ailes in Budapest where he trains intensively, side by side, for eight (8) solid years with Gábor Csetneki and Rita Deák Varga. He performs with the Meduza, Verkli and Canadian Pacific compagnies. Since 2005, his acting calendar in both France and Hungary has been full, featuring: *Demain je me marie* and *Liquidation* (Éric Louviot, Tanit Theater), *A Midsummer Night's Dream* (Oleg Zhukovsky, La Pushkin Theater), *Beton Lotusz* (choreography by Adrienn Hód, OFF Company) and *Neige* (Eduardo Jimenez, Alkime Company). He directs *Dans l'espace* by the Comme sur des roulettes Company. In September 2014, he takes part in the "Intérieurs/extérieurs" drama workshop with the Philippe Genty Company.

With **Toutito Teatro**, his role as an actor adopts a more research-oriented posture in the following: *Beka korus*, *Ma langue au chat*, *Les petits contes du colporteur*, *Monsieur M*, *Petits Poissons*, the two-part tale entitled *In the Footsteps of Little Red Riding Hood*, *Dans les jupes de ma mère* and *Les lapins aussi traînent des casseroles*. He co-conceives *Beka korus*, *Petits Poissons* and *Dans les jupes de ma mère*, and directs *Obo, le rêve d'un roi*.



Ixchel Cuadros

Actress, Stage Director

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Ixchel's training first begins in Caen at university where she specializes in the Performing Arts and at the Cité Théâtre (formerly A.C.T.E.A.) before moving on to the Académie Théâtrale de l'Union of the Limousin National Center for the Dramatic Arts (*Centre National Dramatique du Limousin*, CDN) in Limoges. Upon finishing her studies in 2001, she joins forces with the Compagnie du Dagor in *Zilou parle* (Thomas Gornet), the Volcan Bleu in *Noces de Sang* (Paul Golub) and the Compagnie du Désordre in *Phèdre et Hippolyte* (Filip Forgeau). She goes on to perform with the Compagnie des Champs in *Quelque part dans la plaine* and the *Souffle du monde* (Pierre Fernandez), Acteurs, Pupitres et Cie in *La Forêt de Solotareff* (Laurence Cazaux), and the Compagnie O'Navio Théâtre in *Éric n'est pas beau* and *Un papillon dans la neige* (Alban Coulaud) followed by *Neige* (Eduardo Jimenez) with the Compagnie Alkime and *Mary Brown* with the Compagnie Akselere (Colette Garrigan).

Since 2002, she participates regularly in drama workshops at the Théâtre des Ailes in Budapest, enabling her to deepen her understanding of motion theater and further her learnings. In July 2014, she takes part in the *How-To of Object Theater* workshop with the Théâtre de Cuisine, and in 2018, participates in a long workshop with the Philippe Genty Company.

With **Toutito Teatro**, she performs in *Les petits contes du colporteur*, *Beka korus*, *Monsieur M*, *Obo, le rêve d'un roi* and *Dans les jupes de ma mère*. In addition to co-conceiving *Petits Poissons* and *Beka korus*, she also directs *Ma langue au chat*, the two-part tale entitled *In the Footsteps of Little Red Riding Hood* and *Les Lapins aussi traînent des casseroles*.



Sandrine Nobileau

Actress, Stage Director

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Sandrine is a graduate of the Académie Théâtrale de l'Union of the Limousin National Center for the Dramatic Arts (*Centre National Dramatique du Limousin*, CDN) in Limoges. During her studies, she works alongside Marcel Bozonnet, Radu Penciulescu, Roland Monod, Paul Chiributa, Emilie Valantin, Micheline Vanderpoel, Patrick Pezin, Mladen Materic and Carlotta Ikeda. She performs under the direction of Eric de Dadelsen, Gabor Tompa, Silviu Purcarete, Thomas Gornet (Compagnie du Dagor), Florence Lavaud (Compagnie Chantier Théâtre), and Ádám Baladincz and Ixchel Cuadros (Toutito Teatro). For the purposes of enhancing her performer portfolio, she takes advantage of the workshops and research think tanks wherein she has the opportunity to collaborate with: - Monique Calzas and Rowland Buys (FOZ Theater) - Alan Fairbairn (Compagnie Théâtre Décalé) - Wladyslav Znorko (Cosmos Kolej) - Rita Deák Varga and Gabor Czetneki (Théâtre des Ailes, Budapest) - Jacques Delcuvellerie (Le Groupov). Recently, she has been quite active in diverse workshops led by Jean-Claude Cotillard on Gestural Theater with a "Burlesque repertory" angle, Jean-Philippe Albizatti (Compagnie Comité 8.1) on "the Brechtian Song", and Yngvild Aspeli (Plexus Polaire). She directs *La puce, le chameau et les autres* for the Compagnie LEA. She also heads up artistic practical workshops for a variety of audiences, including: mentally-retarded children, teenagers and adults.

With **Toutito Teatro**, she performs in *Beka korus*, *Obo, le rêve d'un roi*, *Monsieur M*, *Ma langue au chat*, the two-part tale entitled *In the Footsteps of Little Red Riding Hood: Bigger steps into the woods and baby steps into the woods*, as well as *Les lapins aussi traînent des casseroles*. She directs *Monsieur M*, and co-directs *Dans les jupes de ma mère*.

Presentation of the company's artistic endeavor

I/ A cycle on family (2018-2022)



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With the two-part tale, *In the Footsteps of Little Red Riding Hood*, now steady on its feet and in place on stage for the touring season, we were now able to catch our breath before pooling what gets our adrenalin pumping, our minds doubting, our mouths 'aha'-ing, and our dreams a-budding as visions of future creations dance in our heads. This needed breather brought forth "seminars", allowing our figments and flights of imagination to flourish. Following these brainstorming sessions, a general consensus had been reached that we would rethink the conception process for future creations, and in turn, devote several years to expanding upon one theme, which, for all intents and purposes, has been identified as family. A novel move, to say the least, for the company as we have never gone out on such a limb prior to now.

Yep! You heard that right. Family! A vast theme allowing multiple entry points, whose volatile balance of intricacy and influence manages, nonetheless, to keep redundancy at bay.

Family... it is inconceivable to bring the subject up without mentioning that singular tie that binds us together, which is also the same tie that unites the past, present and future. The proverb, "our roots and wings", seems ever so appropriate. With family, though, also comes its share of secrets, tension, break-ups, deaths, and sticky situations.

With a disconcerting facility to unleash stifled emotions, spur debate, and steal the spotlight of our every attention, family, like society, is in a state of perpetual motion and mutation.

As creative advocates behind family-oriented performances, and for those families whose varying degrees of interpretation guide the very essence of our work, it was nothing less than obvious that we devote our energy to "mirroring" this close-knit bond embedded within both the theme and audience.

It was, therefore, in November 2018 that we set in motion a creative think tank with a focus on family starting with *Dans les jupes de ma mère* followed by *Les lapins aussi traînent des casseroles* in November 2020.

II/ Creation of an "all-terrain theater" to wrap up the cycle on family

Monologue of a Well-Groomed Dog



An artistic endeavor oscillating between the "dancing body" and marionette

When we delve into the creative process, there is a certain satisfaction when we witness stance and subject align and advance as one. This timeless thrill is what propels our plans in the coming years to sniff out other dimensions of the "dancing body" that have yet to be unveiled. From the onset, the choreographic process has been a pivotal element in our creations, self-evident if we were to consider our scripts as music scores, but we are now looking to refocus, with a close-up on the "dance step". In what way then may we *oscillate*, transforming our observations of folk or partner dances into the creative realm?

When we choose to make the dancing body central to our artistic endeavor, we also choose to experiment with the manipulation techniques that go hand-in-hand with that choice. What fascinates us most with marionettes is the search for a new kind of corporality, somewhere in the balance between natural and artificial life. This developmental state makes it possible to give rise to intermediary figures, doubling as bridges between things and beings. Manipulating a marionette means manipulating its puppeteer. Based on this premise, we are curious as to what other forms the body can embody, and we welcome the chance to toy not only with the metamorphoses imaginable, but also with the fluctuations of the impending characters emanating from this human and object interaction.

Statement of Intent

Our intent is to create a performance with a simple stage design for all audiences, three (3) years and up.

We have targeted a number of themes that we would like to further develop in think tanks and/or sister city residencies with those audiences concerned by the subject matter.

Our musing commotion and present-day thoughts on family revolve around these questions: What do we do with our elderly? How does family cope with death? What role do grandparents play in family life? How is family affected when hard hit, and forced to navigate twists and turns such as asylum, natural disasters or poverty? What does family time look like? Family vacation: bane or boon?

Clearly, the point is not to address the whole of these matters in one performance!



It is more about coming together to pour ideas into a collective think tank, allowing us then to immerse ourselves in their gravitational waves and fine-tune our ambitions through onstage experimentation, and extract the very essence of the message we wish to convey.

Project presentation

For this performance, we would like to shine the spotlight on a character, unlike any other, within the family:

When talking family trees, this member needs no introduction... at times, he can be "side-lined", and at others, the "pick of the litter"... he spends time both indoors and outdoors... he eats with us, just not at the table! He is part of the furniture... he spots everything, but keeps all on the hush... if you haven't figured it out by now, he's better known as "man's best friend": the dog.

The story takes place at a dog grooming salon. While being pampered, our pet hero, "Chien Chien", pours his heart out, painting a picture of his "human family" whose portrait harbors its fair share of bones to lick, pick, and bury. For this gestural and visual performance, we have imagined the following: two actors on stage, marionettes and a simple, adaptable set.



Stage Direction: Ádám Baladincz

Stage Direction Assistants: Sandrine Nobileau and Ixchel Cuadros

Acting: Anne-Sophie Pommier and Mila Baleva alternating with Sandrine Nobileau and Ixchel Cuadros

Sound Design: Denis Monjanel

Lighting Design and Tech Booth: Laurent Beaujour

Stage Set Design, Marionettes and Accessories: Eduardo Jimenez

Costume Design: Marion Danlos

Illustration and Accessories: Alix Lauvergeat

Set Design Fabrication and Accessories: Rowland Buys

Production: Isabelle Sangleboeuf and Noémie Cortebeeck

Project stages and support

Calendar:

June 02-11, 2021: Training laboratory with Einat Landais at the Sablier – French National Center of Puppetry – Dives-sur-Mer (14)

September 20-24, 2021: Sister residency at the Manoir de Coutances Nursing Home, in partnership with the Coutances Municipal Theater – French Regional Subsidized Theater for Art, Childhood and Young Adults (50)

December 28, 2021-January 06, 2022: Research residency in Santiago (Chile)

May 02-07, 2022: Residency at the Très Tôt Theater – French Regional Subsidized Theater for Art, Childhood and Young Adults – Quimper (29)

May 10-20, 2022: Residency at the Sablier – National Center of Puppetry – Dives-sur-Mer (14)

June 06-10, 2022: Residency at Ateliers Intermédiaires – Caen (14)

June 20-24, 2022: Residency at Studio Escoville – Caen (14)

June 27-30, 2022: Residency at the Vox – Cherbourg-en-Cotentin (50)

September 19-25, 2022: Residency at the Charles Dullin Theater – Artistic expansion – Grand-Quevilly (76)

September 26-October 01, 2022: Residency at the Eclat – French Regional Subsidized Theater for Art, Childhood and Young Adults – Pont-Audemer (27)

October 03-14, 2022: Residency at Ateliers Intermédiaires – Caen (14)

October 31-November 06, 2022: Creative residency at the Coutances Municipal Theater – French Regional Subsidized Theater for Art, Childhood and Young Adults (50)

Touring:

November 07-15, 2022: First performances at the Coutances Municipal Theater – French Regional Subsidized Theater for Art, Childhood and Young Adults (50)

December 04-07, 2022: Performances at the Ad Hoc Festival – Le Volcan – National Theater of Le Havre (76)

December 12-17, 2022: Performances at the TATA Festival – Très Tôt Theater – French Regional Subsidized Theater for Art, Childhood and Young Adults – Quimper (29)

January 20-21, 2023: Performances at the Eclat – French Regional Subsidized Theater for Art, Childhood and Young Adults – Pont-Audemer (27)

January 24-30, 2023: Performances at the Charles Dullin Theater – Artistic expansion – Grand-Quevilly (76)

May 11-16, 2023: Performances in Basque Country – Hendaye, Louhossoa, Mauléon and Saint-Jean-le Vieux (64)

June 05-10, 2023: Performances at the Jean Arp Theater – Clamart (92)

June 14-15, 2023: Performance at the Minoterie in Dijon – French Regional Subsidized Theater for Art, Childhood and Young Adults (21)

July 2023: Performances at the Récidives Festival – The Sablier – National Center of Puppetry underway – Ifs/Dives-sur-Mer (14)

Co-productions:

- The Sablier – National Center of Puppetry underway – Ifs/Dives-sur-Mer – partner company (14)
- Coutances Municipal Theater – French Regional Subsidized Theater for Art, Childhood and Young Adults (50)
- The Volcan – National Theater of Le Havre (76)
- Eclat Theater – French Regional Subsidized Theater for Art, Childhood and Young Adults – Pont-Audemer (76)
- Charles Dullin Theater – Artistic expansion – Grand-Quevilly (76)
- Très Tôt Theater – French Regional Subsidized Theater for Art, Childhood and Young Adults – Quimper (29)

Space provided by:

- Ateliers Intermédiaires – Caen (14)
- Cité Théâtre – Studio Escoville – Caen (14)
- Vox Auditorium – Trident Theater – Cherbourg-en-Cotentin (50)

The Company is subsidized by the Normandy Office of Cultural Affairs (Direction Régionale des Affaires Culturelles, *DRAC*), the Normandy Region and the Manche Departmental Council, and is backed by the city of Cherbourg-en-Cotentin.

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