

ARTISTIC FILE
Premiered in January 2021



© Sophie Lécauyer

LAMUE/TTE
visual and musical theatre

Artistic leaders: Delphine Bardot / Santiago Moreno
7 rue de Paris, 54000 Nancy – www.cielamulette.com
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BATTRE ENCORE [STILL BEATING]

Once upon a time, there was a land under the control of a tyrant who liked to seize the most beautiful young girls for himself. This pitiless villain would choose them at a magnificent ball. Three sisters received an invitation to this deadly occasion, where they would have to dance with the despot and his henchmen. But what if they refused to submit? Using the medium of visual theatre, Delphine Bardot explores the images produced by the confrontation between an actress and the male character that she operates. This language of the body describes forms of domination and the refusal to submit

more intensely than words could. In a disturbing atmosphere imbued with shadows, Santiago Moreno's music, full of popular Latin American tunes, blends with the sound of the cello. The tale is loosely inspired by the story of the Mirabal sisters or "Mariposas", who were killed by the dictator Trujillo in the Dominican Republic in 1960. The performance internationally avoids a documentary-style approach, rather evoking the joint struggle of populations and women who decide to say "no" to military power, "no" to male oppressors.

© Naly Gérard

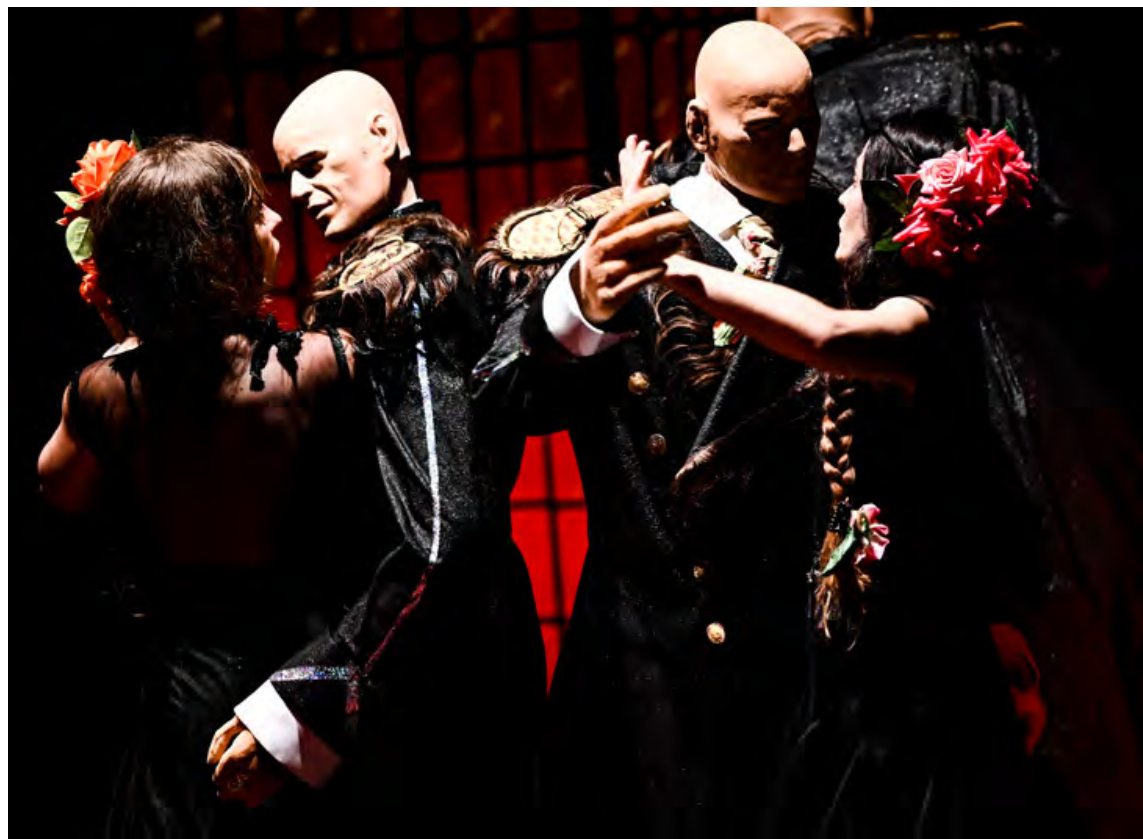


AN ANTI FAIRY-TALE

Three female performers, three male puppets. From contact to conflict, between body puppets and ballroom dance, *Battre Encore* questions and transforms the game of dominations. Compagnie La Mue/tte has drawn inspiration from the tragic fate of the Mirabal sisters in writing this anti-fairytale which questions the integrity of the female body. The sisters were murdered on 25 November 1960, and became powerful and timeless figureheads in the fight for justice for all women and men. *Battre Encore*. The French evokes a heartbeat that goes on beating no matter what.

A beat that raises up, brings inanimate bodies back to life and stirs the consciousness of the living. From the violence of the beating comes a joyful and dancing pulse that helps to fight side by side. In a macabre dance, the sisterhood awakens the poetry of the struggle, for a moment or forever, in an evanescent setting where the garden to be cultivated is superimposed on the female body, the centre of humanity. *Battre Encore*, an incessant rhythm that will not be silenced, yet.

© Oriane Maubert



DISTRIBUTION ELEMENTS

Genre: anti-patriarchal visual and musical theatre

Techniques: table puppets, hand-held puppets, body puppets, shadow and mask

Age: all audiences over 14 years of age

Duration: 65 min

Touring team: 3 artists + 1 co-staging and/or 1 tour manager on few events

Video Teaser (3 min) <https://vimeo.com/520969184>

Video Teaser (15 min) <https://vimeo.com/522824750>

Complete video on request

PRESS

"A powerful and moving show. A must-see." © Cristina Marino (Le Monde)

"A tale that's poetic yet tragic, disturbing yet gripping, built on powerful images, sensual bodies and exquisite puppets and shadows. An ode to the courage of women." © Thierry Voisin (Télérama)

"A show in the form of a silent cry, to reveal violence and injustice and the fury they provoke. With no concessions but not without subtlety, visually superb, musically sublime, a must-see."
© Mathieu Dochtermann (Toute La Culture)



CAST

Staging Delphine Bardot et Pierre Tual

Dramaturgy Delphine Bardot, Pierre Tual et Pauline Thimonnier

Text Pauline Thimonnier

Music Santiago Moreno

Performed by Delphine Bardot, Bernadette Ladener et Amélie Patard

Lighting design Joël Fabing

Lighting and Effects Charline Dereims

Costumes Daniel Trento

Puppets, shadows and animated objects Delphine Bardot, Lucie Cunningham et Santiago Moreno

Scenography – design Delphine Bardot et Daniel Trento

Scenography – production Daniel Trento, Carole Nobiron et Émeline Thierion

Production and distribution Claire Girod

Production assistance Aurélie Burgun

Communication Sandrine Hernandez

© Photos Virginie Meigné



PARTNERS

Coproduction La Manufacture, CDN Nancy Lorraine ; CCAM, Scène nationale de Vandœuvre-lès-Nancy ; Théâtre La Méridienne, Scène conventionnée pour les écritures croisées de Lunéville ; Transversales, Scène conventionnée cirque de Verdun ; Le Sablier, Centre national de la marionnette (en préparation) - Ifs/Dives-sur-Mer ; La Machinerie 54, Scène conventionnée d'intérêt national (en cours d'habilitation) d'Homécourt.

Pre-licence Le Mouffetard, Théâtre des arts de la marionnette de Paris ; Le Triangle d'Huningue.

Residence hosts Le LEM, Lieu d'Expérimentation Marionnette de Nancy ; Le théâtre de la Source de Tomblaine.

Supports The Regional Cultural Affairs Division for Grand Est and the City of Nancy.

The company La Mue/tte is supported by the Grand Est Regional Authority for the period 2019-2021.





« FAIS-MOI MÂLE », SOLO FOR A WOMAN IN BAD COMPANY

This small form was as a preliminary to the large stage format: *Battre encore*.

Fais-moi Mâle, which is independent from the project show, outlines certain aspects: stage and puppet features, relationships and shifts in scale between the characters, techniques, tie-ins with sound and music, the interplay of emotions and a tone.

Table puppet, objects, masks and music

Age: all audiences over 14 years of age

Duration: 15 min

"What if there was just one small step separating the "becoming-animal" of the male from his "becoming-female"? This new show from Compagnie La Mue/tte boldly takes that step.

What sets the human male apart from the other animals? He is the only one who dresses his body up in clothes, and dresses up his sexuality as gallantry. What happens when the male and female bodies are stripped to the essential, and the rules of seduction go out of the window? Are we really what we eat?

A hairy man, three little pigs, a handful of flowers and an ageing cabaret star share the stage in an explosion of red fur, to the sound of Boris Vian's Johnny fais-moi mal. At once tender and comical, poetic and disturbing, this mute solo piece also explores the harsh realities of the female body, by turns embellished, time-worn, brutalised and colonised. " Carole Guidicelli.

By and with Delphine Bardot

Performance consultant and music creation Santiago Moreno

With the support of L.E.M., Puppets Experimentation Laboratory of Nancy (54)

« *"The real favourite of this 1st Friday session is the creation by the company La Mulette, entitled Fais-moi Mâle. (...) A wordless jewel, which grabs you from the very start. Fifteen minutes which take you truly elsewhere, through a strange metamorphosis."*

Frédérique Meichler

DNA - Dernières Nouvelles d'Alsace

Video teaser <https://vimeo.com/316793945>

File, pres review and complete video on request.



THE COMPANY LA MUE/TTE

The Lorraine company La Mue/tte is a partnership between actress and puppeteer Delphine Bardot and Argentinian musician and puppeteer Santiago Moreno. They have created seven shows since 2014, inventing a visual and musical form of theatre that allows both bodies and objects to speak, questioning relationships between men and women, power, and violence.

While Delphine Bardot creates a puppeteering language of her own, using the concept of the puppet theatre woman, Santiago Moreno responds by developing variations around the figure of the one-man-band and the idea of the body as a musical instrument.

The artistic team is supported by the Grand Est Region.



© Lucile Nabonnand

Delphine Bardot

Delphine Bardot is an actress, puppeteer, visual artist and director. She explores the notions specific to contemporary puppetry such as body theatre, segmented body and metamorphosis. She is attentive to the musicality of gesture and the choreographic score. Her work is fairy-tale-like and wordless, in support of topics of activism.

Santiago Moreno

Musician and puppeteer Santiago Moreno explores the idea of the body as a musical instrument. His research focuses on the figure of the one-man-band and the dissociation of the musician, in relation to the principles of puppetry. He uses techniques of puppetry, masks, shadow theatre, object theatre and South American music in all his shows.

SHOWS

Born in 2014, La Mue/tte already has in its repertory 7 non-speaking shows wich all performing in France and abroad.

- 2014: *L'Homme-Orchestre [One man-band]*

Physical, poetical and musical performance. Instrumented body and music with South American influences. Outdoor or indoor.

- 2014: *Les Intimités de l'Homme-Orchestre [Cozy One-man band]*

Poetic tutorial for an apprentice one-man band. Table puppet, objects and music. Indoor.

- 2015: *l'Un dans l'Autre [One in the Other]*

A speechless visual and musical show for a couple mixed, well matched. Merged and hand-held puppets, mask, shadow theatre and music.

Indoor.

- 2017: *Les Folles*

Poetic journey about resistance. Table puppets, body puppets, mask, shadow play and music. Indoor.

- 2017 : *Broder pour Résister [Embroider to resist]*

The resistance of the "Mothers of May Square" exhibition — Photos, puppets, embroideries and short video. Indoor.

- 2018: *Fais-moi Mâle*

Solo for a woman in bad company. Table puppet, objects and masks. Indoor.

- 2019: *Le Faux-Orchestre [The False Orchestra]*

Puppet concert for 1 musician and partner. Merged puppet, masks and music. Outdoor or indoor.

- 2020 : *Oisive*

Short film – A puppet in confinement

- 2020 : *Les Infinités de l'Homme-Orchestre*

Short film – A puppet in confinement

- 2021: *Battre encore [still beating]*

Visual and musical theatre - Anti-patriarchal poetry. Table puppets, hand-held puppets, body puppets, shadow play and music. Indoor.

- 2022: *Footcinella*

Visual and musical theatre. Puppets and music.

Outdoor (possibly indoor.)

- 2025: *Soledad*

Visual and musical theatre. Puppets, Shadow Theatre and music. Indoor.

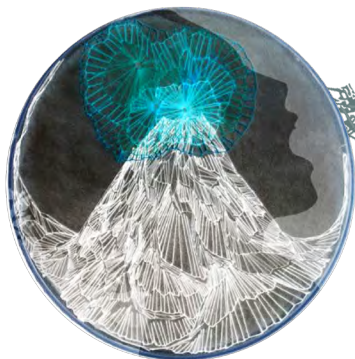
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