

# **BAMBI a family drama**

**Création 2017**

**General public version**



## **I.D.A. MARK TOMPKINS**

**With**

**Anna Gaiotti**

**Gaspard Guilbert**

**Titouan Lechevalier**

**Mark Tompkins**

**Conception: Jean-Louis Badet**

**Artistic Direction: Mark Tompkins**

**Choreography in collaboration with the performers**

**Scenography & costumes: Jean-Louis Badet**

**Light: Titouan Lechevalier**

**Music: Gaspard Guilbert, (cello: Maxime Dupuis)**

**Texts: Olivia Rosenthal**

**Outside Eye: Frans Poelstra**

**Photos pg 3, 4, 5 : Gilles Toutevoix**

**Production: Amelia Serrano, Yann Gibert**

**Administration: Yann Gibert**

From 2010 to 2013, the company I.D.A. created *An American Trilogy* inspired by the history of American theatre from 1830 to the present. *BLACK'N'BLUES*, *OPENING NIGHT* and *SHOWTIME* dealt respectively with the issues of racism; ageing and transmission; identity and gender troubles, as well as investigating the notions of *entertainment* and *high and low culture* in contemporary performance.

In 2015, *LE PRINTEMPS* initiated a new more *abstract* cycle more with a performance around the themes of exile, wandering and emancipation. Three women, Anna Gaiotti, Silvia di Renzio and Ananda Montange un/veil themselves in the heart of a fantasized Orient, and Kamilya Jubran, Palestinian composer and musician, plays oud and sings contemporary Arabian poets.

*BAMBI a family drama* prolongs this research on *ambivalence* by exploring the notions of doubles and twins, and the relationship child/adult by juxtaposing two duets: an old *artisan* and his young *apprentice*, and two *androgynous twins*. Are we in the world of children's dreams or adult fantasies? The author Olivia Rosenthal accompanies us with extracts from *Dans le temps* (1999), *Mécanismes de survie en milieu hostile* (2014).

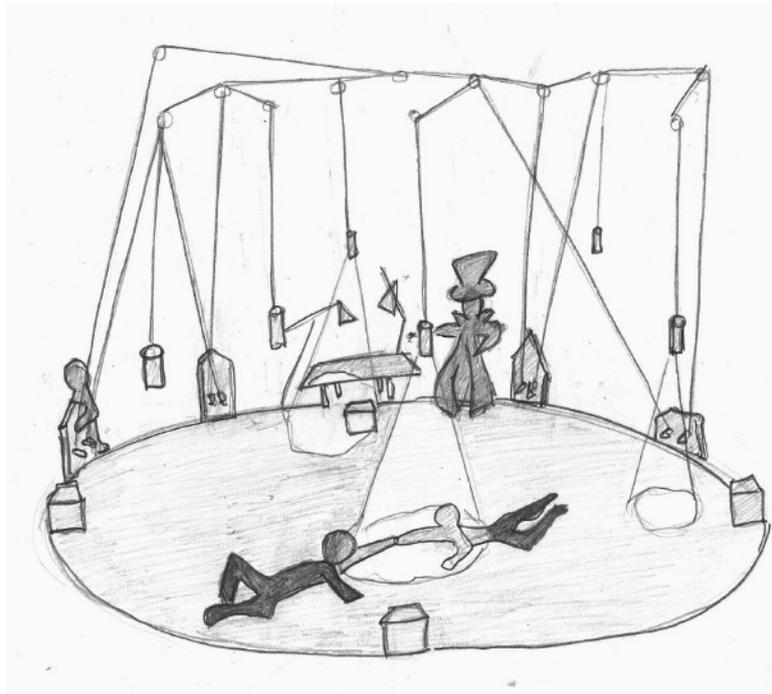
**Working with the same elements, we will make two shows: one for general public and one for young people 10 years and up. The atmosphere will be the similar, close to a *winter's tale*, but some of the texts and scenes will be transformed and shortened.**

**BAMBI a family drama**  
**General Public**



*Never a night so black and profound. The snow crunches under our feet. The aurora boreal, and a transpiercing cold. At twilight, we hardly distinguish any forms. The moon winks ironically and gives us a bit of hope, a state of urgency, a combat to prepare. Palpitations of recognition and the uncertainty of knowing which side we're on. While waiting, close the eyes and let go.*

*Jean-Louis Badet*



*Drawing: Titouan Lechevalier*

The stage, a circle - island, circus, boxing ring, observation lab, child's room; all of this, none of this - welcomes the public on all sides. All the objects and props are white. At the back a puppet theatre, and a clock that marks the time and accentuates the apparently aimless perambulations of a *old craftsman* and his *young apprentice*. The craftsman, master of ceremony of a strange ritual, tells stories. His apprentice is obsessed with the installation and manipulation of sound and light.



The Twins, protagonists and puppets of this bizarre merry-go-round, elaborate children's games, ludic yet serious, that rhythm and structure the piece: Coupling, Birth, Achievement. Everyone plays and dances in this fantasized *huis clos* full of images and words. Between the enchanted world of childhood, and the nostalgia for a lost world, they reinvent the conflicts, games, tenderness and laughter of a time when humanity hides in the cracks.



*My moods stick to my body, ravage me, devastate my bones, I feel the limpness seize and spread and all my muscles liquefy, disgust of myself, the others too, who spit, release humus and snot, put their fingers in the slits, secret nests and remove slimy substances, it belongs to me, it's disgusting, but it's mine. So what to do, how to hold on to this matter, this mass of fat and flesh, these veins, these scars, these arteries, this opening, the horror and the fear to be affected, the horror to be cut into pieces, into miniscule balls of flesh, when one's identity is missing, dislocated, the words give goose bumps, and we begin again the history and the demonstration, of the evolution of man, the amelioration of the species, the marvels of nature, the admirable organism. Fuck you, I'm scared and it makes me sick to think about it, I might pretend the tongue was mine, beautiful, I hate it, organ, restless, flaccid, flexible, elastic, humid, red with white dots, muscular and dirty, smelly, covered with mushrooms and pustules, loaded, dripping and other happiness to live and to speak.*

*Dans le temps d'Olivia Rosenthal*





## **BIOGRAPHIES**

### **Mark Tompkins**

After a series of solos and group collaborations, he founds the company I.D.A. in 1983. Over the years, Tompkins' unique way of fabricating *unidentified performance objects* has become his signature. Solos and group pieces, concerts and performances that mix dance, music, voice, text and video are steps of this journey initiated in the 70's and pursued with the complicity of set designer Jean-Louis Badet since 1988. His interest in *Real time composition* leads him to perform with many dancers, musicians and light designers. In 2008, he receives the prestigious SACD Choreography Prize for all of his work (Society for Dramatic Authors and Composers). Recent performances evolve towards musical theatre: *BLACK'N'BLUES* (2010), *OPENING NIGHT* (2012), *SHOWTIME* (2013). En 2014, he creates *VETER NOROSTI (A Wind of Madness)* for Mladinsko Theatre in Ljubljana, Slovenia and in 2015, *LE PRINTEMPS* at the Choreographic Encounters de Seine-Saint-Denis.

### **Jean-Louis Badet**

After studying painting at the School for Fine Arts in Paris and Perugia in Italy, he moves to Denmark in 1970. He paints and creates sets and costumes with many Danish choreographers. From 1980 to 1992, he directs *Espace Danse* at the French Institute of Copenhagen, producing and presenting French and international choreographers. Since 1988, he is the set and costume designer and artistic collaborator of the company I.D.A. In 2010, he performs in Christian Rizzo's *L'oubli, toucher du bois*.

### **Anna Gaiotti**

Coming from visual arts, she develops her performance work since 2006. The research of the body in relationship to writing leads her to dance, where she forges a visual universe and clownish play that upset carnal, erotic models and dissolve gender. After studies at the School of Fine Arts in Paris, she attends the formation ESSAIS at CNDC in Angers. She collaborates with choreographer Mark Tompkins, visual artists Laura Sellies and Amélie Giacomini, filmmaker Véronique Aubouy, and other visual artists, musicians and writers: Joël Andrianomearisoa, André S. Labarthe, Sarah Blum, Sébatian Riva. In 2015, she creates her company, *Lov a lot. L'Échappée belle* publishes her poetry, and she directs artistic manifestations and laboratories at *Performing Arts Forum*.

### **Gaspard Guilbert**

After studies at the School of Fine Arts at Cergy, he participates in Boris Charmatz' project BOCAL in 2004. His multiple experiences allow him to pass freely from one domain to another. He makes music for films, theatre and dance, and collaborates with choreographers Boris Charmatz, Olivia Grandville, Jérôme Bel, Mohamed Shafik, Annabelle Pulcini, Meg Stuart, Anne Lopez... With the strength of this diversity, he proposes workshops for children and adults, amateurs and professionals in which music, gesture and language meet and mix through improvisation.

### **Titouan Lechevalier**

After engineering studies and a formation at ENSATT in technical direction, his passion for clown and puppetry leads him to work as a light designer with a children's theater, company Le Blé en herbe. His polyvalence and curiosity lead him to digital arts, notably with the visual artist Sylvie Melis and the company Gravitation. In 2015, his encounter with I.D.A. in *LE PRINTEMPS* opens the universe of contemporary dance.

### **Olivia Rosenthal**

Author of ten fictions, published by *Editions Verticales*, that confront obsessed, anxious, offbeat characters in a world they never completely understand. Delivered entirely to themselves, they remain uncertain of their identity. Extracts from *Dans le temps* (1999) and *Mécanismes de survie en milieu hostile* (2014) nourish *BAMBI*.



**Draft XXXII.**

*We arrive at the moment when the snow dictates our conduct, (...) Hunters we go, chapka and gloves, boots, furs, like the trappers of the great North whose beards freeze, whose skin hardens and closes, hunters we await our prey, hunters our sharp eyes spot and follow, hunters we admire the red coat, the muzzle, the ears, hunters we watch it retreat without a gesture, hunters we roam the world, the territory we know and survey, we conform ourselves to the place given to us, we only need to know what to do, contemplating the prey we learn, observing the deer's leap we marvel, we don't care to possess the antlers, because the hunter's life in the big cold is made of discovering terriers, traces, the howls of the wolf pack and all the stories the imagination invents, for or against the elements, to face and exhaust the fear and let it unfurl because without it, we wouldn't know how to measure the distances, we wouldn't know how not to accommodate it.*

*Dans le temps d'Olivia Rosenthal*



**BAMBI a family drama - Creation January 27 & 28, 2017 at CCN de Tours**

**A version for young people will be created January 24, 2017 at CCN de Tours**

**Coproduction :**

**Cie I.D.A., CCN de Tours, CCN Ballet de Lorraine, Le Gymnase CDC Roubaix Nord Pas de Calais, ICI-CCN de Montpellier Languedoc-Roussillon, CCN d'Orléans, Pôle Sud CDC Strasbourg, ADAMI**

La Cie I.D.A. Mark Tompkins receives funding from the DRAC Ile-de-France /  
Ministère de la culture et de la communication

**Contact : Yann Gibert +336 88 04 78 30**

**[ida.mark@wanadoo.fr](mailto:ida.mark@wanadoo.fr) / [www.idamarktompkins.com](http://www.idamarktompkins.com)**