

THÉÂTRE DIJON BOURGOGNE
CENTRE DRAMATIQUE NATIONAL

ANIMA

Conceived and directed by
Noémie Goudal and Maëlle Poésy

PRODUCTION FILE

FIRST PERFORMANCES

From 8th to 16th July 2022
Festival d'Avignon
Collection Lambert
In partnership with
Les Rencontres d'Arles

ANIMA

Concept, direction
Noémie Goudal, Maëlle Poésy

Suspension writing and direction by **Chloé Moglia**
Performed by **Chloé Moglia or Mathilde Van Volsem (alternately)**
Original music composed and performed by **Chloé Thévenin**
Stage design **Hélène Jourdan**
Lighting **Mathilde Chamoux**
Costumes **Camille Vallat**
Stage manager **Géraud Breton or Julien Poupon (alternately)**
Sound operator **Samuel Babouillard**
Video and lighting operator **Pierre Mallaisé**
Assistant **Clara Labrousse and Pauline Thoër**
Production administrator **Miléna Noirot**
Assisted by **Auréline Hostein and Lucile Arnold**

Film credits

Made by **Noémie Goudal and Maëlle Poésy**
Assisted by **Claude Guillouard**
Script **Mylène Mostini**
Director of photography **Julien Malichier**
Digital operator, optical calculator **Alexis Allemand**
Camera assistant **Julien Saez**
Special effects **Léo Leroyer**
Electrician **Adrien Chata assisted by Telma Langui**
Head stage decorator **Thierry Jaulin**
Assisted by **Eleonore Sense and Delphine Bachelard**
Props manager **Thomas Piffaut**
Stage management **Victoria Lanoy**
Riggers **Olivier Georges, Guillaume Morandeau and Augustin de Vaumas**
Post-production **Méchant**
Colour grading **Serge Antony**
Production **Clara Labrousse and Claude Guillouard**
Assisted by **Aménophis Boum Make, and Pauline Thoër**
Trainee **Salomé Fau**
Appearances by **Alexis Allemand, Aménophis Boum Make, Georges Olivier, Claude Guillouard, Maëlle Poésy, Noémie Goudal, Thomas Piffaut and Graciela Walinsky**

ANIMA

A performance-installation conceived and devised by
Noémie Goudal and Maëlle Poésy
based on the work *Post Atlantica* by **Noémie Goudal**

This project came to fruition with the complicity of **Christoph Wiesner**
and **Les Rencontres d'Arles**

Running time 1h
Suitable for audiences from the age of 15 years old

A production by
Théâtre Dijon Bourgogne, CDN

Film production and staging by **Mondes nouveaux, a unique programme, initiated by the French government as part of its Culture de France Relance scheme, which provides assistance in the conception and implementation of artistic projects**

A coproduction by **Compagnie Crossroad ; Atelier Noémie Goudal ; Espace des Arts, Scène nationale de Chalon-sur-Saône ; L'Azimut - Pôle National Cirque en Île-de-France - Antony/Châtenay-Malabry**

With support from **Rhizome – Chloé Moglia and FONPEPS**

ANIMA will be performed for the first time
at the 76th edition of the Avignon Festival
With support from **Fondation Kering**
and **Les Rencontres d'Arles**

Photographs of the work can be downloaded here, [click here](#)

ANIMA

FIRST PERFORMANCES

From 8th to 16th July 2022 at 22H

(no performance on 11th July)

Festival d'Avignon – Collection Lambert

In partnership with Les Rencontres d'Arles

TOUR

2022-2023 Season

6th to 14th January 2023

Théâtre Dijon Bourgogne

24th and 25th February 2023

Espace des Arts, Scène nationale Chalon-sur-Saône

19th and 20th April 2023

Azimut/Theâtre Firmin Gémier - La Piscine
Châtenay-Malabry

**Other dates
to be confirmed...**

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Director's notes

ANIMA, or the end of the green desert

An installation-performance by Noémie Goudal and Maëlle Poésy, based on the work *Post Atlantica* by Noémie Goudal.

In the course of its 4.5 billion years of existence, the Earth has undergone radical transformations. The observation of the past by paleoclimatology experts has provided us with essential information which now enables us to envisage the future of the human being in its fragile ecosystem. The *Les Mécaniques* body of work takes us on a journey through 'deep time', via the different temporal and geographic strata of our planet. It takes its inspiration from discoveries and issues facing contemporary scientists in their efforts to understand the climatic mutations of tomorrow's world.

The inspiration behind the installation-performance *ANIMA*, by Noémie Goudal and Maëlle Poésy stems from scientific research on the various forms of metamorphosis at work in the world's most arid and sterile desert, the Sahara. In the wake of the discovery of biological indicators and prehistoric remains, we now know that, around 10 000 years ago, during the interglacial era, this part of the world was covered by lakes and abundant vegetation. At that time, the Earth, during its rotation cycles, was closer to the sun and angled towards it. The intense heat favoured the evaporation of the ocean, giving rise to significant rainy seasons, and in the long term, new forms of life in the Sahara. In the space of a few hundred years, extensive hydrographic networks came into existence, in addition to hundreds of freshwater lakes, home to several species of animals. In the light of these discoveries, scientists have been able to envisage the albeit controversial future of these areas. Some predict that the Sahara desert could become green once again with the intensification of global warming and the return of intense rainy seasons in the region of the equatorial belt.

In the making of this installation-performance, Noémie Goudal and Maëlle Poésy drew upon discoveries by the scientist James Lovelock dating back to the 1970's, but which had been long since forgotten. In his opinion, the Earth should be considered as an entity in which all its living creatures are connected, by means of an interdependent ecosystem. This theory, which today represents a turning point in scientific thought, has once again become a major topic for philosophers, scientists and sociologists such as Baptiste Morizot and Gilles Ramstein.

In the making of this performance, the different artists have drawn upon these environmental changes in a global manner, in which transformations in Northern latitudes are inextricably linked to those in the South, and in which all the different elements and life-forms exist within the framework of a delicate equilibrium. The staging places spectators at the heart of a living triptych, made up of a succession of different tableaux that shift between permanent destruction and reconstruction of the decor, in accordance with a principle of optical illusion. The sound design by Chloé Thévenin amplifies this principle of illusion, by blending various sounds of running water and the jungle with electronic music. The artist Chloé Moglia, whose work, via a sensory-led relationship with time and space, focuses upon the motif of suspension, performs amidst the decor and staging.

By means of this installation-performance, Noémie Goudal and Maëlle Poésy invite us to re-appropriate this unmeasurable geological timespan, and to place it within a scale of more human proportions. They do so by means of 'fragile' materials and technological items, thereby reflecting the human being's all-too precarious presence in the face of the elements. The dissolution and destruction of the photographic decor investigates the idea of the Earth as a moving entity and brings into question our fascination with witnessing the destruction of our own constructions. *ANIMA* is the fruit of a collaboration between two artistic universes, and as such it is the reflection of numerous exchanges and a common fascination for the mind-boggling dimensions of time and space.

Staging of the triptych

The artists seek to place the audience at the heart of the staging, in total immersion with the surrounding installations. The onstage action is articulated around a triptych of works combining photographic creations, videos and material transformations of the different decors in a radical way via water, vapour and fire. The sound and music creation by Chloé Thevenin, and the intervention by the aerial performer Chloé Moglia, accompany this metamorphosis of the space and the different sensations evoked.

The audience is seated in the middle of three screens, on which are projected three films, each set in sequence mode. The films are articulated via their relationship with the others, like a living triptych in constant metamorphosis.

The first projection on the three screens retraces the creation process of the piece entitled 'Phoenix' by Noémie Goudal. At night, in a palm grove, the landscape is photographed and then printed on large strips of paper. The technicians use these strips to recreate a new image in front of the initial one. In this way, the audience member sees the decomposition of the image and the restructuring of a landscape by means of strata of paper which evoke the superficial layer of the Earth, as well as the deepest layer evoked here by the 'real' landscape.

The chassis on which the recomposed image was placed leaves the frame, and is replaced by another decor: another image of the palm groves at night comes into view in the form of a fixed image, stirred into movement by a gentle breeze. The palm grove then starts to burn, very slowly at the beginning but the flames then become more and more intense. The audience member realises that it is actually a succession of photographs

of landscapes, similar to large décors used in theatre, and which catch fire one after the other. The décors continue to burn, allowing another décor to appear, and then another, with the darkness gradually receding, and then a final one in complete daylight, leaving nor more than a pile of ashes on the floor as the traces of this process of metamorphosis.

In parallel with this, in the playing space, on one of the screens, the photograph of a cave printed on papier hydro soluble paper begins to dissolve as it comes into contact with water. Activated in a gradual manner by a hidden hydraulic system, the first cave image gives way to a new landscape printed on vinyl tarpaulin. At the same instant, this process is activated on the two other screens, filmed, this time around, in the continuity of the sequence mode.

The three installations/screens are activated and 'assisted' by three technicians who become protagonists in the story. This final movement of the décor will be carried out in collaboration with the aerial artist Chloé Moglia. During the rest of the performance, she is part of the technical team.



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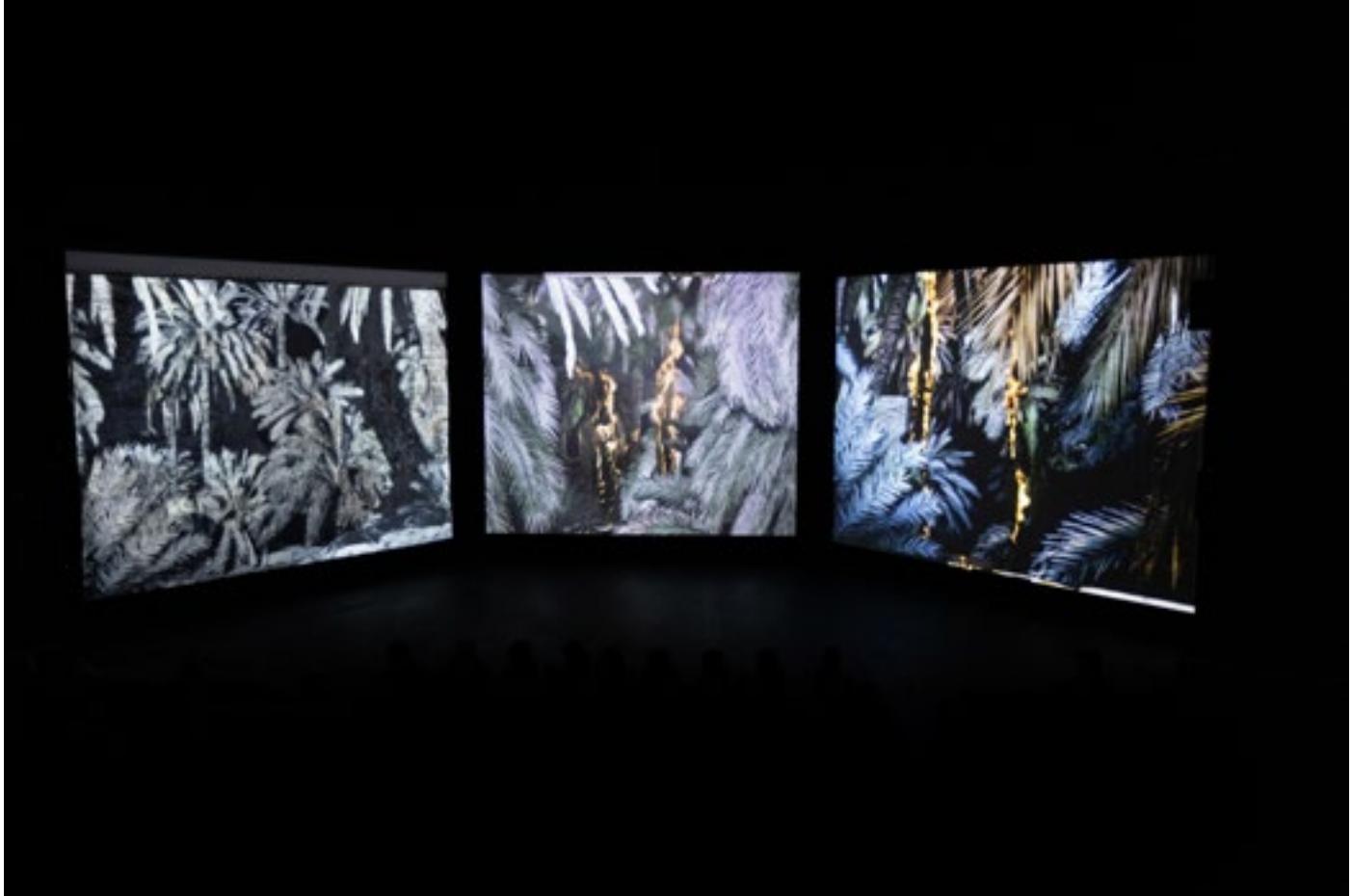
Staging



Model of the ANIMA scenography, 2022

Scenography Hélène Jourdan/Images : Noémie Goudal, *Below the Deep South*, 2021, Film, 11:34

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Decor 1



Models of the ANIMA scenography, 2022
Scenography Hélène Jourdan / Image : Film Noémie Goudal, *Phoenix*, 2021.

Decor 1 : visual references



Noémie Goudal, *Les Mécaniques, Phoenix VI*, 2021, 200 x 149,4 cm.

Decor 1 : visual references



Noémie Goudal, making of, *Phoenix*, 2020 : <https://youtu.be/x3KYrDQtTuM>

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Decor 2



Models of the ANIMA scenography, 2022

Scenography Hélène Jourdan / Image : Noémie Goudal, *Below the Deep South*, 2021, Film, 11:34

Decor 2 : visual references



Noémie Goudal, Making of, *Below the Deep South*, 2021, <https://youtu.be/bjtz2bq4efI>

Other visual references



Scenographic decors, dissolution by water of a printed photograph,
The Lover, Noémie Goudal, 2015



Noémie Goudal, *Démantèlement I* (extract), 2018

Noémie Goudal, scenography for *The Lover*, 2015 : <https://youtu.be/tGJDp1Ca63E>

Noémie Goudal



©Alexandre Guirkinger

Born in 1984, Noémie Goudal is a graduate from the Royal College of Arts and St Martins School, in London. She lives and works in Paris. Solo exhibitions of her work have taken place in the Centre d'art le Grand Café (Saint-Nazaire, 2021), Musée des Beaux Arts du Locle (Switzerland, 2019), Finnish Museum of Photography (Helsinki, 2018), Fotografiska (Stockholm, 2018), Le BAL (Paris, 2016), The Photographers's Gallery (London, 2015), le FOAM (Amsterdam, 2015) and The New Art Gallery Walsall (GB, 2014). She has participated in numerous collective exhibitions in institutions such as the Saatchi Gallery in 2013 and the 2015 Biennale Arte in Venice (Azerbaijan pavilion).

Her work has entered into several public and private collections, such as Centre Georges Pompidou (FR), KADIST, FRAC Auvergne (FR), Kiran Nadar collection (IN), FOAM Museum (NL), Conran Collection (GB), Winterthur Museum (CH), New Art Gallery (GB), Wilson Collection (GB), Drake Collection (NL), Artwise Curators (GB), Musée de La Roche-sur-Yon (FR), and the Hiscox Collection (GB).

In 2013, she was awarded the HSBC Prize for Photography. In 2018, she received Special Mention for the Shpilman International Prize (Israel Museum, Jerusalem), she was shortlisted for the Prix Pictet and the Deutsche Börse Prize from 2016 to 2019, in addition to the Paul Huf Award in 2013, 2014 and 2018. Lastly, she was selected for the Mondes Nouveaux programme in 2021. Noémie Goudal also develops her work by means of residencies, notably at the Richard Neutra House in Los Angeles in 2018 and La Manufacture de Sèvres from 2018 to 2022. Her current artistic research project entitled Post Atlantica is inspired by the work of paleoclimatologists and 'deep-time'. It is the subject of an exhibition at Les Rencontres de la Photographie d'Arles 2022.

Website : www.noemiegoudal.com

Maëlle Poésy



Maëlle Poésy, director, author and actress, has been the director of Théâtre Dijon Bourgogne since September 2021. She studied Drama at Sorbonne Nouvelle, dance with the choreographers Hofesh Shechter, Damien Jalet and Koen Augustijnen, and trained as an actress at École Supérieure d'Art Dramatique du TNS.

In 2011, her company Crossroad set up its base in Dijon. In collaboration with the author Kevin Keiss, she directed *Candide - Si c'est ça*

le meilleur des mondes... and *Ceux qui errent ne se trompent pas*, which was then presented at the 70th edition of the Avignon Festival. Between 2016 and 2017, she staged *The Bear* and *Swansong* by Anton Chekhov at the Comédie-Française, and Gluck's *Orpheus and Eurydice* at the Opéra de Dijon. She then co-devised *País Clandestino* at the Buenos Aires International Festival and in 2020 directed a group of secondary school pupils from Lycée Hippolyte Fontaine in *Passé, Présent, Futur*.

En 2021, she presented *7 minutes* by Stefano Massini à la Comédie-Française and is currently preparing the summer 2022 premiere of *ANIMA*, an installation-performance, in collaboration with the artist Noémie Goudal, for Rencontres de la Photographie d'Arles. In January 2022, she staged *Gloire sur la Terre* by Linda McLean with 6 young performers. In Autumn 2023, she will be premiering her latest show *Cosmos*.

Chloé Moglia



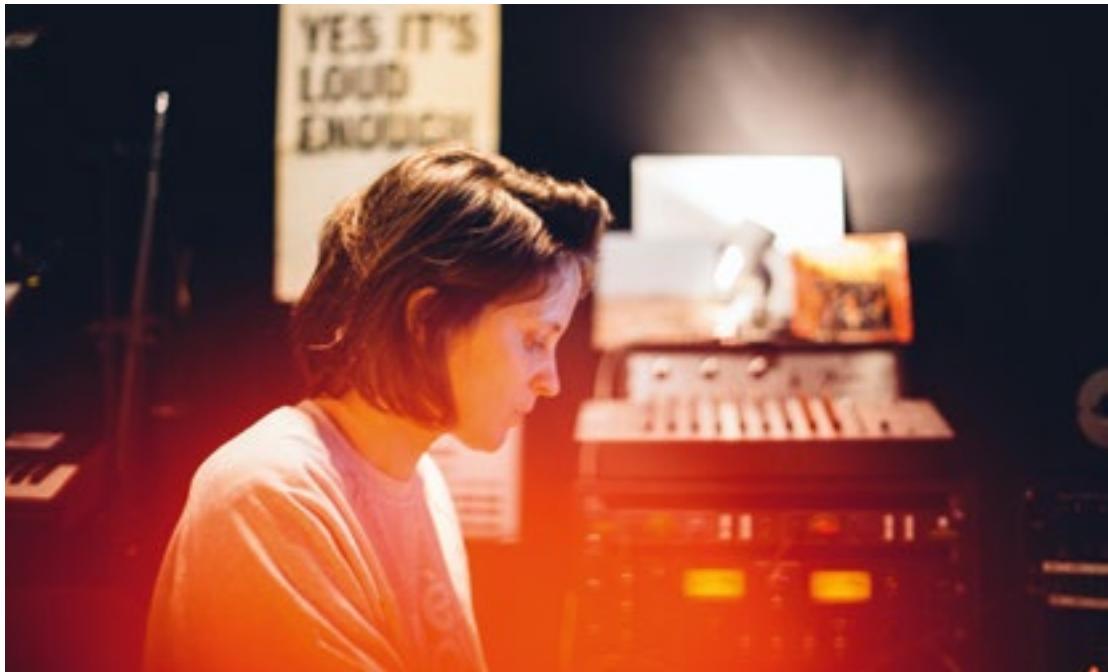
A performer, Chloé Moglia integrates her martial arts practice in her journey as an artist and, uses her unique exploration of suspension as the basis for her shows. A proponent of both embodied thought and bodily sensibility, she endeavours to integrate into her work focus and acuity by combining physical practice, thought and sensitivity.

Her multiple aerial experimentations are a confrontation between her complicit relationship with gravity and that of emptiness. Her solo and collective pieces, create meaning via interplay with the body, slowness, physics and vertigo. Using both fear and the joy of risk-taking as the basis for her shows and performances, Chloé Moglia's work provides us with physical mastery and fragility in equal measure.



Chloé Moglia, *La Spire*, 2018

Chloé Thévenin



©Alexandre de la Madeleine

Chloé Thévenin's career is characterised by a mixture of both light and dark. A DJ in clubs and festivals, Chloé also works in the studio in order to create different worlds and climates, doing away with any preconceived notions in the process.

She has produced 4 albums which are not exactly records to be played in clubs, by other DJ's, but are more like electronic self-portraits. Chloé composes the soundtracks for films (*Paris La Blanche*, *L. Terki*, *Arthur Rambo*, *L. Cantet*), creates soundscapes for France Culture, and the music for choreographies by Maud Le Pladec : *Static Shot*, *Counting stars with you* (Montpellier danse festival 2021), and *Silent Legacy* (Festival d'Avignon 2022).

She also works on immersive experiences combining sound and visual creation : Slo Mo live. Such domains are not, a priori, home to Chloé's music, but together they embody the active manner in which she bridges the gap with other cultures outside of that of clubbing.

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