

# Balerina, Balerina

A project by Jurate Trimakaite

Based on Marko Susic's novel

Translation (in french) by Zdenka Stimac, éditions franco-slovènes

# Cast

Based on the novel *Balerina, Balerina*, by Marko Susic  
Translated from the slovene language, éditions franco-slovènes

DIRECTOR – Jurate Trimakaite

SOUND DESIGNER – Clémence Gross

SCENOGRAPHER, PUPPETS DESIGNER – Cerise Guyon

LIGHTING DESIGNER – Felix Bataillou

SOUND DESIGNER AND STAGE CONTROL – Eve Ganot

MIXING – Bastien Varigault

PERFORMERS – Coralie Brugier, Jimmy Lemos, Gisèle Torterole

ASSOCIATED PRODUCTION – Le Tas de Sable – Ches Panse Vertes , Centre National de la Marionnette en préparation

PARTNERS – Césarée, Centre National de Création Musicale, Reims ; Studio Théâtre de Stains ; La Fabrique de Théâtre, La Bouverie (Belgique) ; Théâtre Halle Roublot, Fontenay-sous-Bois.



# Balerina, Balerina

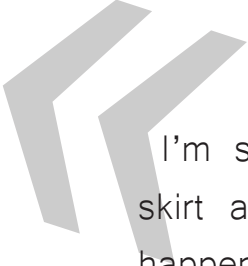
My next show will be based on a puppet and sound work, adapted from Marko Susic's novel: Balerina, Balerina, is the story of a young girl unlike the others. seen from her innocent eyes, in a poetic and sleek language that deeply touched me.

In this book, a young Slovenian girl from Trieste surroundings observe the daily life of her humble family in the Italy of the 60's. It's a child with a mental disability who doesn't speak, but the author gives her a voice. Balerina take a quirky look on the world that surrounds her in a poetic language, with a simplicity that touches deeply the reader.


The story starts when Balerina is a child and continues all along her life. It gives as much importance at big events – like the first steps on the moon – and more modest – like her own birthday. Through her eyes, we discover the life of her loved ones, their looks on her, their love for her.

Balerina doesn't judge anything or anyone, she feels things, often questions herself and listens a lot to others. Marko Susic, who tried to imagine her inner world, immerses us in her emotions and here is the proper strength of the book.

Balerina embodies those who are too often excluded from society (mentaly or physically disabled people for example) and who continue, nevertheless, to stay willing to live with dignity.



I'm standing on tiptoe, looking at the bun on her head, her shoulders, her skirt and her slippers. They say that's how it is, says Mama. They say it happens sometimes. All of a sudden and no one really knows why. Out of the blue. She doesn't play anymore. She keeps herself to herself, who knows what she's thinking. You ask her and she doesn't say. She hears everything, but she doesn't talk anymore. She laughs, she cries, but you don't know when or why. You don't know what she's thinking, what's going through her head ... They say it'll get worse every year, says Mama, more quietly, and I stand up even higher on my tiptoes to see her face. I hear Mama's last words. Look at her! She spends hours and hours standing on tiptoe, does everything I tell her to, then she goes in that corner, lifts herself onto her toes and just stays there. There's nothing they can do, they say ... that sometimes it just happens with children. At that moment Mama turns to me. I'm standing on my tiptoes and I can see her face. There are tears in her eyes then, too, and her smile, and I hear Mama's words. What will happen to us, Ballerina, eh?





## Emerge from its bubble...

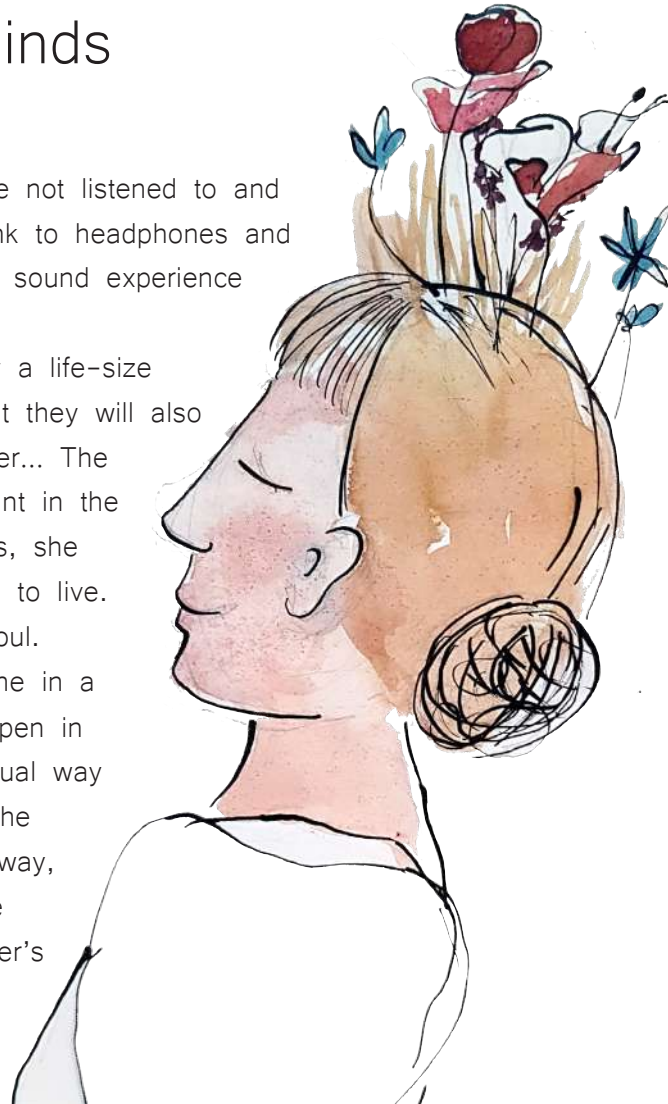
Balerina is a young lady with a mental disability. All along my numerous experiences (cultural actions, creative projects,...) in MEIs (medico educational institutes), I realized that these people were invisible in our society, often stigmatised and victim of a lot of stereotypes. They taught me a lot on myself, on others and on my way of seeing the world. I was surprised by the simplicity and the openness of their relationships that always were honest and profound. It gave me the desire to create a show built on those values. I wish to invite the public to encounter people with different worldviews.

I also wish that this show will be accessible to the youngest, in order to sensitize them, open their minds and give them the desire to share things with people that are not like them – emerge from its bubble, where we only get to meet people that look and are like us, to create a relationship with strangers, sometimes on the margins of society.

## ...to enter in strangers minds

This new project will give the floor to people that are not listened to and moreover, it will bring the public in their minds. Thank to headphones and the binaural sound system, the audience will feel the sound experience of Balerina and will be able to hear her inner voice.

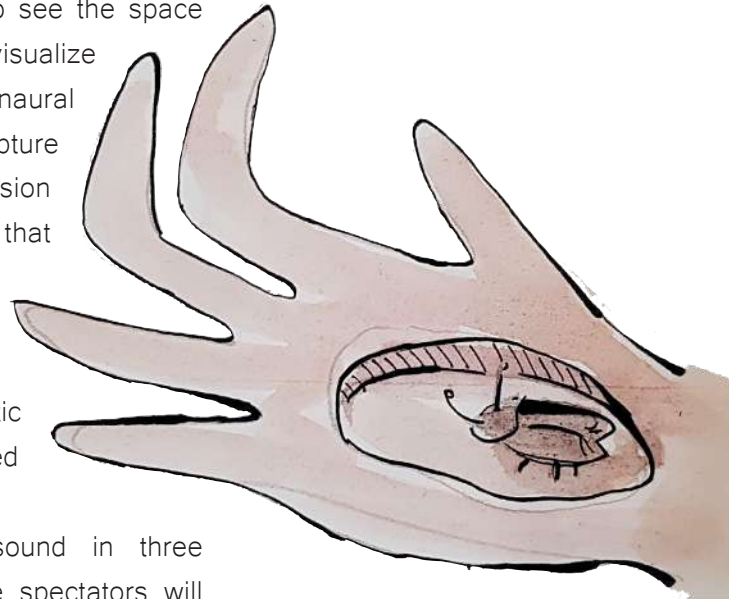
Balerina, the principal character, will be performed by a life-size puppet. The puppeteers will not only animate her, but they will also play the role of her loved ones: her mum, her brother... The relationships that she has with them are very important in the play since they show that, as well as everyone of us, she needs attention, love, and comprehension from others to live. I wish to offer to the audience a trip in Balerina's soul. Her feelings, her emotions, her inner life will be shone in a metaphorical and poetic way. Her body will literally open in front of the audience. To show her universe in a visual way will permit, I hope so, to give access and value to the feelings of a person with a mental disability. In this way, this project could transmit the desire to take the time that is necessary and the patience to understand other's feelings.



## Binaural sound system, a sound « trompe-l'œil »

As well as our two eyes gives us the ability to see the space around us, our hears permits our brains to visualize the environment in which we stand. The binaural sound is a particular technique of sound capture and reproduction. Headphones permit the diffusion of sounds in 3D. Thus, one could really feel that someone is speaking in one's ear or that an airplane is flying above us. This method of registration and reproduction creates a brighter, larger and, above all, more realistic sound, since the listener really feels enveloped by the sound experience.

To live this immersive experience of a sound in three dimensions and dive into Balerina's mind, the spectators will have to be equipped with headphones. They will then discover the word of someone who cannot speak. How does a child, with a mental disability, hears the world around her? her inner voice, her thoughts, her moments of crisis? or moreover, how does the medicines transform her sensations ?



Example of binaural son (to be listened with headphones) : <https://www.youtube.com/watch?v=2fugVyPJVF8>



# Space and puppets



The principal character appears as a life-size puppet who will be handled by three puppeteers, like in the bunraku. Those three performers will stay silent and embody Balerina's family members, her vital support to exist on stage as well as in her life.

The puppet will change shape following the age of the character.

Her body, that will finally open, will let her intimate world escape, and take over the space of the stage. The audience will slide into the richness of her feelings that will be embodied by a universe made of puppets, inspired by outsider art. This art is at the same time the art of madmen and the art of marginalized of all kinds: prisoners, recluses, mystics, anarchists or rebels. They are pure, raw work of art, in some way naïve and primitive, reinvented by their authors, only following their own impulses.

I was inspired by the works of these people that suffered from disorders like those of Balerina to express and show this different worldview.

The stage space will be minimalistic, structured by light and a few objects, because the richness of this play is not outside, but inside our principal character's mind, Balerina. The visual world and the sound world will come together to tell Balerina's intimate life.

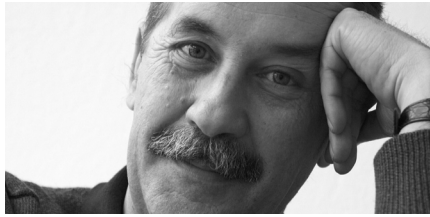


# Adolescence

The story begins the day of Balerina's 15th birthday, a young lady with a handicap, who does not live the ordinary teenager life. Her relationships are limited to her inner circle, her family, and a few people from the neighbourhood. A life on the margins, isolated from the outside world and from young people of her age.

Balerina's difference excludes her of society at an important age of construction of its personality and individuality. How does she experience the eyes of others? What are her more intimate thoughts? With no moralizing purpose, this show will allow the audience to enter the skin of a person called « different », thanks to an original and playful staging. The use of immersive sound technologies will give the spectators the opportunity to really enter in the inner world of the character, surrounded by the sounds and words she hears to understand her truly.

I'm willing to propose a show about otherness that touches consciences, and that will be able to transform our biased ideas – I hope so. As an artist whose interventions often take place in schools, I realize every day that small differences are often used, even by small children, as a source or pretext for exclusion; but with teenagers, the situation can even more quickly get out of control. For this reason, this show is particularly interesting for this specific audience because it necessarily leads to a personal reflection: How do teens relate to their peers? How do they look at each other's differences? How do they react to differences? How would they react themselves if they were to feel excluded?



Marko  
Sosc  
author

Marko Sosc is a Slovenian-speaking Italian writer, director for theatre and cinema, born in Trieste the 22nd of December of 1958 and who died in Trieste the 3rd of February of 2021.

He graduated from the Academy of Theatre and Film Art of the University of Zagreb with a diploma in Theatre Direction and Cinema. He was a theatre director and also worked for the television, in Slovenia and Italia. He was artistic director of the Slovenian National Theatre in Nova Gorica (a city located on the border between Italia and Slovenia), and artistic director as well of the Slovenian Teatro Stabile of Trieste and of the Teatro Trastevere of Roma. He created and directed numerous radio plays, dramas for children and he directed several short films. He's also the author of numerous novels translated in several languages.

*Balerina, Balerina* is his first novel; it was published in Slovenia in 1997 and translated since 2005 in several languages (in French by Zdenka Stimac, éditions franco-slovènes). Editors from eleven Slavic-speaking countries have designed a European project: "100 Slavic novels", for which this novel was selected, with other Russian, Macedonian, Serbian books...

The novel has received many awards:

Vstajenje Prize («resurrection») in Trieste in 1998

Special mention of the Umberto Saba Prize (Trieste) in 2005

Price of the city of Salo in 2005



Jurate  
Trimakaite  
metteuse en scène

In 2006, Jurate Trimakaite joins the actor's training at the Vilnius Academy, from which she graduates in 2010. Immediately after, she joins the permanent troupe of the Vilius Puppet Theatre. She is directed by Arnaudas Jalianiauskas, Algirdas Mikutis et Mazuras.

She joins the École Supérieure Nationale des Arts de la Marionnette de Charleville-Mézières (ESNAM) in 2011, from which she graduates in 2014. There, she directs her first show, *Les Animaux Inéluctables*, that will be presented in numerous theatres and festivals in Europe.

As an actress, she works with Eun Young Kim Pernelle, Les Enfants Sauvages or Mateja Bizjak Petit, Vera Rozanova, as well as Sylvie Baillon for the creation of *Bastien Und Bastienne* in the Opéra de Lille.

In 2016, she starts a companionship with Tas de Sable – Ches Panses Vertes, and becomes one of the associated artists in 2018. She creates *La Mort, Je n'y Crois Pas* (2016), and *Pièges* (2019).

In 2020, she wins the Price of the best show for youth of the year at the Auksniniai Scenos Kryziai (the Lithuanian equivalent for the french « Molières ») for her show *Antis, Mirtis ir Tulpe*. Working between France and Lithuania, she directed six shows: *Les Animaux Inéluctables* (France, 2014), *Kas Tu?* (Lithuania, 2015), *La Mort, Je n'y Crois Pas* (France, 2016), *Kryptis* (Lithuania, 2017), *Pièges* (France/Lithuania, 2019), *Antis, Mirtis ir Tulpe* (Lithuania, 2019).



# Inspirations



Outsider art (Anonymous)



La petite danseuse de 14 ans, Degas



Outsider art (Anonymous)



Madge Gill



Japanese outsider art



# Prototype / Laboratory



In July 2021, we were offered a three-week residency in la Maison Avron, in partnership with Le Tas de Sable – Ches Panes Vertes and the Communauté de Commune du Vexin-Theilles. Those weeks gave us the chance to build a puppet-prototype and to test how it works, the ways it can be manipulated, but also the relationships between the sound narrative and the visual constructions on stage.

# Build a relationship with school groups

To initiate or extend the reflections with the groups that wish so, I will engage them to stage their own memories or their own stories. The final purpose will be the creation, with my support, of a puppet that will open to show their inner world in the same way the life-size puppet does in the show.

At first, a sound document (voices, wavelengths) will be created from their memories. Participants will then be guided to create small human effigies that will embody their stories. We will also build all the universe that could gravitate around those figures (objects and sounds) to enrich the narrative of those memories.

The creation of puppets is particularly interesting for a teenage audience, because it allows them to engage, to reveal themselves, in a roundabout way, at an age where expressing feelings and emotions in public is usually difficult, or uncomfortable. They will not express themselves directly, but the puppet will speak for them, accurately.

At the end of the project, when the participants will show their work to a little audience, the small human effigies will stage inside the head of the life-size puppet of the show. In the same purpose: immerse the audience in the mind of someone who entrust a part of his life.

This project could take place in schools, for 10 years old children to 18 years old teenagers, but also in medico educational institutes for teenagers or pre-teens with disabilities (MEIs). It's important for me that this type of project circulates among various institutions and enables us to build connexions between different audiences, to bring them together, to make them work together in a common way and in the same purpose of breaking prejudices, in order to prevent, hopefully, from reproducing the ostracization of other victims of their differences.



*Workshop by Jurate Trimakaite in  
Centre d'Accueil de Jour d'Abbeville.*

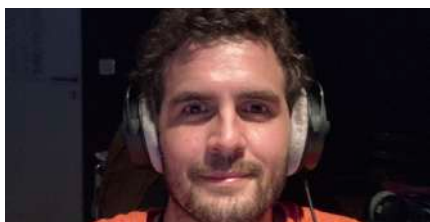


Clémence  
Gross  
Sound designer

Clémence Gross has completed a double university degree in Modern Literature and Performing Arts (Hypokhâgnes and a bachelor's degree at the Faculty of Strasbourg, Professional master's degree of Direction and Dramaturgy in Nanterre). She has been the assistant of the directors Christian Rist and Hauke Lanz. From 2010 to 2017, she works as an assistant for the fiction radio programs of France Culture and France Inter. At the same time, she directs and produces several sound and radio experiences: *Quand elles dorment* (2014) written by Simon Diard for the programs of the Collectif L'Oiseau au fond à gauche, *Coup de foudre* with the students of l'ENSATT and a documentary for a France Culture program on the Docks, *Place de la République, Paris* (2016). Alongside, she directs several plays, including *Das war eine schöne Party* by Simon Diard in April 2013. Since 2014, she works as a sound designer for several shows: *La Grâce* by D.M. Lennan (2015) directed by Jean-Marc Eder (sound design created with Bastien Varigault), *A la limite* (2016–2017), theatrical and sound performance directed by Guillemette Ferrie-Rey for the company Si tu vois Adrienne, *Voyage Voyage* musical theatre and original shows written with the actors and their propositions, directed by Anne-Lise Heimbürger (2019–2021).

In 2019, she tries a new experience: the radiophonic adaptation of Michel Houellebecq's novel, *Extension du domaine de la lutte* for the fiction programs of France Culture, produced by Christophe Hocké.

Since november 2017, she produces documentaries for Sonia's Kronlund program *Les Pieds sur terre* on France Culture.



Bastien Varigault  
mixing

Bastien Varigault is a sound and acoustic engineer. He works since 2012 in the department of Productions Studio in Radio France. He worked on more than a hundred projects from orchestral concerts to the creation of movie soundtracks or music for the stage and the production of fictions and documentaries. Bastien is specialized in binaural, multi-channel and spatialized sound creation. The last show he worked on *Adeno nuitome*, directed by Léo Ploton, received a very good reception both public and critical during its passage in Avignon.



Cerise  
Guyon  
stage designer

After fulfilling a Space Design BTS, she joins the University Paris III-Sorbonne Nouvelle for a bachelor's degree in Theatre Studies, that she obtains in 2010. She then enters ENSATT in Lyon, a superior school for drama, where she trains herself as a scenographer. She obtains her diploma in 2013. In parallel, she trains herself in puppet construction and join the professional puppet actor's training in Théâtre aux Mains nues (Paris) in 2016. Her activity develops at the same time in those two universes: theatre and puppets. For theatre shows, she works with Jérémy Ridet, Philippe Delaigue, the collectif Corpus Urbain, Pierre Cuq, Astrid Bayiha, Emma Pasquer... She also has been the assistant of the director Robert Wilson for the show *Les Nègres* in 2014 and worked alongside with Charles Chemin. For puppet creations, she works as a scenographer and/or as a puppet designer with Bérangère Ventusso, Jurate Trimakaite, Mathieu Enderlin, Audrey Bonnefoy, the company la Magouille, Einat Landais... Since 2019, she also works as a prop master for the shows of Cécile Backès in the Comédie de Béthune.



Eve Ganot  
Sound designer and stage control

After a high-level piano training in a conservatory, Eve joins the school ISB (Image et Son Brest) for a specialised training for acoustic music. She participates in several classical music disc assuming the sound recording, editing and artistic direction.

Since 2011, Eve participates in the capture of dozens of concerts for Radio Classique, Kalison, le Festival de Verbier, la Philharmonie de Paris and l'Opera Comique de Paris, among others. Her passion for performing arts has led her to become a sound designer for theatre shows. Since 2014, she is the sound designer for the collectif 7' in Dijon and she produced sound creations for the directors Elisabeth Barbazin and Julien Barbazin, la compagnie Des petits pas dans les grands directed par Audrey Bonnefoy. She works since 2017 with the visual artist and performer Mehdi-Georges Lahlou for his solo performances and also for the show he created with Marie Payen that was presented in les Sujets à vifs in the festival of Avignon in 2019. Actually, she works on the sound design of *Existences*, the next show directed by Lucile Beaune for la compagnie Index and on the production of the podcast *Entre Chiennes et Loups* for la compagnie Le tour du Cadran with Mona El Yafi and Vincent Reverte.





Gisèle  
Torterolo  
actress

After her training in the CDN de Nice and the cours Florent, she works with Jacques Weber, Jean-Jacques Debout, Jean-Pierre Garnier, Françoise Roche. She makes a decisive encounter with the french director Christian Schiaretti, when he was the director of the CDN de Reims, during an internship in 1992. He hires her in the troupe of the Comédie, an adventure that will last 10 years.

Jean-Pierre Siméon writes for her the monologue *Stabat Mater Furiosa*, created in Paris at La Maison de la Poésie in 1999. In parallel, she works with other directors like Ludovic Lagarde, Jean-Louis Benoit, Gigi d'All aglio, Fabien Joubert, on texts by Schwajda, Strindberg, Goldoni, Claudel, Alexiévitch. Since the end of the adventure in la Comédie de Reims, she plays texts by Serbianovic, Horovitz, Hanokh Levin, Pinter, Schwartz, Tchekhov and Marivaux directed by Marine Mane, Jean-Philippe Vidal, Christine Berg. She also worked with Angélique Friant on the show *Gretel*, an adaptation from Grimm's fairytales. In 2011, she is on tour with the show *On dirait qu'elle danse* by Maïssa Bey directed by Jean-Marie Lejude; and the rehearses for *Andromake* by Jon Fosse in the Théâtre national de Hanoi.

Those last years, she performs in *La folle journée* ou *Le mariage de Figaro* by Beaumarchais directed by Rémy Barché, in *Nos écrans bleutés* by Gilles Granouillet directed by Catherine Toussaint and in *Antigone* by Sophocle directed by Christine Berg. In 2016, she creates and plays in the show *Le dîner* with the collectif O'Brother company, collectif of actors created by Fabien Joubert (she's a member of the collectif since the beginning). The show was selected and funded by la Région Grand Est for the festival d'Avignon, where it was performed from the 7th au 23rd of july 2017 in the Caserne des pompiers. Since, she worked on a project, *L'obéissance de la femme du Berger*, a contemporary text by Sergio Martinez Vila directed by the spanish director and dramaturge Maria Velasco; she played *Emilia* in *Othello* by Shakespeare, directed par Léo Cohen-Paperman, and participated to the creation of an original show on the *Monty Python* with O' Brother Company .

In 2021/2022, she will play in the show *Fanny* an original show specially written for her, Fabien Joubert and a young actress of the TNS by a Quebec-based author called Rebecca Deraspe and directed by Rémy Barché. .



Jimmy  
Lemos  
puppeteer

Jimmy started practicing theatre around 9. To train as a professional actor he joins les classes de la Comédie de Reims. Practicing different styles of theatre, but also dance, and singing, he become puppeteer, under the training of Angélique Friant and David Girondin Moab, and created his first show : *Verrue* with la compagnie Pseudonymo. From this first professional encounter, followed several creations. In 2014, he initiates his first collaboration with Mateja Bizjak Petit for the show *Tête à tête* and continues to work with him for *Le petit théâtre Nomade*, an adaptation of *La nuit des rois* from W. Shakespeare, or the show *Mon cher papa*, created for the centenary of the First World War. He has several experiences in theatre: Théâtre de l'Odéon, *Mademoiselle Julie* by Strinberg, *les petits mélancoliques* by Fabrice Melquiot, *Orphelins* by Dennis Kelly, *Eldorado* by Marius Von Mayenburg or *Débris* by Dennis Kelly. Those three last plays are creations of Corpus Urbain, a collectif of which he is also the artistic co-director. After being the assistant of several directors, he participates to the collective staging of *Débris*. Actually, he is the director of the last creation of Corpus Urbain: *Mathias ou l'itinéraire d'un enfant paumé* by Marilyn Mattéi, a contemporary theatre show that mixes acting and very realistic life-size puppets.



Coralie  
Brugier  
puppeteer

After three years of training in visual arts in l'Ecole Européenne Supérieure des Arts de Bretagne, Coralie Brugier joins the 12th promotion of l'Ecole Nationale Supérieure des Arts de la Marionnette in 2018, and graduates in 2018.

In 2020, Coralie creates *Morsure*, her end of study solo in l'ESNAM that will immediately be programmed in several festivals. In 2021, she participates in *Everest* as an actress and a puppet designer, another end of study show by la compagnie Tro-Heol. The same year, she joins la compagnie Rêve générale as a puppeteer and a puppet designer on the show *Dans ta valise* as well as the Rodéo Théâtre on the show *Podium*.



# Technical rider

Duration: 60 – 80 min.

From 10 years old

Audience: 100 people

Minimum stage dimensions: 5m x 5m

Dark room

Frontal view

3 actors on stage

5 persons on tour

## Contact

Jurate Trimakaite

+33 (0)6 76 66 49 23

[jurate.trimakaite@letasdesable-cpv.org](mailto:jurate.trimakaite@letasdesable-cpv.org)

Associated production

Le Tas de Sable – Ches Panse Vertes

[matthieu.poupinel@letasdesable-cpv.org](mailto:matthieu.poupinel@letasdesable-cpv.org)

+33 (0)3 22 92 19 32

 **LE TAS DE SABLE**  
**CHES PANSES VERTES**  
CENTRE NATIONAL DE LA MARIONNETTE  
En préparation

