

a k entrepôt

COMPAGNIE DE THÉÂTRE JEUNE PUBLIC



## en UN éclat / in ONE burst

*« There is no other country than the childhood one »  
(« Il n'y a pas d'autres pays que celui de l'enfance »)  
Roland Barthes*

Creation for two dancers: Françoise Bal Goetz, 75 years old,  
Jordan Malfoy, 28 years old.

Direction: Laurance Henry  
Associate artist of La Garance, Cavillon National Stage

**Minimum age: 2 / 3 years old**

Production manager : Laurène Blanckaert  
Mais Encore Production  
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a k entrepôt Company marks a new turning point and works on a new theme : Childhood. Its topography, its transmission, artistic, poetic, politic, and social facets, with the hope to view it through the elders' eye. The project name is **« Les Traversées »**.

This project has three chapters, three creations:

« en UN éclat », early childhood play – autumn creation 2017

« Mille ans », written for elementary schoolchildren- autumn creation 2018

« Tomber en Amour », youth play – autumn creation 2020

=> co-writers: Marc-Antoine Cyr, Laurance Henry



« en UN éclat » - © Dominique Vérité

« **Les Traversées** » is a look on the child we were, the one that remains inside us. It is an insight on the wandered, inhabited, built, and the vanished domain of childhood.

« **Les Traversées** » is the meeting with the tertiary group. It is the time devoted to listening to our seniors, who can enrich our memory with their conscious and unconscious past.

« **Les Traversées** »: three creations that connect the generations.

« **Les Traversées** » is a piece that hinges on childhood and its lingering memory.

« **Les Traversées** » is the highlight of the fractures and weaknesses we experience across generations, the fractures that shape us from childhood to the greatest age.

## en UN éclat



« en UN éclat » - © Dominique Vérité

« I often felt from the depth of my soul a need to find this spiral position again. I bent down to write. So I could write about the child I felt in one burst, the child I felt from afar, the child who is becoming a memory lost in the maze of a child's body ».

*« J'ai éprouvé régulièrement du fond de mon être ce besoin de retrouver cette posture colimaçonne. Je me suis courbée pour écrire. Pour écrire de l'enfant que j'ai senti en un éclat et que je sens de loin, de très loin approcher en moi comme une mémoire perdue dans les dédales d'un corps d'enfant ».*

Claire le Cam, poet.

# Synopsis



A white set. Immaculate.

Circular. A playground.

Here stands a woman, a dancer, white haired.

This white space is hers. She is moving quietly, slowly; she has time, a lot of time.



The first move comes from a boy; he is a dancer as well.

He appears out of nowhere.

And the meeting between these two ages takes shape and comes to life.

Slowly because the woman, the eldest, has time;

Clumsily, because the young, greedy boy is impatient.

The two bodies are facing, testing each other, and using one another's energy, one another's precision.

The red brush strokes are gaining space. The ones designed by the woman are flowing, and the ones made by the boy are passionate and spirited.



They look at each other. Each one tells their story, each one learns and gradually, the white succumbs to the red.

The woman touches, lets the childhood motions return.

The boy, softly, releases those moves so he may grow up.



« en UN éclat » - © Dominique Vérité

The first one is tempted, with the second's help, to meet again in ONE burst (« en UN éclat ») this spiral posture (“Colimaçonne”). The second one wants to leave it.



« en UN éclat » - © Dominique Vérité

**en UN éclat**, is the meeting in one pure white area between two philosophies, two times, two bodies, two memories.

**en UN éclat**, is the meeting between a senior, from a classical and contemporary training and a Hip Hop dancer.

**en UN éclat**, is a blank space to create.

**en UN éclat**, is a place where each one will bring its physical, verbal and pictorial footprint.

**en UN éclat** is this dual-created print, given from one to the other, softly or with tension.

en UN éclat, is one red burst that each person will take with themselves like an inexpressible memory.

en UN éclat, a play which focuses on our childhood memories and on transmission.

*TRANSMISSION: conveying, passing something to someone.*

*Transmission of language, thoughts, traditions.*

*Passing, carrying, getting something to someone, passing something from a place to another.*

*Transmission can only happen in an informal, a non-conscious way, through impregnation or in a formal, deliberate, conscious and planned way,*

*Transmission or how to get out of childhood.*

*Transmission is carrying information over time and not in space.*

**The question is, therefore, about time, time we have, time we take, time we run after and time we do not have anymore.**



## Workshop

In addition to our shows, Laurance Henry, the artistic director of ak entrepôt, offers workshops upon scenography and the relationship between visual arts, drama and dance.

# Distribution

Direction and Set Design : Laurance Henry

Assistant choreographer: Pauline Maluski

Interpretation : Françoise Bal Goetz, Jordan Malfoy

Music composition: Philippe Le Goff

Music composition Assistant: Fred Laugt

Set Design and lighting Assistant: Erik Mennesson

Costumes : Sophie Hoarau

Accessories: Olivier Droux, Julie Runget

Technical Assistant: Ronan Ménard, Pierre Bergan

Production Manager: Laurène Blanckaert



« en UN éclat » - © Dominique Vérité



## Laurance Henry

" L'individu n'est pas la somme de ses impressions générales,  
Il est la somme de ses impressions singulières."

"The individual is not the sum of his general impressions,  
He is the sum of his singular impressions".

Gaston Bachelard

Plastician, stage designer (she attended the School of Fine Arts in Rennes and from the School of Decorative Arts in Strasbourg).

She founded the a k entrepôt Company in 1999 with Erik Mennesson. The company creates theatre and dance plays aimed at a young and very young audience.

Based in Brittany, a k entrepôt is subsidised by the DRAC Bretagne, the Côtes d'Armor County Council, and the Brittany Locality.

Laurance Henry often works as stage designer and director in other theatres and music companies.

For over ten years, she has held workshops aimed at various audiences: very young, those with disabilities, schoolchildren from kindergarten to high school, all part of training courses organized by the Ministry of National Education and during symposiums.

Within the a k entrepôt Company, many plays for young people have been created, 4 childhood plays: « prémice(s) », « Mille Morceaux de Moi », « Quand je me deux » and « entre deux pluies ».

But also « colosseS », « à l'ombre de nos peurs », and « Murmures au fond des bois » (a play with 5 actors, created in october 2015).

Laurance Henry is an associate artist of La Garance, the Cavaillon National Stage.

## Philippe Le Goff

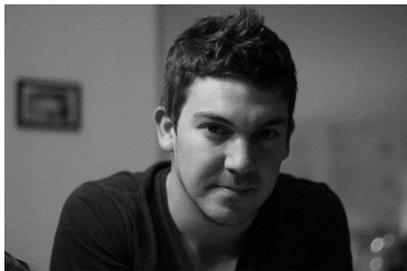
Pianist, composer and acoustician, researcher and Inuktitut teacher (Inuits language). Philippe Le Goff is currently the CESARE director (the Reims National Center of Musical Creation). He works on Athénor Theater's projects (in St Nazaire), he also worked in the film industry, and creates audio performances.

He participates in the creation of Laurance Henry's works since 2009.



**Françoise Bal Goetz**

Trained in classical dance, Françoise Bal Goetz worked as an assistant and dance teacher. She later discovered modern jazz dance when she worked for Barbara Pearce on several creations with Jérôme Savary, Pierre Olivier Scotto, Marcel Maréchal, Andrzej Wajda. At the age of 61, thanks to an unexpected encounter with Jean Claude Gallotta, she danced with him in « Trois Générations », « Des gens qui dansent », « Cher Ulysse » and did a solo « Princesse ». She had other wonderful encounters: Jean Guizerix and Wilfried Piollet, Opera soloists and Mirjam Berns, Jean Claude Gallotta's muse.



**Jordan Malfoy**

Interpreter, 28 years old, he is trained in contemporary dance and specialized in hip hop dance. He attended a jazz training in Bordeaux, but also trained with the *REVOLUTION* Company. He took part of the *Etre'Ange* Company's plays and of the *Associés Crew* Company ones as well.



**Erik Mennesson**

Engineer by training, he defines himself as a cultural engineer. He works with Laurance on her creations. As the company's co-director, he ensures its coordination. Also, he is in charge of the technical direction and the lighting design of the plays.

## en UN éclat - coproductions

« en UN éclat » is subsidised by the Ministry of Culture and Communications (DRAC Bretagne) as part of the « plan Génération Belle Saison ».

### Coproductions

**a k entrepôt** ; La Garance Scène Nationale de Cavaillon ; Le Volcan, Scène Nationale du Havre ; Scène Croisées de Lozère, scène conventionnée ; Aveyron Culture ; Agglomération Sud Pays Basque ; Très Tôt Théâtre, scène conventionnée de Quimper ; La Passerelle – Centre Culturel de Rixheim ; Théâtre du Pays de Morlaix ; Centre Culturel Quai des Rêves à Lamballe ; Saint Brieuc Armor Agglomération.

### Patrons

Centre Culturel La Ville Robert, Pordic

**a k entrepôt** is subsidised by the Ministry of Culture and Communications (DRAC Bretagne), the Côtes d'Armor County Council, the Moncontour Community of Communes (Communauté de Communes de Moncontour), the Brittany locality with support from Saint Brieuc Municipality.

## en UN éclat – Tour conditions

The financial conditions for the international tour of « en UN éclat » depend on:

- The technical option selected (we can bring all the necessary equipment or work with the one available on the spot)
- The transport cost
- The tour organization (number of performances, duration)
- The financial grants we are entitled to receive in France

We are willing to consider any request.

# Contacts

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