

Compagnie El Caracol

LA  
COMPAGNIE  
EL CARACOL  
PRÉSENTE

CRÉATION  
2019

# La vie d'Alceste

Marionnette portée

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EL CARACOL  
COMPANY  
PRESENT



# THE LIFE OF ALCESTE

## Street performance

Duration: 35 minutes

For a general audience, from 6 years-old

Performing language: french

Potential performance in spanish, english and italian

Alceste wishes to return to his childhood roots before exile, and what's more, by bike. His grandchild Camille decides to accompany him on his bicycle, on his trip to Spain. However, memory lapses seem to creep into the journey.

Biologique

Responsable





## Intention

The initial intention was to create an endearing character, with whom a person around him can easily identify, to touch the intimate, access the small story and the big story through this same presence.

The work focuses on the body, because she is a puppet that does not speak and the duo is made up of the puppeteer who plays the character's little girl.

**A poetic creation that values intergenerational ties and raises questions about the topic of heritage.**





## Vidéo

## Technical requirements:

Stage area : length 6 m (19.6 ft) x depth 5m (16.4 ft)

Sound : 2 speakers, 1 mixing table, cables and extension cords, 1 mini jack

Connection to electricity and sound equipment required

Flat and smooth surface required for biking

## Past tours

Festivals Mima Off 2019 (FR), Charleville Mézières 2019 (FR), Rendez-vous chez nous Burkina Faso (BFA), Mali 2021 (ML), Sortilèges Ath 2022 (BE), Quartiers libres 2022 (BE), Les Affranchis 2022 (FR), Tournée du M-Collectif "Marionnettes au jardin" à la Maison de la marionnette de Tournai 2023 (BE), Été de Vaour 2022 (FR), Festival d'Avignon off 2023 (FR), Eclat(s) de rue 2023 (FR), Les Voltiges poitevines 2023 (FR), Be in the Move 2023 en Sardaigne (IT), Bondoro Festival (HU)



# On tour



Céline Pagniez

*Performer*

Céline Pagniez is an actress and puppeteer, trained with the company Mots de tête, with Philippe Genty in playwriting. She has also trained in singing; particularly in South American songs. For 6 years she has been training in polyrhythmic percussive practices and rhythm with signs. She specializes in visual theater: choir movement work, material manipulation and puppetry. She discovered puppet-building with Natacha Belova. Since then, she has not stopped using this creative aspect in her work. She creates her own projects with her company El Caracol, in which she mixes the arts of dance, singing and puppetry. She also teaches workshops on movement and material theater, and on puppet manipulation and production. In addition to these projects, she participates in experimental laboratories for choirs, visual theater, and signed rhythm singing. She likes to continue opening up her practice as part of these explorations. She also collaborates with other artists as a performer.



Marianna Cifarelli

*Sound*

Trained in modern and contemporary dance and the art of puppetry, Marianna Cifarelli is a versatile artist. She trained in particular with the Mots de tête company (Philippe Genty), the Mangano-Massip company and the choreographers Julyen Hamilton, Chiara Taviani, Daniele Ninarello and Milena Zullo. She received a theater research scholarship at the Sorbonne Paris 3, where she delved into issues relating to stage writing and playwriting.

or



Gwenael Dedonder

*Sound*

Gwenael Dedonder is a musician, conductor, teacher and pedagogical coordinator, under the association Matters Collective asbl, of the group Sysmo (a Belgian group of international reference made up of fifteen percussionists whose creations are improvisations carried out entirely using sign rhythm language). Since 2005 he has shared his life between stages and classes, giving equal importance to both his art and its transmission. In parallel, he studies and explores composition at MAO.



# El Caracol Company

The company develops a poetic universe in which it explores hybrid arts. He likes to create unique environments through his visual theater. He works with puppets, masks, matter and body movement. The calligraphy of space, the poetics of illusion and the commitment of the body are essential to his poetic theater.

The company is interested in both street art and art in rooms: the black box being a field of possibilities where the creation of a universe can be total, it likes to pay great attention to the choice of details, the finesse of the movements, the elements that lend themselves to being seen, the unexpected, the sound composition and the light. Furthermore, driven by the desire to touch the realm of illusions, dark space is essential in her creations.

The company defends a form of theater that appropriates public spaces and everyday life, and poetizes non-theatrical spaces. His art is interactive, reaches the local population and invites them to enter different places. His main means of achieving this is puppets.

## Distribution

Creation of the puppet : Céline Pagniez – during workshop of Natacha Belova

Stage management: Maria de La Paz

Exterior: Magali Esteban, Ludovic Flamant

Physical work : Laurent Taquin

Poster : Jean Puibaraud

Vidéo : La lune urbaine

Photography : Michel Pagniez



## Supports

Theatre la Roseraie, Cultural Center Bruegel

## Contacts

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