



HISTOIRES A S'ASSEOIR DEBOUT

VISUAL AND SOUND SHOW

By the Collectif Chien Assis

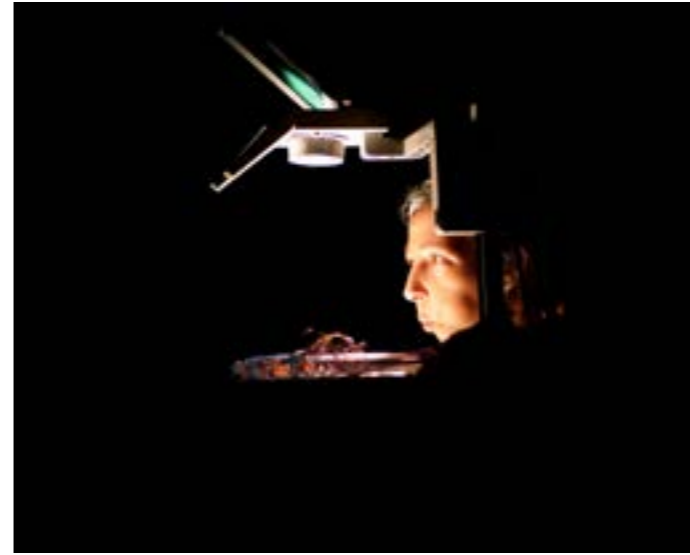
THE COLLECTIF

The "Collectif Chien Assis" grew from the wish to produce something special by mixing the different skills of improvisation and composition. The result is inspired by the shadow theatre, live performance, electroacoustic music and visual arts.

Ayelén Cantini is a multi-disciplinary puppeteer and Camille Renault is a visual artist (pop-up books, ceramics, scenery, lighting). They met while attending a course on "La Nouvelle Magie" at the Centre National des Arts du Cirque in Châlons en Champagne, France. They share the same interest in the use of overhead projectors, theatre starring objects, light in every dimension, puppets and optical effects and illusions.

Julien Jacquin and Julien Rodriguez are musicians who play many different instruments (saxophone, flutes, bass guitar, percussion and other sound instruments) and have improvised together for many years. They also use a whole set of electroacoustic instruments to produce live music, melodies, harmonies and sound effects.

Since 2018, we work together regularly to form a research laboratory where we bring together moving images that are projected accompanied by electroacoustic sounds. The project called "Histoires à s'asseoir debout" has resulted from these first 3 years of research.



INTENTIONS

“Histoires à s’asseoir debout” is a visual and sound show - the manufacture of images put to sound and sounds made visual, all projected and played by two multi-disciplinary artists and two multi-instrumentalist musicians.

We invite the audience to travel through a luminous fresco, like a stain-glass window made before their eyes, a live comic strip. As explorers of the moving image, of light and of sound, we are offering a synesthetic experience created by the friction between what is heard and what is seen. This large production, its live appearance somewhat randomised at times, resembles a series of windows open onto different points of view, and invites the spectator to allow his sight to wander and become immersed in the depths of time and space.

We hybridize our particular specialties through improvising and composing, crossing electroacoustic music with the visual arts and the optical and magical effects of the shadow theatre. The creative process is central: it is all “hand-made” and “produced live” with the production of the images using different textures, coloured inks and improbable and unsuspected materials... on the overhead projectors. The musicians create the sound material, using electronic instruments (synthesizer loops and effects) but also acoustic instruments (bass guitar, flutes, key-boards, saxophones, percussion ...).

The family of images are revealed as are chapters in a book. The themes are numerous, different aesthetic worlds - from the micro to the macro-scopic - interact and coexist. Each luminous series of images or musical set, each story presents a singular world without imposing a narrative, leaving it open to each person’s own interpretation.

The images are projected onto an articulated screen composed of suspended and super-imposed Venetian blinds which can be articulated by a manual mechanism. This screen / window / puppet constitutes the core from which the “Histoires à s’asseoir debout” will burst out.

We would like the audience to become immersed in this operation - from the production of the sounds and images to the puppet screen and be able to watch the show from several view-points - (seats facing in any direction, mirrors and rear-view mirrors, visibility of the production of sounds and images).

[click here to see the teaser](#)





MANUFACTURE OF IMAGES

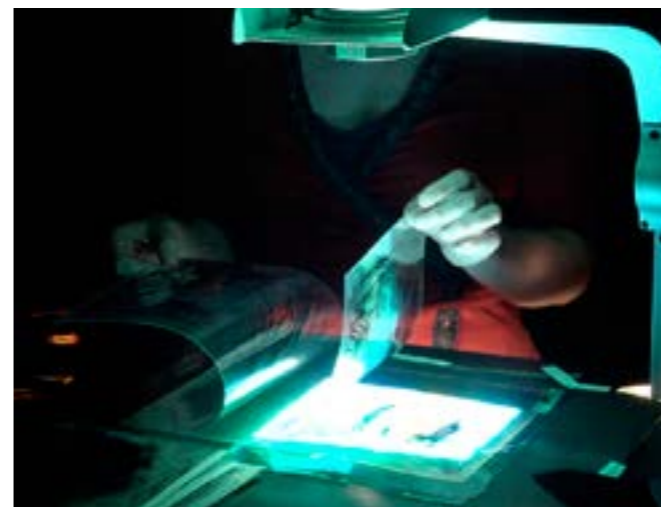
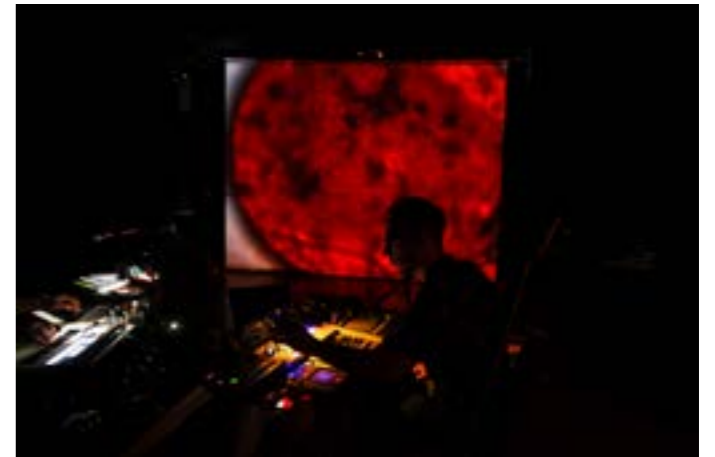
Inspired by Synaesthesia, we set up a playground for puppeteers- artists and musicians. It all happens in front of the audience, live and by hand. We improvise a composition that is in perpetual evolution, an ode to movement which is connected to the place we are at, and to our 4 energies. To do this we create a large collection of articulated images, of different textures, colours and shapes which we bring to life as the stories are being unfolded.

We have tried to develop all the techniques available with an over-head projector. We also work on qualities of light (by using boxes, masks..). We have spent several years working to develop this tool.

In order to share the attraction of manufacturing images live with the audience, we provide them with rear-view mirrors, so as to increase the number of view-points.

Criss-crossing, provocation, vibrations, micro and macro-scopic visions, sensory collages, textures of emotions.

[Click here to see an extract](#)

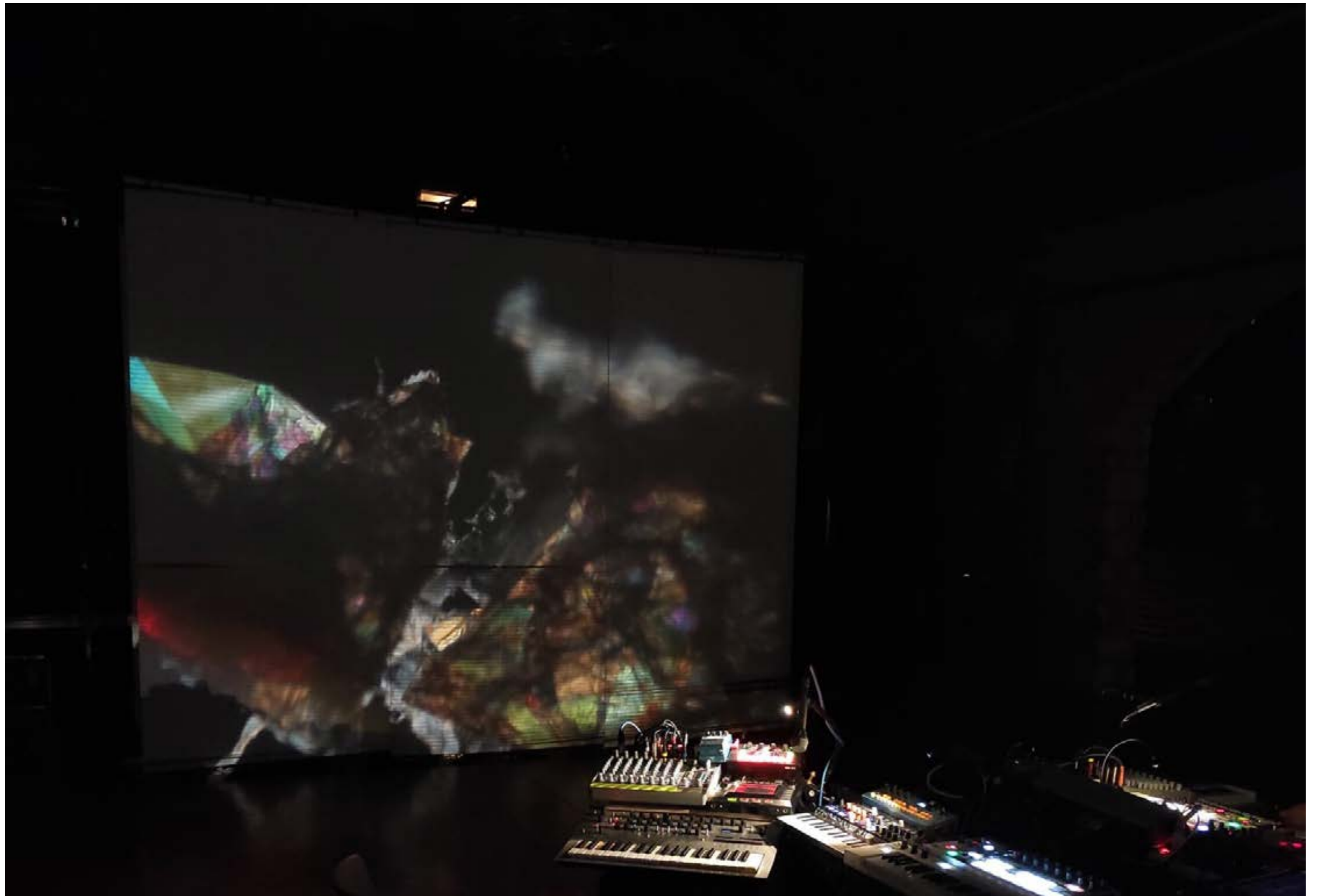


SOUND SCULPTURE

In the same way as the visual part, the sound composition is sculptured live and linked to the imagery. It is diffused from different points and the musicians are positioned either behind the audience or on the side, which re-enforces the effect of being immersed in the experience.

The raw sounds of the instruments are manipulated in real time to be heard as a "loop" of the final texture. Meanwhile, this loop becomes surrounded by other raw sounds which in turn become a loop, and then the first one will fade away, and so on.

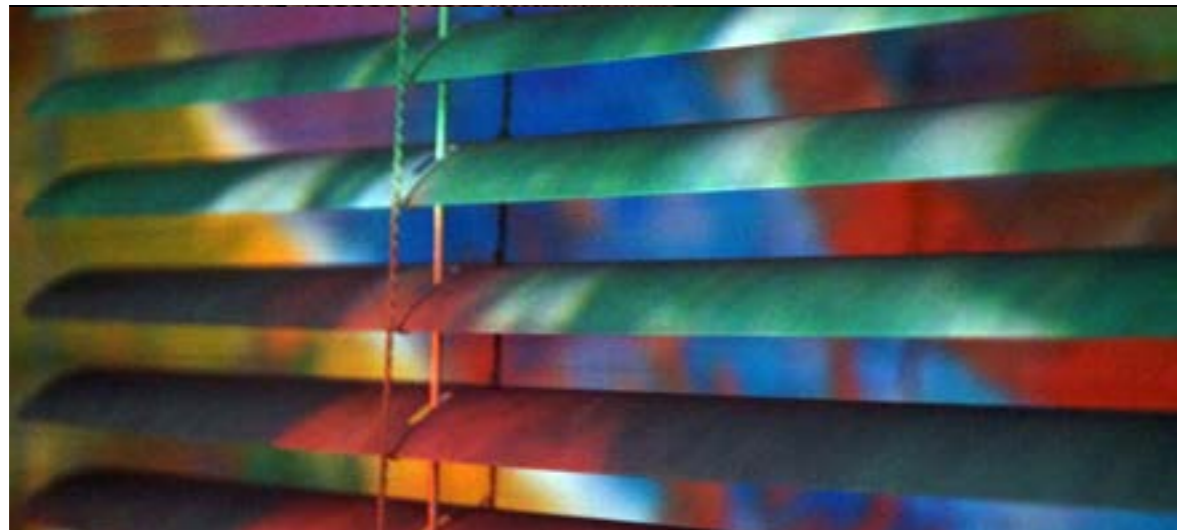




THE SCREEN AS A PUPPET

We aim at achieving the most mobile and autonomous form possible. The space allocated to the projection can be increased ten-fold to take account of the narrative and its surroundings. Our screens - suspended Venetian blinds - offer a multitude of possibilities, just like a giant puppet: the blinds can open and close, the screen can appear to be sculpted with open work and allow the light to pass through, or not to pass at all, the images can be revealed progressively or be fragmented...

The over-head projectors are placed on trolleys which can be easily moved, enabling us to make use of the space available. Those who manipulate the screen also add another luminous and spatial dimension. It is with all these different parameters and variables that we play to produce a huge moving fresco, a tinkered stained-glass window, sculpted images that the audience is invited to navigate through, in the depths of time and space. Sounds and images incite each other, and entwine together.



THE PERFORMANCE

The audience is placed at the centre of the action, between the screen and the manufacture of sounds and images. We wish there to be no “front” or “back” and that the show can be seen from several different viewpoints. We therefore suggest that the audience are seated on chairs without backs so that they are free to look in all directions.

This performance of animated images projected by over-head projectors, with electroacoustic music is adaptable to all sorts of different public spaces (car parks, concert halls, parks, theatres, librairies, buildings, marquees...).

We also propose work-shops about our show. Technical details available.

TECHNICAL REQUIREMENTS

- A space that can be in the dark.
- Minimum space needed: Height 4m, width (opening) 5m, length (distance from the screen) 10m (ideal size 12 x 13m).
- 2 electrical sockets 16A
- A system that can hang blinds/the screen and some lighting equipment weighing approx. 200kg.
- A sound system which provides the same quality of sound to the whole audience.
- 4 “Tour Stage Platforms 40cm high”
- Seats for the audience. By order of preference: deckchairs, stools, poufs, cushions, benches. (One of the key points of the show is that the audience can look at the screen, but also at the manufacture of sound and images. It is preferable to choose seats without backs so that they are not facing any one direction).
- Running water nearby.
- At least one technician who knows the place, and can welcome us, (1 or 2 more depending on the time available for us to set it up).
- Time needed for setting up the show: usually 3 hours (2 hours with 2 technicians and 4 hours if we are alone) + 1.5 hrs to balance and focus.





variable screen openings

DISTRIBUTION

CAMILLE RENAULT

Artiste plasticienne, gravure, micro édition, installations, scénographie

2022 : atelier/installation avec les Femelles du faisant au Palais de Tokyo, Paris

2022 : création de céramiques pour la biennale du sentier des passeurs avec les FDF

2022 : création collective d'un spectacle rétroprojeté sur la Gue(ho)st House en partenariat avec la Synagogue de Delme et les collégiens de Delme

2021 : résidence ACMISA avec les Femelles du Faisant à Marmoutier

2020 : conception d'un atelier jeune public pour le centre pompidou METZ

2019-2020 : formation en magie nouvelle au CNAC

Etudes de régie lumière au TNS, arts plastiques à l'université de Strasbourg, diplômée de la HEAR (livre-objet)

2016-2019 : constructrice pour le collectif NOUN + performeuse et organisation d'évènements et soirées poétiques

2016-2019 : créations de livres d'artistes, impressions, gravure à la Drèche (atelier d'artistes à Strasbourg)

2018 : résidence dans les vosges avec le dispositif Création en cours

2017-2019 : création du festival de micro édition «Wunderbrasse»

2013-2019 : artiste des Alpes, chaque été



JULIEN JACQUIN

Bassiste, musique électronique, technicien son ; autodidacte dans tous ces domaines.

actuellement:

2022-2021 collaboration avec la compagnie PORTE 27 (musique et technicien son)

2022-2017. bassiste dans le projet Barcella (chanson française).

2022-2002. bassiste / enregistrement des albums du projet Epikoi Enkor (musique destiné au jeune public).

2022-2015. musicien électronique dans JU+JU (duo de ce projet).

2007-2010. musicien électronique dans Swingotronik (électro/manouch en collaboration avec le guitariste Christophe Lartilleux)

2022-2003. régisseur son et plateau dans différents théâtres et smack (Le Salmanazar, La Comète, L'orange bleue, festival Musiques d'ici et d'ailleurs, festival Furies...)

2020-2003. musicien pour divers projets musicaux de tous styles (Starlion, IN, Huck, les Zoiz'eaux...)



JULIEN RODRIGUEZ

Saxophoniste ,flûtiste , synthétiseurs , musiques improvisées.

Diplômé du Conservatoire de Gennevilliers en Jazz.

Professeur de saxophone, de musiques assistées par ordinateur , de jazz et musiques improvisées au conservatoire de Châlons en Champagne depuis 2002.

Musicien au sein de multiples formations (jazz , musiques électroniques , théâtre , marionnette , cirque ...)

Depuis 2000 , musicien au sein de différents Big Band , combos jazz , pour le groupe Swingotronik (avec Christophe Lartilleux) , ou pour de multiples groupes régionaux (Starlion , Milamarina , les Zoiz'eaux , Faïka , Jacques Air Volt , ...)



AYELEN CANTINI

Marionnettiste, auteur, interprète, chercheuse du mouvement et du croisement des langages scéniques.

Diplômée comme enseignante d'Expression Corporelle à l'École supérieure de Danse Nigeria Soria, Rosario, Argentine. Régie de Spectacle Vivant, université Camilo José Cela, Espagne. Magie nouvelle, Ecole nationale de cirque CNAC. Châlons en Champagne, France.

Actuellement:

2020/2023. Marionnettiste pour la compagnie Entre eux deux rives, spectacle "La Fenêtre". (tournée en cours 21/23) Auvergne, France

2020/23. Développement D'effets Magiques, Marionnettiste Régie plateaux pour " Duo pour violoncelliste seule" de Emilie Rault. (Création en cours)Paris

2020-2023. Marionnettiste + illusions Régie Plateaux dans Tesseract, cirque en équilibre de Nacho Flores cie. Toulouse

2020-2017. Marionnettiste+illusions +Régie Plateaux dans "La Calaca" stravaganza, cie Subliminatti Corporation.Toulouse.

2014-2021 Co-créatrice du Collectif artistique Espacio Ànima. Installation poétique- sensorielle autour de la couture et ses contaminants. Barcelone. Espagne.



EMILY EVANS

Compagnie Brulante
aide à la mise en scène



OUR PARTNERS

MUSIQUES SUR LA VILLE :

Logistic support / administrative advice public residence in co-production (Châlons en Champagne)

BORDS 2 SCÈNES (SMAC) :

Technical support / provision of the studio (Vitry le François)

CÉSARÉ (CNCM) :

Technical support / provision of the studio (Reims)

waiting for the new management to set new residency dates and for a possible representation in partnership with the Cellier/Chemin Vert de Reims

LE JARDIN PARALLÈLE :

Provision of the black box (Reims)

FURIES :

Provision of the studio L'entre-Sort and l'atelier (Châlons en Chp)

LE MEMÔ :

Provision of the studio «le chapiteau» and the workshop (Nancy)

LA COMÉTE (scène nationale) :

Provision of the set for a residence (châlons en Chp)

COMMUNE DE DAMPIERRE AU TEMPLE :

Provision of the multipurpose room

SOLANA (privé) :

Provision of an empty space (Châlons en Chp)

ARTENREEL :

production structure (Strasbourg)

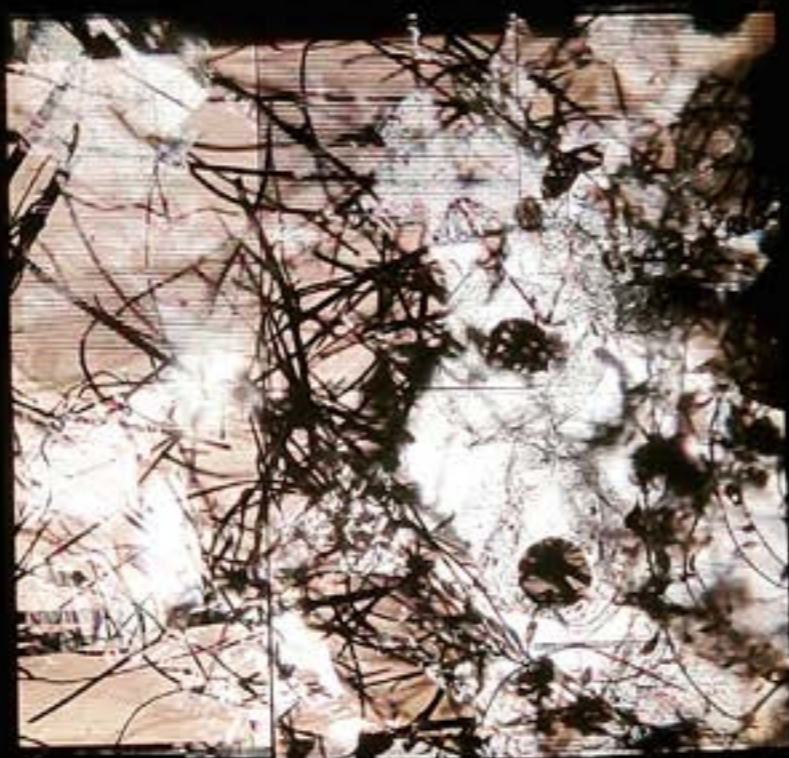
MJC CALONNES

Residence and restitution in février 2024

REGION GRAND EST

DEPARTEMENT DE LA MARNE







Le collectif CHIEN ASSIS is based in
Chalons en Champagne.

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