



KILLING
★
ALICE



Supernatural phenomena



A MANIFESTATION OF THE SUPERNATURAL



Puppetry and new magic

All audiences

An animated installation based on the show *POSSESSION*,
conceived and designed by Violaine Fimbel and Marjan Kunaver





THE VISIBLE INVISIBLE



This exhibition, like the show *Possession* it draws upon, features puppetry and new magic to make possible what seems impossible, confusing our perceptions and appealing to our senses in a different way.



What if Lewis Carroll had not written "Alice Through the Looking Glass?"

Years after the famous novel was published, Antonin Artaud claimed authorship of the writing and rewrote entire passages. He notoriously sent a letter to Lewis Carroll's then official translator, André Parisot, to berate this scandalous case of plagiarism.

"(...) *Jabberwocky* is nothing but a watered-down and tame plagiarism of a work written by me and which was obliterated (...)."

(A.Artaud), letter to A. Parisot, 1945)

How much does a thing become "ours" when we appropriate it? In each installation, the world of Lewis Carroll shapeshifts, with Artaud's "devouring" and "transformative" presence looming over it. Appropriation of a work, prefigurative plagiarism or perpetual transformation...? Isn't metamorphosis inevitable when it comes to crossing this boundary and stepping through the mirror...?



Animating the inanimate, crossing appearances

Violaine Fimbel explores and taps into the codes of new magic to create confusion, magic. In the process, she addresses a critical museum issue for whoever intends to display puppets: to animate the inanimate, to imitate puppeteers' movements without any visible human presence. The audience experiences a "living" installation and it is this self-contained life dimension that fascinates them and allows them to share a unique and sensory experience.



P O S S E S S I O N

(the show that inspired the exhibition)



The discovery of Antonin Artaud's letter and his appropriation of Lewis Carroll's work initially spawned the show POSSESSION in which the audience discovers that Alice's land is inhabited and haunted by an eerily powerful being that turns out to be Antonin Artaud. He too is inhabited, possessed by a force whose nature and origin each and every one can freely guess at. This sensory experience soon expanded to an installation. It is this "early" form that was fleshed out and culminated in KILLING ALICE.





THE CHARACTERS OF THE INSTALLATION

The installation comprises 5 characters from the work *Through the Looking Glass* by Lewis Carroll. Each character is contaminated by the presence of Antonin Artaud. They can be displayed in the same room or separately.

The caterpillar

The caterpillar spits out smoke and peers at each curious audience member lingering by it.

The strange mirror

Alice is locked into an infested space. When she comes by the mirror, Antonin Artaud's face appears.

Who is who ?

Alice cries black tears and her face morphs into Artaud's.

The chimney of suspended time

Turning the light on revives the "presence" dwelling in the chimney and causes the clock to indicate passing time in a peculiar way.

The Red Queen

A chess game involving invisible players is under way as the Red Queen watches, levitating over the chessboard. But is it really the Red Queen?





KILLING ALICE AT THE “CROSSING APPEARANCES” EVENT

First worldwide new magic exhibit presented at the International Biennale of Circus Arts and the Friche Belle de mai (Marseilles)

January 12th through February 24th 2019

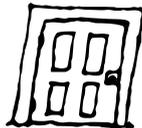
Curator: Raphaël Navarro – 14:20 company

Featured artists included Gérard Bakner, Philippe Beau, Louis Debailleul, Clément Debailleul and Raphaël Navarro - 14:20 company, Violaine Fimbel – Yokai company, Nicolas Jargic, Rémi Lasvénes - Sans gravité company, Etienne Saglio - Monstre(s) company, Francis Tabary, Antoine Terrieux and Camille Vacher - Blizzard Concept company

Since its inception in 2002, New Magic and the artists who identify themselves with that movement are committed to producing performing art pieces as well as visual art works. Many magician artists have specialized in magic and illusion works for museums and galleries.

As the exhibit's curator, Raphael Navarro brought together and presented eleven influential or up and coming artists for a mysterious, poetic and festive crossing of appearances.

The exhibit offers a journey into the various forms of magic. It invites viewers to gaze at the invisible places and believe in the sensitive worlds and the magical believable..



BIAC (circus arts professionals) conference. Panel discussion: SACD/French Institute of New Magic Artists

New magic contemporary artists were invited to discuss their place in the new magic movement and how they embrace it to invent their own languages. They also presented their ongoing works and current research while keeping the precious mystery of their art under wraps.

Speakers:

Raphaëlle Bouvier – Détachement International du Muerto Coco (artists collective)

Violaine Fimbel – Yokai company

Etienne Saglio – Monstre(s) company

Antoine Terrieux – Blizzard Concept company





THE YOKAI COMPANY

The term Yokai refers to a Japanese monster and means, in its broadest sense, a supernatural phenomenon/whatever is not human. The company's artistic identity is characterized by unsettling atmospheres and fantastic forms originating from Violaine Fimbel's imagination or drawn from visual arts (cinema, painting, sculpture, illustration, etc.) and literature.

The technical research and artistic exploration – at the intersection of puppetry and magic – has been geared toward interrogating the boundary between humanness and the supernatural creature.

After graduating from ESNAM in October 2014, Violaine Fimbel started the company *Yôkai*, touring the first show *VOLATILE(S)* in Finland, Germany, Brazil, Japan and Avignon (France).

In order to develop her instinctive approach to magic, which is present in her first show, Violaine Fimbel attended the New Magic training led by Raphael Navarro and Valentine Losseau – from the 14:20 company – at CNAC. There she discovered a medium and an anthropological approach that mirrored her own research – making the impossible possible, nurturing confusion, bringing the supernatural to life – and gave her the theoretical background to support her instinctive process.

POSSESSION, the company's second work, from 2017, intertwines the worlds of Lewis Carroll and Antonin Artaud in a game of double intellectual and psychological possession. The show, which caught the attention of the 14:20 company, performed at the "New Magic young talents" night at Théâtre du Rond-Point in 2018, and led to the installation *KILLING ALICE*.

The company's last work, *GIMME SHELTER*, explores the supernatural and the boundary between reality and fantasy. In a strange and abandoned amusement park, a person wanders through a hostile and apparently contaminated area. Meanwhile, at the edge of the park, a recluse somehow survives inside an old transformer. Whatever he was trying to run away from, gradually catches up with him, even in the place he thought he was sheltered. The audience is immersed in the staging and encounters each character by turns: once inside by the transformer, once outside, in the park.

Violaine Fimbel conceives and makes the puppets displayed on stage. Her process is geared towards confusing the perception of the audience constantly, by mixing magic with puppets. She is assisted by Marianne Durand for the work on textile and taxidermy. All the creatures are equipped with self-powered motion. Not to give away the secret tricks of the magician, it should be said that work on the body and movement was conducted alongside choreographer Jérôme Brabant and the structures and mechanisms that instill life in the creatures on stage are conceived and built by Marjan Kunaver.



TECHNICAL SPECIFICATIONS

The installation consists of 5 works. They can be displayed as a group or individually.

- If they are grouped together, the space should be 8 x 8 m, and 2 m high
- If they are displayed in several different areas, the space should be 2 x 2 m and 2.5 m high per work.

Please accommodate a space - ideally 1 meter - between the audience and the works. Adequate ropes must be provided according to the set design.

Technical needs:

- 1 outlet with two-way extension cord per work
- 1 spotlight per installation if the venue is dark
- 1 4 cubic meter storage area

Setup time:

- 1 day and half for load-in
- Half-day for load-out
- 3 people

Exhibition maintenance

The works can be displayed without maintenance for up to 10 days, after which time 2 crew members must come back during the exhibition run.





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