



GIMME
SHELTER

A RECLUSE AND A SURVIVOR

In a strange abandoned amusement park, someone wanders through a hostile environment, a place that looks contaminated. Meanwhile, at the edge of the park, a recluse somehow survives inside an old electrical transformer. Whatever he ran away from gradually catches up with him, even in that place where he thought he was sheltered.

Through their common loneliness, these two turn out to be not so unfamiliar with each other. One has stayed outside. The other has deliberately secluded himself. They feel each other's presence

but can't tell if that presence is real or fantasized. They may never know.

Gimme Shelter is an ecological fable that interrogates our ability or failure to take action, our idleness in the face of major risks, impending disasters, etc. How can we possibly respond when everything feels out of control and collapses in spite of or with us? This can result in a kind of "boycott of the future", a deliberate seclusion for an indefinite period of time.



INSIDE OR OUTSIDE?

A specific stage configuration was designed in order to immerse the audience in this adventure. It consists of a central element on stage, the "refuge" - an old electrical transformer - in which one of the characters is secluded - and an outside environment, a strange abandoned amusement park where the other character roams about. Half of the audience sits inside the refuge, the other half sits outside. To allow spectators to piece the whole story together, they will change vantage points, and thus spaces, at the end of either version, so that they can watch the other version. Those who were outside will go inside and vice versa.

To interrogate shelter is to delve through the protective layers we wrap around ourselves. Shelter may lie in our heads, conveying a desire to

protect ourselves, retreat into ourselves and homes. It can also take shape in a bodily way, in how we stand and dress. What do we wear and how do we act physically when we want to shutoff our surroundings? And of course, shelter can be a real refuge, a shack, a space we choose to seclude and protect ourselves in. So it's about highlighting mental, physical and spatial shelter.

The amusement park is a place of carelessness, a place to let go in and "disconnect" ourselves from the real world around us. What if the "real" world catches up with us, even in those places? Artistic experiments such as Banksy's "Dismaland" no doubt nurtured and informed the premise of this work and the choice of the theme park as an outside scenic space.





PRESS CUTTINGS

One of the striking features of this show, which offers a thought-provoking look at nuclear technology, is that you can see it twice, once from inside the room where one of the characters (a young man) is hunkered down, and a second time from outside that shed where the other character (a young woman) is walking around. This staging trick brings another exciting layer to the piece by this talented young troupe.

Le Monde

The sense of closeness and intimacy we feel towards these Beckettian characters – the woman puppet is astoundingly realistic – and their fear of an impending danger makes us wonder.

UBU – European stages

While the show can be chilling and even make the faint of heart cringe, *Gimme Shelter* also conveys a strong message.

L'Ardennais

Read more press cuttings: <https://bit.ly/gimme-shelter-press-review>

THE YÔKAÏ COMPANY

The term Yôkaï refers to a Japanese monster and translates loosely as supernatural phenomenon/anything that is not human.

After graduating from ESNAM (National School of Puppetry Arts) in 2014, Violaine Fimbel created the company Yôkaï, whose first show *VOLATILE(S)* toured Finland, Germany, Brazil, Japan and Avignon.

The company's creative identity is characterized by unsettling aesthetics and fantastic forms originating from Violaine Fimbel's imagination or drawn from the visual arts – film, painting, sculpture, illustration, etc. – and literature.

In order to build on her instinctive practice of magic, which was featured in her first show, Violaine attended a training in "new magic" led at the CNAC by Raphaël Navarro and Valentine Losseau, founders of the company 14:20.

There she discovered an art form and an anthropological approach that mirrored her own research and complemented her intuitive process with theoretical materials.

In 2020, Violaine and mech designer Marjan Kunaver initiated an explorative research program aimed at connecting and adapting film VFX to the stage for the conception of magical and puppetry productions. This project called *Réveil Invisible (Invisible Awakening)* puts invisible animation at the heart of the research and creative process.

The career path and creative process of Violaine received the creation and experimentation award from the International Puppetry Institute at the 2021 World Puppet Theater Festival.

CREDITS

CONCEPTION, DRAMATURGY

Violaine Fimbel

ASSISTANT TO DRAMATURGY

Chloée Sanchez

MECHANICAL ENGINEERING

Marjan Kunaver

CHOREOGRAPHY CONSULTANT

Jérôme Brabant

PERFORMERS

Morgane Aimerie-Robin
or Marta Pereira
and Quentin Cabocel

STAGE MANAGEMENT, MANIPULATION, SOUND

Raquel Mutzenberg-Andrade
Nicolas Poix
Mathieu Ferrasson
Manon Choserot

VENTRILOQUY COACH

Michel Dejeneffe

SOUND DESIGN

Didier Ducrocq

VIDEOGRAPHY, FILM-MAKING

Vallas

LIGHTING ADVICE

Tony Guérin

MAGIC CONSULTANT

Arturo Fuenzalida

SCENOGRAPHY, COSTUMES, PUPPETS

Marianne Durand
Violaine Fimbel
Marie Guillot
Marjan Kunaver
Bérengère Naulot
Valéran Sabourin
Edward Baggs
Evandro Serodio

PRODUCTION 2019

Running time 1h15

All audiences starting from age 11

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