



@Nathalie Charrié

THE TEMPEST OF CALIBAN

by Tim Crouch

Another writing
of the Shakespearean Tempest

Monologue for
an actor-puppeteer
and a Foley artist partner

Odradek /
Compagnie Pupella-Nogués



*Caliban: Freedom, eh
You spend all your life fighting for it.
And when you have it, you don't know what to do with it.
High - day blooming freedom!*

THE TEMPEST OF CALIBAN

British author Tim Crouch re-wrote the play The Tempest to give voice to the character of Caliban, the unloved monster, dispossessed of the riches of his island by the arrival of Prospero.

The Tempest of Caliban is a fun and atypical spectacle of object theater and sound effects. A tale drawn step by step, which takes us towards empathy, towards humanity.

True magic or false magic, instinct or knowledge, it is a question of boundaries, of reality and fiction, of oneself and the other.

TEASER VIDEO THE TEMPEST OF CALIBAN

CREATIVE TEAM

Author : Tim Crouch

Translation in french : Cie Pupella-Noguès

Stage direction, set design : Joëlle Noguès

Dramaturgy : Hélène Beauchamp

With : Antoine Raffalli alternating with Léo Smith and Giorgio Pupella

Sound spaces : Nicolas Carrière alternating with Arthur Daygue

Construction of scenography and puppets : Polina Borisova, Joëlle Noguès,

Vincent Lahens, Bruno Vitti

Magic consultant : Davel Puente Hoces

Complicity : Claire Dancoisne

Production : Odradek / Pupella-Noguès LCMC Lieu Compagnie Missionné pour le Compagnonnage marionnette Co-productions : Scène 55 de Mougins, Scène conventionnée / Théâtre Le Périscope de Nîmes, Scène conventionnée / Marionnettissimo, Tournefeuille / Odysud Blagnac, Scène conventionnée / Espace Tonkin Villeurbanne. With the support of Drac Occitanie, of Région Occitanie, Département de la Haute-Garonne. Acknowledgements : Théâtre de la Nouvelle Digue / Cie 111 Aurélien Bory.



THE TEMPEST OF CALIBAN

BY JOËLLE NOGUÈS

The quest for freedom runs through Shakespeare's "The Tempest": Prospero, the deposed former Duke of Milan, spends the entire play trying to find his way off the island, back to Milan and back to his rightful place. Ariel, the spirit of the air, after serving Prospero, gains his freedom after collaborating on his master's various plans; Caliban alone, who has never stopped demanding his freedom, remains abandoned on the island, with no one to tell him that he is free.

Shakespeare's final play fascinates us with the mystery that surrounds the island: Caliban tells us that it is not a normal island. It is not normal because it is magical, a place of illusions and dreams, a world of wizards and witches who are only there to remind us of human realities.

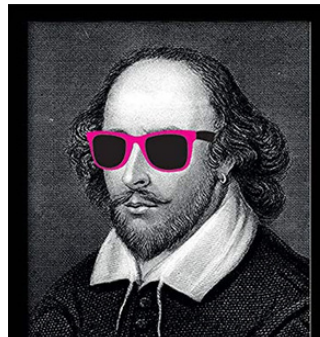
To evoke the storm and Prospero's scheming, Tim Crouch uses the dramatic devices of a conspiracy. There's an epic, almost childlike quality to it, and we're carried along by this character who draws us into this unreal tale.

It is a monologue that speaks to the hearts of the audience, who are called directly to witness the injustice Caliban suffers, the punishments inflicted on him by Prospero, who does not consider him a being in his own right.

In a minimalist scenography of an island set in an empty space, as if floating in the ocean, I sought to bring into play a sensitive approach to monstrosity. Caliban is as much a monster as we are. Caliban plays with his objects, all of which emerge from the belly of the table, and appeals directly to the spectator as a witness to the injustice he has suffered. There's no need to try to understand, but rather to take with us everything that might be important in this journey charged with humanity and empathy. A second character inhabits this show: the island.

Dotted with silences, where everyday sounds make an appearance, the sound score guides the dramaturgy. The words are interwoven with live sound effects to create a sensitive, acute listening experience. Magic is very much present in Shakespeare's play. True magic or false magic, instinct or knowledge, it is a question of boundaries, of reality and fiction, of self and other.

La Tempête de Caliban is a show of object theatre and magic performed by two actors, one of whom is Caliban, the other the island. The simplicity of the constant address to the audience needed this simplicity of space.



THE TEMPEST OF CALIBAN

« ...And now the storm has passed,
Prospero is gone,
I have no one and nothing to fear but myself,
and I'm a monster,
so it doesn't matter.»



PUPELLA-NOGUÈS COMPANY

Based in Quint-Fonsegrives, in the Occitanie region of France, the Pupella-Noguès company was founded in Italy in 1984. Directed by two artists, Joëlle Noguès and Giorgio Pupella, the Compagnie Pupella-Noguès brings to life inventive and curious puppet theatre, where literary, visual and sound textures catalyse the energy of the puppet.

A contemporary puppet theatre offering theatre - alternately for adults and children - that favours a poetic approach to writing and material.

The puppet theatre of Pupella-Noguès practices the art of transposition, a form of writing that must take into account the specificity of the synchrony of the signs that act on the stage: a territory of inventions and encounters to make poetic words resonate in the space of the theatre, in the service of an Art freed from traditional conventions, questioning materials and codes (texts, sounds, lights, images). Puppet theatre is a theatre that questions the codes of representation and the poetic act in which the puppeteer actor bears witness to the sensitive and fragile state of life and death.

The company has over twenty shows to its credit, for young audiences, adults and teenagers.

His work has been presented in a wide range of venues, from national theatres to cultural centres, as well as conventional theatres, international festivals and media libraries.



Joëlle Noguès et Giorgio Pupella,



Internationally, the Compagnie Pupella-Noguès has performed in Austria, Belarus, Belgium, Croatia, Czech Republic, Finland, Germany, Greece, Italy, Mexico, Poland, Russia, Slovenia, South Korea, Spain, Sweden and Switzerland.

Le lieu-compagnie Odradek/Pupella-Noguès, founded and directed by Joëlle Noguès and Giorgio Pupella, is a centre that develops its activities along three main lines: companionship, professional training and research into the fundamentals of puppet theatre.

Odradek offers artists and companies working in puppet theatre and associated arts a place to work, research and experiment. Its vocation is to support companies in the creation of their shows by welcoming them as companions, in a spirit of demanding artistic dialogue.

THE TEMPEST OF CALIBAN

PRESSE

And this is where Joëlle Noguès' stage expertise comes into play, when she represents the different characters mentioned by Caliban, in his monologue, with puppets which appear on the stage, as if they were of a game, a very dramatic game of course, because he knows very well the power of each of them. A resource that allows you to distance yourself, so that the overwhelming strength of the character, as well as the pain and resentment he carries within him, does not overwhelm the viewer.(...)

The complexity of the character of Caliban was magnificently captured by Crouch's text and especially by the direction of Joëlle Noguès, choosing to highlight the poetic, sensitive and healthy rebellious reality specific to Caliban, and thus highlighting a part of the “humiliated and offended” of History, without renouncing the subtle and intelligent perception of what is found on the surface and in the depths of the text of The Tempest.

An excellent work of approaching historical and literary characters from the dramatic and contradictory reality of History, without renouncing the poetry and the flight of sensitive imagination so typical of puppet theater treated in its most free, open and visionary.

TONI RUMBAU, TITERESANTE FEBRUARY 2, 2024

“...the piece in this [edition of Carnet d'Hiver#7] is entitled La Tempête de Caliban, I, Caliban by its original name, and presents a completely original, and moving, version of La Tempête de Shakespeare. Caliban is a teenager in revolt, who is in a demand, a recognition, who asks only one thing: that we see him for what he is”

BÉNÉDICTE SOULA, LE BRIGADIER, JANUARY

“This is the challenge taken up by British author and actor Tim Crouch in I, Caliban, a monologue aimed at young audiences in which the story is told from the point of view of Caliban, the monstrous native of the island. Although not a text intended for puppets, I, Caliban includes a long scene where Prospero, his daughter Miranda and Prince Ferdinand are represented by objects that Caliban manipulates and makes speak.

Sensitive to this foray of Crouch's play into the field of object theater, the puppeteer Joëlle Noguès (Odradek / Cie Pupella Noguès) decided to stage his work. The show, entitled The Tempest of Caliban, presents itself as the “monologue of a puppet actor and a noisemaker accomplice”. While the new French translation, produced by the company, promotes a fruitful relationship with the public, a table with multiple compartments, designed by a magician, serves in turn as trestles and backstage while representing the island. The visual inventiveness brought by the actor (Antoine Raffalli or Léo Smith, alternately), both puppeteer and magician, is matched by the sonic inventiveness of his noise artist accomplice Giorgio Pupella who, under the gaze of the public, summons a series of heterogeneous objects and incongruous materials”.

Welcome to the mysterious kingdom of Caliban! Carole Guidicelli, Puppet plays, octobre 2023

CAROLE GUIDICELLI, PUPPET PLAYS, OCTOBRE 2023

TECHNICAL RIDER

Surface : 9,50 x6x 3m50 meters Black box: black background, flat black ground (no pronounced scratches or other reliefs). Black essential.

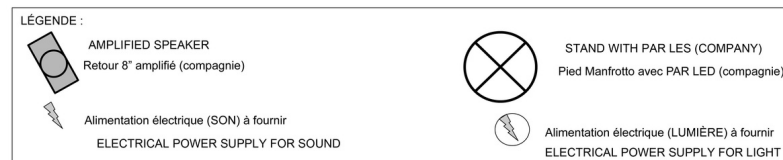
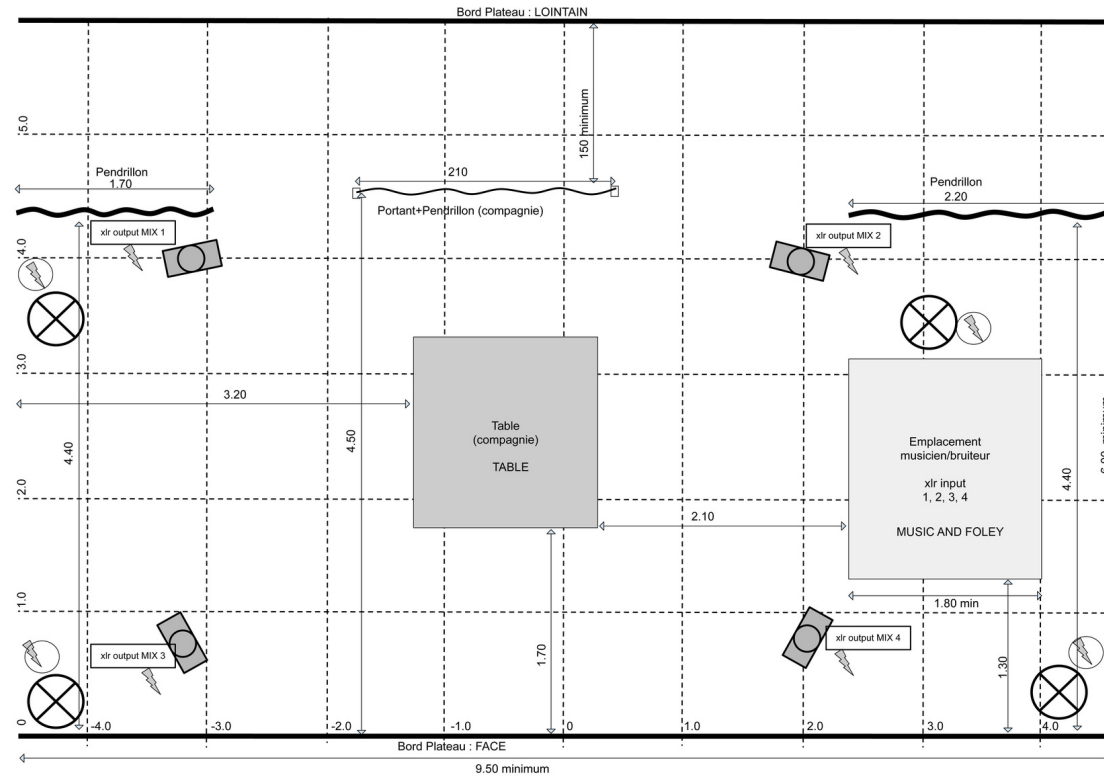
- Plan for the installation of 2 hangers measuring 2.40m wide, see layout plan - Tiered seating for the audience

The assembly of the show lasts 4 hours (excluding unloading with black box, and effective pre-installation requested). - Disassembly lasts 4 hours

- Help: two technicians for unloading and installing the show, as well as for dismantling and reloading. A technician during the operation of the show.

AUDIENCE : 150/200 spectators

Complete technical data sheet on demand.





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