

# Victor

L'enfant sauvage

A VISUAL SHOW, SUITABLE FOR ALL

**DOSSIER DE DIFFUSION**



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## THE SHOW

Victor  
L'enfant sauvage

DIRECTOR : Arnaud Préchac  
ACTORS : Arnaud Préchac with the participation of Gildas Préchac  
GRAPHIC DESIGN : Blandine Denis and Juliette Morel  
SOUND DESIGN : Gildas Préchac  
GRAPHIC STAGE MANAGEMENT : Florence Garcia or Juliette Morel  
PRODUCTION : Compagnie Zai

### DURÉE

version longue: 50 - 55 min max  
version courte: 10-15 min  
(version intermédiaire env 30min sur demande)

Avec le soutien du théâtre Blanche de Castille  
La ville de Poissy  
Festival Mimesis  
(International Visual Theater)  
et Le Moulin de Montainville  
Yvelines (78)  
Spedidam (aide au déplacement)  
Théâtre aux mains nues  
(théâtre de marionettes)

## THE SHOW // STATEMENT OF INTENT

A VISUAL TALE, FREELY INSPIRED BY THE STORY OF VICTOR THE WILD CHILD

Victor  
L'enfant sauvage

Victor is a visual show for all audiences from 3 years old. It's about the peculiar story of Victor, a lonely child, who finds himself lost in a mysterious world unknown to him. Those odd encounters are brought to life with living paint and coloured stains, shadows and lights. Simultaneously, sound design creates a voice to these places and situations, with many acoustics and numeric tones, live produced. In that fatal and scary solitude, far from his species, Victor as he moves meets living beings, wild beings, moving in reaction with Victor's attitude : a gelatinous monster, crazy stones, a freezing underground, a green magic ball, a living forest....

Like in a dream or inside an enclosed world, Victor is left behind in a world he doesn't control, but in which he will adapt progressively. This fantastic tale is freely inspired by the true story of Victor, the wild child, left very young by his parents and discovered at the age of ten in the forest of Aveyron around the year 1800. In this period of time (approximately 6 years), we know little or nothing. Many artists and authors were interested in the years after his discovery, with all interactions between him and the human world, and all the sociological questions that grows in between. For us, it was more about the apprehension, sensations, and adaptation of this child in a wild world that we wanted to put in front of the stage, before he got exposed to the radical discovery of a codified human world.

Victor is a sensorial experience for the spectator. It evolves around the intersection of three languages: illustration, sound and physical acting.

This wordless story is a true adventure, challenging the character in every possible way, as he needs to call upon his judgement in every step of the journey. The multiple scenes and ambiances of this voyage modulate around the sensations, each and every challenge not expressed with words or explanation but rather guessed and mirrored into the interpretation, the imagination and the sensibility of each spectator in the room. A visual and musical world that reaches the public as an tale opened to the imagination of each and every one of us.



## THE SHOW // STAGING INTENT

STAGING INTENT FROM DIRECTOR AND ACTOR, ARNAUD PRECHAC

The main structure of the show is the result of the encounter of a mime, an illustrator, and a musician/sound engineer on stage. A show written with a simple and technical constraint : a fabric screen, an overhead projector, and some adapted artisanal, electronics or mechanics accessories for the illustration for the sound and also for the play. We have written the story starting from personals and societal topics. Then, we took an interest in the story of Victor, the wild child of Aveyron.

The writing work and the directing work is the result of successive experiences on stage, a methodic work, intuitive and spontaneous, by exposing and bringing face to face our languages. We tried to influence each other, with improvisations, like a triple automatic and crossed writing.

In order to make the languages meet each other, we tried to find common principles: shape, rhythm, appearance, motion, echoes, causality, topics, atmosphere, attitudes, emotional state, matters, echo... etc Each media become a character, a sensation, a dramatic event, an esthetic suggestion, a place... etc

As for Victor, played by the mime, progressively, experiences and emotions engage actions, reactions interactions for the body. He grows little by little, adapting with his context, and becoming more and more comfortable in his environment, in which his corporal appearance will change.

After successive abstract frames, the last form is a return in a human context with the reappearance of human's figurative design, and traditional sounds, but still through Victor's point of view. It's also the time of color exploration, height discovery with Chinese pole apparition (autonomous pole), and human relation with apparition of another man with other attitudes. That meeting causes a lot of questions to Victor. A mutual perception, and sensory share operate between these two human beings, one is wild while the other is educated by human society. Their senses are different. In that frame we try to evoke human exchange between two opposites men and the question of organic language. For Victor new themes emerge, such as intellectual mechanic, alterity, affection, psychology, control, pressure, authority, music, dance, humour... etc This new frame is another opportunity for Victor to explore the world but trying to survive and to interact with it.

For the spectator, it's an epic cross, with multiple physicals, esthetics and sonorous elements. Through real and very living events. We don't want to make a moral judgement in that story, but we try to explore the question of a world sensation and the organic language which is in each of us.

## THE SHOW // WRITING MEDIUM



Games of shadow are playing with the illustration support projected on the screen (by the usage of an overhead projector) and the sound, invented by the sound engineer, which adds a third dimension, narrative and imaginary. All of which are limited by the will to keep most of artisanal tools.

The illustration support is multiple : the felt pen, tracing paper, Chinese ink and tinted ink, water, the paper, the fabric, the pastel, plastic, glass pieces, and many other industrial or vegetable material serving the writing of the illustration or traditional plastic.

The sound's work is created from several natural materials, from which we use the resonances : iron, wood, plastic, wire, ropes and cables, liquid matter. The challenge is to make these sounds more complexed by an artisanal construction and often the use of instruments of fortune.

A process acousmatic, « noise » which we don't know the source but which will become a sound or music. Each sound is linked to an electronic system of diffusion and treatment of the sound by a computer in order to link the sound engineer's work with the narrative and musical sound.

The last support of writing, the body, is both a character and both an organic material. Through interaction of all these elements, it allows different states and sensations that the mime translates in movements, using many codes of gestures, sometimes realistic (body play), sometimes more aesthetic (as a living sculpture), sometimes more abstract, comical or dream. His movements are not exclusively a human connotation: the matter contaminates its expressions, even if it stays the human reference for the spectator who can always identify and follow the adventure. A character who expresses it-self only by the body in interaction and in reaction.







## THE SHOW // EDUCATIONAL AND AWARENESS ANGLE

The main advantage of this project for the young audience is that it propels the visual imaginary of the spectator who can travel in this weird world thanks to sensations and concrete emotions of the character. This project sensitizes people to our three crafts, three artistic languages that allows the spectator to travel by their own association of a surrealistic tale and living exposition.

About sensibilisation, this tale that we write questions about the relation of an individual human being in front of a world in constant evolution.

An other advantage for a young audience: living creation in a living show. This performance is never exactly the same, because matter reacts more or less differently in each scenes, which gives new opportunities of dramatics resonances, allowing us to adapt at the same time in front of the audience's reaction.

Finally, this project is not inspired by new and numerical technologies, making it its educative power, by using handmade method of writing for an accessible and original visual show, which bring us in an different place for the imagination than the pixelated daily world.

### WORKSHOP MEETING AND RELATION WITH YOUNG SPECTATORS

In relation with schools, social and culturel centers, and in organisation with town halls, it could be suggested to the children who would come to see that show to think about Victor's life, and to work ahead on ways of illustration, corporal expression and sound design related to Victor story, with these handmade materials in order to introduce them into the creation, and into this parallel imaginary world. At the end or before the show, we often allow the young audience to come and see what's behind the curtains, in order to make them believe that they could create anything, given the artisanal way of creation.

Loneliness and abandon, being confronted to the elements, survival and organic language, socialisation and human conformisation are all the more topics to discuss at any age with the artists around a discussion or after the show at home.

## CREW MEMBERS' INTERACTIONS WITH YOUNG SPECTATORS

Zai's members all had different occasions to work with the children.

Arnaud Préchac started very soon mimes classes and controled creation with youg students. in 2014, the DRAC of Nord-pas-de-Calais and the national education calls for a proposal named CLEA (Local Contract of Artistic Education) in Cambrai, north of France : mission/residency project that allowed Arnaud Prechac to work for 4 months with 750 children and teenagers on corporal language.

In small groups, they managed to work on mime performances, burlesque shows, they were introduced to corporal language by doing small performances and shows together around topics and storues they wrote themselves.

See the blog of a few performances on this link (pictures, videos and press reviews)

[www.clea-agglo-cambrai.com/dispositif-a-r-t-s/a-r-t-s-2014/gestes-artistiques-arnaud-et-raphael/](http://www.clea-agglo-cambrai.com/dispositif-a-r-t-s/a-r-t-s-2014/gestes-artistiques-arnaud-et-raphael/)

In 2016 Arnaud Prechac has been selected by the Poitou-Charente region with a professional photographer to renew with a similar experience for almost 4 months with older teenagers.

Blandine Denis participated on several illustration festivals for the young audience in Strasbourg, in which she was able to introduce her experience and draw with them. Gildas Préchac was a guitar and composition teacher for teenagers and animation workshop in college and animation centers in Paris and in the suburbs.

As for Juliette Morel, she participated in numerous construction sites and urban concertation with the architects/set designers members of "Cabanon Vertical", a lot of those sites were build by the collectie and the young public of the district in order to include them in the project.

Zai's crew members were sollicitated to give lectures and make workshops around the different languages of the theatrical performance (mime, sound creation and clown), for example at the Mime international festival of Perigueux with young and adult spectators, and in many centers (parisien center of children, disabled children, prison of nanterre, prison of Reau, prison of Meaux, schools...).







## DIFFUSION // PERFORMANCES SCHEDULE

Please click here to see the webpage: <http://compagniezai.jimdo.com/victor/>  
Video recording by request

### FIRST REPRESENTATION OF THE SHOW

November 21<sup>st</sup>, 28<sup>th</sup>, 29<sup>th</sup> 2015 : Théâtre Blanche de Castille de Poissy,

### SHORTS REPRESENTATIONS OF THE SHOW (15 MIN)

12<sup>th</sup> and 13<sup>th</sup> november 2015 at l'International Visual Theater : Festival MIMESIS

Ouverture de la biennale des arts du mime et du geste

Festival Mimesis at MIMOS (show + 2 workshops)

Théâtre de l'Odyssée de Périgueux : July 29<sup>th</sup> 2016

### REPRESENTATION OF THE LONG SHOW (50 MINUTES)

Culturals center, social and educative centers, schools , prison of Nanterre...

November 21<sup>st</sup>, 28<sup>th</sup>, 29<sup>th</sup> 2015 (3 performances) Théâtre Blanche de Castille

January 27<sup>st</sup> 2017 (1 performance) Théâtre du Fort du Bruissin de Francheville

30 performances from January 11<sup>th</sup> to March 29<sup>st</sup> 2017 Théâtre du Funambule, Paris 18<sup>e</sup>

May 22<sup>nd</sup> -24<sup>st</sup> 2017 (3 performances) Chuncheon International Mime Festival (South Korea)

### SEASON 2017-2018

September 18<sup>th</sup> 2017 Festival interval d'automne Vagnerey

From November 14<sup>th</sup> to 16<sup>th</sup> 2017 (6 perfs) Théâtre de L'Odyssée de Périgueux (2<sup>e</sup> biennale du mime)

From February 10<sup>th</sup> to 13<sup>th</sup> 2018 (6 perfs) Théâtre Roublot de Fontenay sous bois

From May 3<sup>rd</sup> to 4<sup>th</sup> mai 2018 (4 perfs) Théâtre Victor Hugo de Bagneux

## CRITICS // PRESS & REVIEWS

"A Fascinating visual and sonorous tale"

Thierry Voisin - Télérama

"It's a spectacle that unleashes creativity because it's the making of unchained creative persons. For that, it's already a good action. It's also a performance putting together circus arts, puppet mastery, theatre, shadows, in a systematic anti-way of what was expected. For that, the actor's silhouette turn into a puppet between over dimensioned fingers creates a wonderful effect. Congratulations to Arnaud Préchac, contorsionist and talented mime as much as inventive director."

Élisabeth Hennebert - Les Trois Coups

"Très original et créatif ! Un spectacle visuel qui fascine les enfants ! Il suffit d'entendre les enfants réagir dans la salle. Ils sont fascinés par cette narration visuelle très élaborée : jeux d'ombres, mime, effets techniques intégrant le comédien dans un environnement fait d'objets projetés"

Muriel Desveaux - La Muse Paris

"What a joy to see brought again "Victor the wild child" (also loved by François Truffaut) hosted in Paris by Napoleon Bonaparte at the early 19th century. Through a screen, like a canvas, we are cradled at the heart of his imaginary world, following his dream of being as free as a bird."

Alice Bourgeois - Magazine culturel Le mouvement

"C'est un spectacle très singulier que propose la Compagnie Zai avec cette création collective "Victor l'enfant sauvage" d'après l'histoire de Victor de l'Aveyron [...] Les enfants, principaux destinataires du spectacle, sont en tout cas fascinés par ce travail déconcertant et à contre-courant, aussi insolite qu'audacieux."

Nicolas Arnstam - Froggy's delight



## CRITIQUES // PRESSE + PUBLIC

“A canvas closes the upfront of the stage, like the white sheet of a magical book... Worrying, Hostile, making us prepare for a thousand dangers... A world painted in live and projected on the screen, shadowed and lightened with coloured stains. In this musical and pictural world moves Victor the wild child, agile and flexible like a young animal, and interpreted by the mime-actor Arnaud Préchac. In “shadows”, blending in the pictural projections, he offers us to live and share with him the emotions and feelings of his character in front of the hostility of this strange world that he discovers, until the encounter of a stranger, with the same hands that he has... Victor will follow him, perhaps.. This man plays a musical instrument that seduces the wild child and opens up his gates towards poetry. This show is an aesthetic and intellectual fascination. All three disciplines melt within each other, with harmony and rigor, they invite us and hold our breath as the wild child discovers this universe, growing up and living in the ignorance of the reality of our civilization, unravelling it and walking... on thin ice.”

Roger Jouan - Revue Mime

“A show which raises sensibility to the very little children among emotions. This specific show give them an illustration of their proper sensations, helping them to put some colours and forms, movements and sound on their own sensations and emotions.

It's a poetic and beautiful way to learn about emotion without words”

Elsa, Caseworker dedicated to early childhood

“The hand, it hit him... Careful, he's about to be crushed by rocks! There is bleeding! Is he alone? Is the ball dead? He's in the monster's belly... he's so strong...”

Luc , 3 ans - Words exchanged during the show



## LA COMPAGNIE ZAI

The will to converge our languages is the 3 artists of the project's top priority, and the core principle of Compagnie Zai. Victor is their first creation.

Compagnie Zai is a multidisciplinary show company, created in 2015, based at Les Lilas (France, dept 93), whose purpose is to create shows for everyone, and for kids especially. One of their main goal is also to raise awareness in the young generation and the underprivileged.

Compagnie Zai was born when the actors of Victor met each other, and their common drive to see through this project on their own. Vincent Wuthrich, president, founded the company, first to give life to this specific project, to make it visible by everyone, as well as creating other projects in the future, in which writing and body language would be come to the fore. Several directions are considered: physical theatre, visual performances and shows, contemporary mime, and any corporal writing mixed with other scenic languages ("new" magic, dance, drama, puppets, video, music, song, clown...)

Meeting with the young audience is also one of the core principles of the company. That is the reason why the show is for "all audiences": indeed, a kids' show should also be enjoyable by adults. Anyone, no matter their age, can be carried away by the sensory universe and imagination we all have in common. Each member of the company has their heart set on transmitting to the young generation.

Other projects handled by Compagnie Zai:

- workshops and performances in prison, driven by Arnaud Préchac and other company members, centered on theatre (march 2016), mime (Women penitentiary of Réau, june 2016), masks (Penitentiaries of Réau and Frênes)

- creation in prison and outdoors\*

- \* Le vieux qui lisait des romans d'amour; Ombres chinoises (penitentiary of Nanterre, and La Philharmonie de Paris - 2016)

- \* Fahrenheit 451, Puppet Adaptation of François Truffaut's movie (penitentiary of Nanterre, and Festival Vis à vis de La Villette - 2018)

- "Les clowns couci couça", duo with Marie Lamasta and Arnaud Préchac. Contemporary clown show, played at the Ferme des Ardennes festival, DOC de Paris festival, les Floréales à Paris festival, Aurillac's festival, at the Blanche de Castille theatre, as well as at retirement homes, cultural centers, etc. An all purpose, all audiences show, where two blue nosed clowns try to have a picnic...

- New magic and puppets project (work in progress)



Création "Le vieux qui lisait des romans d'amour"  
Avec des participants détenus  
de la maison d'arrêt des Hauts de Seine

Par Florence Garcia, Arnaud Préchac et Nicolas Judelewicz  
Philharmonie / Sacem / Wake up Café





## ARNAUDPRECHAC

ACTOR, MIME AND CLOWN

Arnaud Préchac is mime, clown and physical actor. Trained and taught at corporeal mime by Lionel Comellas during three years, at clown by Joël Bluteau, and at theater at ENSATT (Ecole Nationale Supérieure des Arts et Techniques du Théâtre), and recently close to Philippe Adrien, at Théâtre de La tempête (Cartoucherie de Vincennes). He also plays piano, practise chinese pole and classical and contemporary dance.

He is also actor for "Choisir l'écume" show, written and directed by Alan Payon, (théâtre de Charleville). He is playing the role of Toby in the Opéra The Medium from G.C Menotti at Festival de Sédieres (Corrèze) directed by Claude Montagné/Jérôme Devaud. He is one of the autor and actor of the "Compagnie des grands mâts" especially for the show «Cellules » a documentary and fiction show about prison, (Théâtre de l'Opprimé, théâtre La Loge, théâtre La Chéridoine).

Simultaneously, he directs « Domaines réservés » a short film without words in Marseille. He is acting in many shorts films as an actor, with different Quentin Etienne, Jeanne Lawrence, Charlotte Gaud, les frères Lafargue, Morgan Guering, Mathieu Mouterde et Pierre Sabrou (Réalisateurs de l'Ecole La cité Luc Besson), Marlène Goulard (CNSAD), Claire Glorieux (ENSBA), Grace Gao (NY University), Théo Livet (CLCF), and Inès Loura (University of Lisbonne).

Recently he gives many workshops in prison, and directed one show with prisoners of Nanterre at Philharmony of Paris. a shadow show with Florence Garcia and Nicolas Bretzel Lab, with the aids of Sacem and Wake up Café.

[www.arnaudprechac.com/](http://www.arnaudprechac.com/)



## GILDASPRECHAC

SOUND DESIGNER AND MUSICIAN

Gildas Préchac, is a guitarist and sound engineer, self-taught first, then graduated at EDIM Cachan (CFMA jazz High degree), he was taught at jazz conservatory of Paris, 9th district. Following his passion of music, he finishes his formation, for three years, with an audiovisual high degree at ISTS (Institut supérieur des techniques du son). He is today the guitarist and musician of Sounds Offbeat band (Hip-Hop Swing) which first album has been recorded:

[soundcloud.com/soundsoffbeat](https://soundcloud.com/soundsoffbeat)

He is also the guitarist of Laure Préchac band, french music influenced by balkanic music:

<https://www.laureprechac.com>

He is last the guitarist of Jazz in chair, gipsy music <https://myspace.com/search/songs?q=jazz%20in%20chair> As sound engineer, he creates lots of specific sounds for music, cinema and living shows (creation and mix), for example for the youtube chain Radio PABO. Trained at radio Nova as sound maker assistant in 2014, he makes several sounds and music for movies. In theater, he creates sound capsules for Emilie Chevrión (theater and music play) at Theatre 13, Paris. He makes as well jingles and music for publicity (adhésive production, decathlon...)



## BLANDINE DENIS

ILLUSTRATIVE CREATOR

Blandine Denis is illustrator and scriptwriter, graduated by ENSAD (Ecole Nationale des Arts Décoratifs de Strasbourg) and also by Academia di belli Arte di Bologna (an exchange year). At ENSAD she is taught by Guillaume Dégé and Gaetan Dorémus, and at Bologna close to Luigi Raffaelli. She ends up first at the Illustration competition of Festival de Colmar in 2013. She presents different exhibitions in Strasbourg and in Italie (engraving). She takes a course and workshops in particular with the director of Bayard youth edition.

As well musician, she trains at classical music and pop music: classical guitar at St Germain en Laye Conservatory (high degree). She is also graduated for a bachelor in modern languages, option "music and musicology" (Sorbonne and Lycée Fénelon, Paris). Also, she practised hip-hop, ice skating (during 12 years), and theater in 2013 with the Artus de Strasbourg.

Page internet: <http://blandinedenis.blogspot.fr/>



## JULIETTE MOREL

ILLUSTRATIVE MANAGER AND CO-CREATOR

Trained in set design for live entertainment at the Ensatt, she sets up an approach focus on the in situ, collective writing and research. First, in partnership with company KMK, on writing urban promenades revealing hidden stories, then on collective, multidisciplinary writing (In situ and docudrama projects - Raumars artist-in-residence programme - Finland / Galerie Nesles; La Bellevilloise, Paris / TASE, Lyon / programme "Révéler la ville" with La Biennale d'architecture)

At the same time, she takes interest in public spaces planning, and urban consultation (workshops on co-conception and co-construction) with Cabanon Vertical, a collective of architects and set designers (Quartiers Créatifs - Capitale Européenne de la Culture 2013 / Carte Blanche with the Art Center of La Maladrerie Saint Lazare - Beauvais...)

She assists Michael Levine, Tom Cairns and Simon Holdsworth on Opera stage designs. On stage, she researches collective writings, where research is done on set. Those experiences emerge from Arpad Schilling's Auditions-Compétitions (ENSATT, Lyon / La Cartoucherie, Paris), then with the works of company Le Bouc sur le Toit (Playhouse Derry, Ireland / Le tricycle, Grenoble / Théâtre aux mains nues and L'Avant Rue, Paris)

To have a better grasp on the relationship between body and space, she tries her hand on body language with Daniel Larriou and Lenah Strohmaier. Her work is anchored in a place where fiction is often present. First on stage, where she is all about giving shape and movement to the words of others, and making fiction set foot in reality. In her public spaces' stagings, the trend reverses. Fiction comes to a clash with daily reality.



## STAGING CONDITIONS

Two different formats are possible according with the outdoor place (meters of the stage):

### Small stage:

Screen : 4m wide x 3m high

Depth (behind the stage) : 3.5m

Screen 250g/m<sup>2</sup>: hem upside and downside for the horizontal pole and ballast

### Wide stage:

Screen : 6m wide x 5.5m high

Depth (behind the stage) : 7m

Hang area (horizontal fixed poles) or for lack of it, frame fixed by Hoists and central pole (the best thing would be that the two hoists and pole should be ideally supplied by the festival)

## MATERIAL (FROM COMPANY)

- A fabric white screen (the little one and the largest one),
- Leg drop (theatre dark curtains) at each side of the fabric, and ideally supplied by the festival either if the company have available material but just for the little screen mode
- TWO overhead Projectors (250v / 300w) + Table+ accessories + table et accessoires d'illustration (painting, water, papers, fabrics... etc)
- A computer and some numericals sounds accessories, connected to a numeric console, and connected to the speakers of the place. (ideally supplied by the place)
- Chinese and autonomous steel pole. Three 1m50 feet (certified by the security rules) 3 ou 4 meters according to the height of the place.
- Table and little accesories

### Contact production:

compagnie.zai@gmail.com

Arnaud Préchac +33 6 28 07 54 70

[www.compagniezai.jimdo.com/](http://www.compagniezai.jimdo.com/)

### Duration:

Long version: 50 min

short version: 10-15 min

Show protected by SACD

Small screen

4m wide

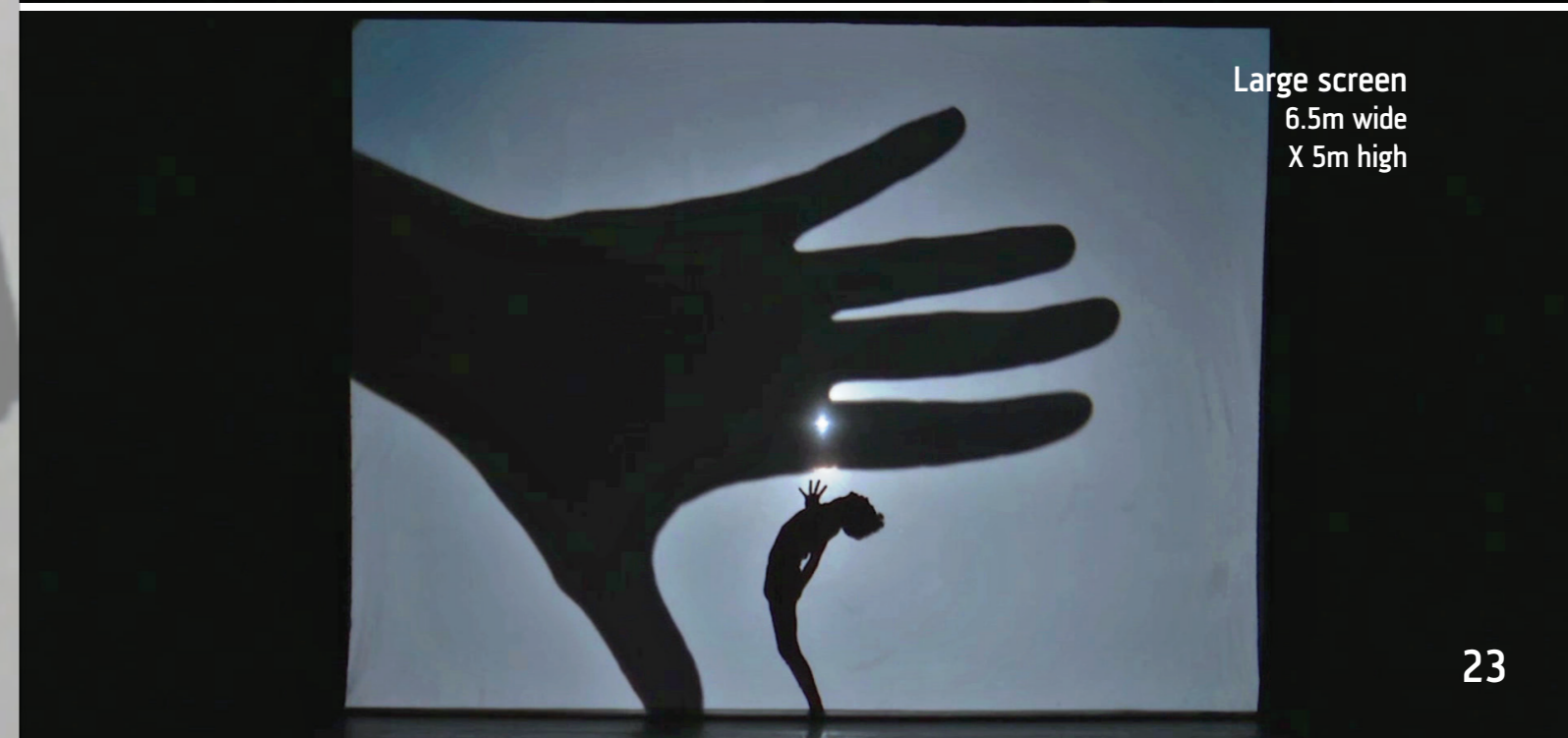
X 3m high



Large screen

6.5m wide

X 5m high





VUE DE DERRIÈRE L'ÉCRAN



## CONTACT

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