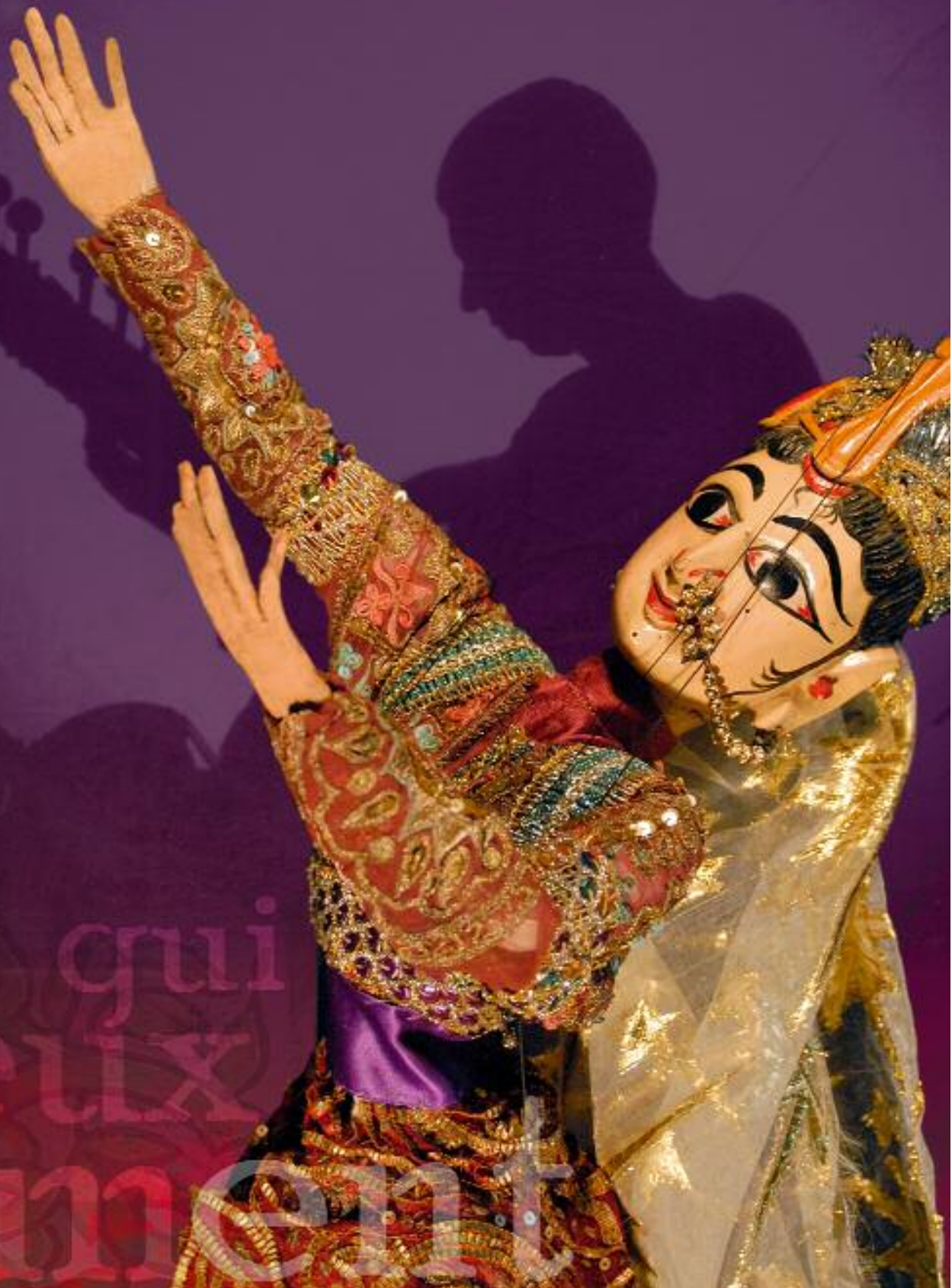


Hippocampe Théâtre

Mirabai

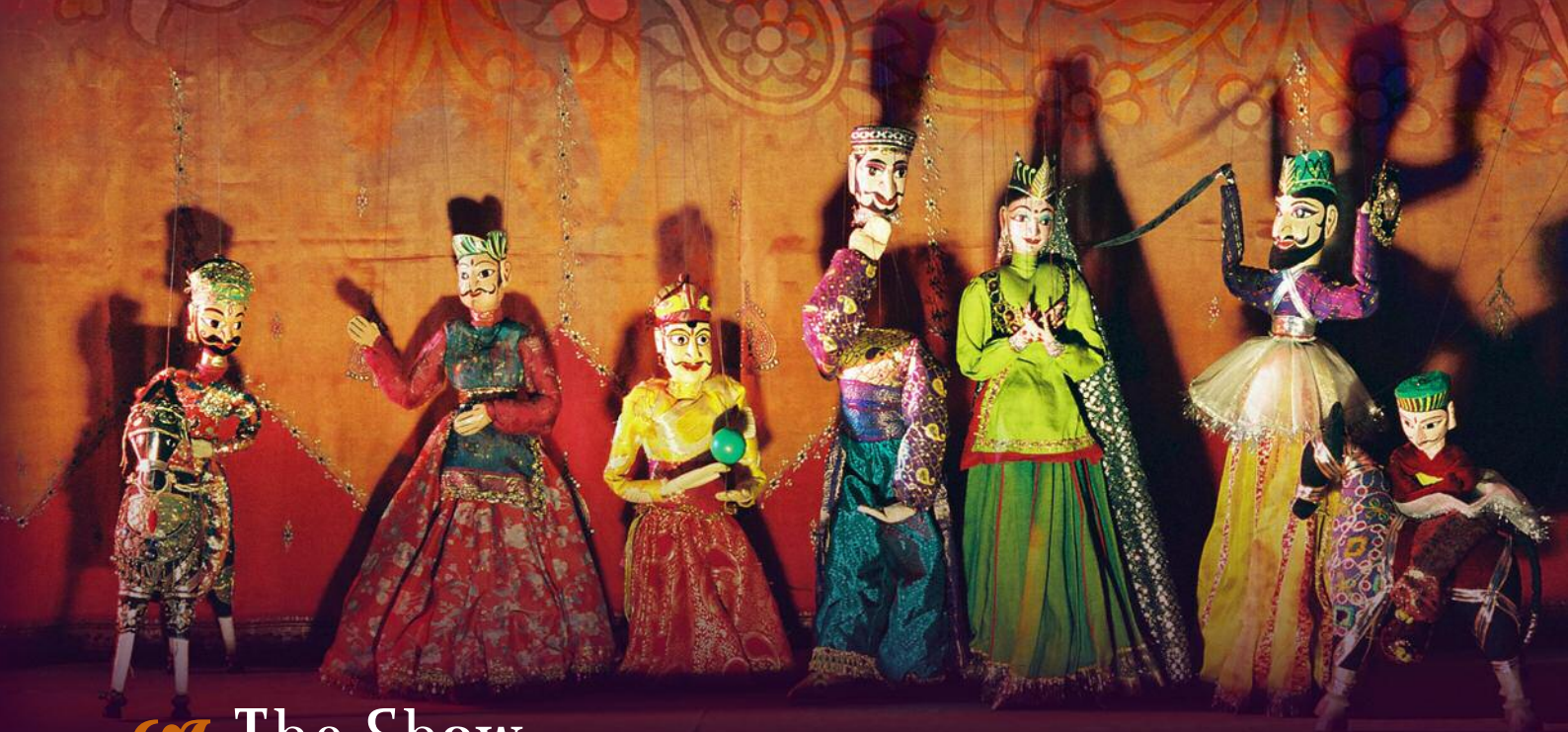
Puppets and music from India



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☞ The Show

* The puppet-show was born out of four artists' desire (three actors' /puppeteers' and a musician's) to share with the public the richness of the traditional Rajasthan puppet-show which, they discovered in India. This gift came from the artist and master Puran Bhatt, heir to the ancestral art of marionettes called "kathputli".

* The "Mirabai" show proposes a "re-invention" of this folk art, an original creation which, draws on the sources of Indian culture.

* The marionettes – princesses, snakes charmers, horse riders, jugglers, magicians, clowns, warriors - move on a stage which evokes an Indian palace and relate an epic inspired from the life of Mirabai, a princess and poet of the 16th Century.

* These marionettes of extraordinary beauty (delicate sculpturing and painting of the faces, glistening costumes) perform amazing feats, buffooneries, dances and magic tricks as well as romantic and tragic moments.

* Thanks to the great presence of the singer and musician Karim Amari, the music goes with and reinforces each moment of the show, borrowing (sitars, tablas, flutes) from classical Indian music and from folk music (dehrubas, rawanhathas, percussion instruments) from North Indian as well as African and Tibetan musical instruments.

* The narrative is sung in the "kayal" Indian style (hindustani music) which, punctuates the different scenes in simple direct language, leaving emotions and the imagination to develop freely.

* Le The show "talks" to everybody, children as well as adults. It goes beyond differences. We are touched by the universality of the Mirabai legend : a princess in love.

☞ The Story

When the princess Mirabai meets the celestial musician –the divine Gopala – she feels so much love that she faints, and becomes as inert as a wooden doll.

From that moment on, she has only one desire: to be with Gopala.

But she has to marry the fierce rajah warrior Amar Singh Rathor. He tries to seduce her in offering her sumptuous gifts and with wandering entertainer troupes.

But, the beautiful princess flees in search of her beloved ; she is pursued by Amar Singh Rathor's guards...”



☞ The Origins

The tradition of Kathputli, puppets (marionnettes) from Rajasthan

* The Kathputli art of the marionette is passed down from generation to generation to the Bhatt, the puppeteer and musician cast of the Rajasthan region. The artists of the show were trained in this art (how to fabricate as well as handle the marionettes by the master Puran Bhatt at the Udaipur Centre of Popular Art, in India.

* In the Mirabaï show, which is like a sort of Indian circus, we meet the characters of this traditional art : magicians, acrobats, jugglers, horse riders, dancers and snake charmers.

* Originally, the art of Kathputli told the story of the epics of the fierce warrior Amar Singh Rathor. He later becomes the unhappy hero of our story, inspired from Indian poetry (the story of Radha and Krishna's love) and from the life of Mirabaï, princess of Rajasthan.

Puran Bhatt

* Born of a long line of puppeteers, Puran studied the handling of marionettes with Mohan Lalbhat and the art of sculpturing with Naurang Lalbhat. They say he has surpassed his masters. During the last twenty years, Puran has travelled around the world to bring the art of Kathputli art to Europe, the USA, and Russia. His travels and curiosity have opened him to different theatrical genres. In his own way, Puran has re-invented the Kathputli art. He has developed new types of marionettes like the “singing camel” and new movements that have never been used so far in the Rajasthan tradition.

* Puran was the first man to open his teachings to western puppeteers collaborating for 10 years with the French trust “Théâtre en Tête”. In 1991, he created the Aakar Theatre Company in the Kathputli colony, in Delhi, India.

* As well as for festivals, his troupe plays for schools, TV programmes and for the Ministry of Education and Environment. Different techniques are used during his shows, like those of the shadow theatre or the use of, masks, etc... In 2003, Puran received a national award from the famous Sangeet Natak Academy.

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Etc
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p o n t i n u e

The legend of Mira Bai

* The life of Mirabai is a charming one. She was born a princess but she then abandoned her luxurious life to go and sing and dance in the temples. Possessing natural grace and an intrepid heart ruled by love, Mirabai has always been a symbol of freedom and independence for Indian people.

* It is said that Mira was born in 1498, in the Kingdom of Medatha in Rajasthan. Her father, Ratan Simha, came from the royal dynasty of Rathod and was said to be a brave warrior. From the age of 4 on, Mira developed an adoration for the deity, Krishna, which she maintained to the end. She was married to a Prince at the age of 13. At that time, a woman of her high standing was not allowed to meet men neither could she sing or dance in public, even if it were done with devotion. However, that is what Mirabai did, at the risk of her own life, braving the anger and scorn of her family.

There are so many stories about her that it is difficult to know what the real facts of her life are and what merely belongs to legend...

“ One day, the king sent a basket with a cobra to Mira with the message that there was a garland of flowers inside it for her. Mira was having a rest. Then, after worshipping her deity, and doing her meditation, she opened the basket and behold found the picture of Krishna inside beside a garland of flowers. So, the king sent a cup of tea with poison in it saying that it was nectar. Mira first offered it up to Lord Krishna, then she drank it and indeed, it had become pure nectar. Finally, the king sent her a bed made of bramble. When, after her worship, she lay down, the bed was made of rose petals...”

* In 1521, her husband died in battle. At that time, the tradition wanted the surviving spouse to sacrifice herself on the funeral pyre of her husband. But Mira refused this tradition. She fled from the palace and wandered around the roads of Rajasthan singing, dancing and preaching Krishna's teachings. Mirabai's fame spread everywhere. It is said that the Mongol Emperor, himself, came to visit her.

* Mirabai died around 1550 but she is still alive in the hearts of the Indian people with the story of her life as well as the sacred songs she composed. Her bhajans – songs dedicated to the glory of Krishna, - have made her one of the greatest woman mystician-poets of India.

Press Coverings

* “The last note of the ‘marché du monde’, in the form of a puppet-show offered to us by the Hippocampe Théâtre Company, was of sweetness, beauty and delicacy. This refined show dedicated to India carried children as well as adults into a magical world full of light, colour and music throughout the day.”

Le Dauphiné Libéré

* “With the sound of musical instruments from India, carried by the voice of the musician, the marionnettes perform with grace and precision. The public is filled with wonder with the shining golden costumes and with the art of handling these marionnettes. The dancer, the amazing fakir, and the skillful juggler, were so magical that the young spectators couldn't help but consider them to be real people while adults went into boundless ecstasy. The Hippocampe Théâtre Company captured the attention of hundreds spectators during their hour of performance.”

Le Pays Gessien

* “What is amazing in this puppet-show from Rajasthan, directed by Marie-Laure Boggio, is the utter effect of magic on the audience. It is a show complete with laughter, emotion and music. Karim Amari knows how to associate Indian musical instruments with others from North Africa. The way he sings the story is like a gentle threnody leading us into the world of dreams and when the marionnettes appear, the audience is carried into a world of enchantment where we forget that they are wooden dolls. The expert handling of the marionnettes makes them come alive and we are astonished when the magician juggles with his head! A show that fills all our senses with wonder.

La Voix de l'Ain

* “The clothes, spangles and the sculptured wooden faces are splendid as are the writing and directing. A brilliant show.”

Le Progrès.



🌀 Tours

Festivals

Création au festival de la marionnette du Cheylard (07).
Festival de Castelsagrat (82).
Festival de la marionnette "Au fil de la Doller" - Masevaux (68).
Festival de la marionnette de Mirepoix (09).
Festival "les journées des histoires courtes" - Viviers (07).
Festival de la marionnette de Gourin (56).
Festival international de la marionnette de Charleville-Mézières (08) - 2003 et 2006.
Biennale internationale de la marionnette de Lyon (69).
Festival Continents et Cultures en Beaujolais (69).
Festival Les feux de paille - Souspierre (26).
Festival de la marionnette de Forges-les-Eaux (76).
Festival "Maynat" - Bagnère-de-Bigorre.
Festival de la marionnette de Binic (22).

Theatres

Centre Mandapa - Paris.
Théâtre Clavel - Paris.
Théâtre Le Calepin - Montélimar (26).
Exodus - Marseille.
Théâtre Europe - La Seyne-sur-mer (83).
Auditorium de Villefranche-sur-Saône (69).
Théâtre Pêle Mêle de Villefranche-sur-Saône (69).

Events

Tournée Jeunesse et Sport en Guyane.
Etoiles et toiles d'asie - Lyon (69).
Noëls du monde - Divonne-les-Bains (01).
Féeries de lumières - Saint-Paul-Trois-Châteaux (26).
Rajasthan - Médiathèque de Bourgoin-Jallieu (38).
Semaine de l'Inde - Buc (98).

Associations and Schools

Alba la Romaine (07) - Balgau (68) - Beaujeu (69) - Belleville-sur-Saône (69) - Bougé Chambalud (38) - Cannes (83) - Cernay (68) - Colmar (68) - Correns (83) - Crolles (38) - Dieulefit (26) - Draguignan (83) - Ecully (69) - Fessenheim (68) - Guebwiller (68) - La Voulte (07) - Le Cheylard (07) - Les Houches (74) - Marsanne (26) - Marseille (13) - Montélimar (26) - Mulhouse (68) - Pfastatt (68) - Rennes (35) - Rouen (76) - St Alban les Eaux (42) - Toulouse (31) - Tour (37) - Trévoux (01) - Val de Reuil (27) - Villeneuve de Berg (07) - Viviers (07).

*you'll find the next dates of tour on the Mirabai's website
www.mirabai-marionnette.com*

☞ The Team

Marie Laure Boggio, writer and director

Actor and storyteller, she has worked with Fabienne Gozlan, Luis Jaime Cortez, Philippe Hottier, Catherine Zarcate, Florent Pelayo and enacted texts of Molière, Jean Racine, Louis Calaferte, Itsik Manger, Carlo Gozzi and Henri Pichette.

She has written texts for the theatre and adapted plays from literary works like “Les Minuscules”, by Roald Dahl, for the puppets of the Théâtre T and “ Barbabec ” from a Grimm's tale (she is interested in young publics and obtained a diploma for children's theatre in 1994).

She signed her first mise en scene with “L'Amour des Trois Oranges”, by Carlo Gozzi.

Karim Amari, musician

He spent eight years in India where he specialized in North Indian music studying the Sitar with the music master Ustad Usman Khan. He also plays the Deelrooba, the Surbahar and many other percussion instruments like the Dougi Tarang, the Nagaram and tablas.

He organizes Indian music concerts and exhibitions of instruments in France. Karim participates in the work of the C.C.R.S.S. in Puna, India, by collecting traditional musical instruments.

He intervenes in schools and in trusts and has composed music for film and shows. He has played with the National Orchestra of Corea.

Sylvain Fornier, marionnette maker and puppeteer

He was trained in cabinet-making. He chose the theatre but still fabricates the faces of his marionnettes.

Actor in several shows dedicated to the young, Sylvain discovered the art of marionnettes in the “Ecomusée” in Alsace. He now plays and directs marionnette shows there and funds the “Châteaux des Fables” Company where he works with puppets of human size and this art has become his passion.

He also has a real interest in the theatre of masks which he explores with Catherine Germain and Christina Wistari (Bali Topeng).

Alexandra Ré, marionnette maker and puppeteer

Actor, trained at the Dramatic Art School of Saint-Etienne, Alexandra performs under the direction of Yves Faure, Olivier Farge, Mireille Antoine, André Fornier and Emilie Valantin.

She intervenes regularly in schools and in trusts with theatrical workshops. She is the founder of the « Hippocampe Théâtre » and of the Festival of “Histoires Courtes” (Viviers sur Rhône). She discovered the art of marionnettes some years ago working with Puran Bhatt in India and with the “Théâtre du Fust”.

She also explores the art of storytelling and produces her shows for both children and adults.

Mais

Quand, lorsqu'on

☞ The Hippocampe Théâtre Company

* The Hippocampe Théâtre Company came into being in 1997 in Viviers with the summer creation "On ne Badine pas avec l'Amour" by Alfred de Musset and directed by Jean-Claude Sachot. There were 10 performances and thousands of spectators in Viviers to see it. The team was renewed in 1999 with the actors Pierre Saphores, Alexandra Ré, Serge Huercio and, painter, sculptor and mask maker, Claude Roche.

The group takes on creations like: "L'Enlèvement de Colombine"; performances for children: "la Petite Clef", "Contes Gloutons", "les Génies" and "Graines d'Histoires"... and does workshops (mask creations, marionnettes, theatre for children and adults, and improvisation). The purpose is to promote culture throughout the year, particularly in Ardèche.

* In 2000, the team created an original performance "Les Journées des Histoires Courtes" proposing brief and varied shows (theatre, marionnette, tales and cinema). This has become a yearly festival and is now a famous "rendez-vous" for the public of this area.

* In 2002, Sylvain Fornier, Karim Amari, Georges Laflotte and Marie-Laure Boggio joined the company and brought new life to the artistic team. The actors of the current team have different profiles: some come from Street Theatre, some from dramatic schools of art some are puppeteers, painters, sculptors, dancers or musicians ...

They are all deeply motivated to take part in the cultural and social life and contribute their complementary skills to developing the full creative potential of the group. This commitment was witnessed in the creation of Mirabaï in August of 2002 and of "parades !" based on Beaumarchais and Potocki texts in August of 2004.

Timothée Horvais has since joined the team.



Technical matters

Stage

Width: 6 meters

Depth: 4 m

Height: 2,50 m - on the stage: 0,75 m mini (ideal : 1,40 m)

Lightning equipment (possibility to bring our own system)

Dimmer x 24 circuits - 2 kw

5 shutters 1 kw (type 714sx)

4 PC 1kw

6 PAR 64

2 stands (height : 2 m)

6 platines de sol

supplying: 220 V 35 A min. (ideal: 380v 64 a)

Sound equipment (possibility to bring our own system)

Sound system

Two micros

Assembly of the equipment

Assembly : 1 hour mini (4 h is the ideal)

Dismantling : 30 minutes mini (1h ideal)

Don't hesitate to ask for a quotation (precise the number of performances to be given)

By post: Hippocampe théâtre, Hôtel de Ville, Avenue Pierre Mendès France, 07 220 Viviers

Via email : hippocampe07@free.fr

By phone: 00 33 4 75 50 00 95.

Capacity: 200 people max.

For all public from 5 years old

Duration : 55 minutes

The show can be performed outdoors and indoors.

(for outdoors shows, a quiet place is needed and protected from wind).

The show can be performed in English and Spanish.

For more information, don't hesitate to contact Sylvain Fornier: 00 33 4 75 52 51 46 - 00 33 6 61 703 600 - kathputli@free.fr



Se Couvrent
au nouveau



L'Hippocampe Théâtre

Hôtel de Ville, Avenue Pierre Mendès France - 07220 VIVIERS

Tel. : 00 33 4 75 28 63 72 - 00 33 6 14 43 00 02 - Email : hippocampe07@free.fr

Mirabai website: www.mirabai-marionnette.com

License 02-1001751 and 03-1001752

N° Siret : 41336399500015 - APE : 9001 Z

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Verdure