

THÉÂTRE DIJON BOURGOGNE  
CENTRE DRAMATIQUE NATIONAL

# ANIMA

Conceived and directed by  
Noémie Goudal and Maëlle Poésy

PRODUCTION FILE

**FIRST PERFORMANCES**  
From 8th to 16th July 2022  
Festival d'Avignon  
Collection Lambert  
In partnership with  
Les Rencontres d'Arles

# ANIMA

## **Concept, direction**

Noémie Goudal, Maëlle Poésy

**Suspension writing and direction** by Chloé Moglia

**Performed** by Chloé Moglia or Mathilde Van Volsem (alternately)

**Original music composed and performed** by Chloé Thévenin

**Stage design** Hélène Jourdan

**Lighting** Mathilde Chamoux

**Costumes** Camille Vallat

**Stage manager** Géraud Breton or Julien Poupon (alternately)

**Sound operator** Samuel Babouillard

**Video and lighting operator** Pierre Mallaisé

**Assistant** Clara Labrousse and Pauline Thoër

**Production administrator** Miléna Noïrot

**Assisted** by Adèle Jaffredo, Marie Bloquel-Perrat

## Film credits

**Made** by Noémie Goudal and Maëlle Poésy

**Assisted** by Claude Guillouard

**Script** Mylène Mostini

**Director of photography** Julien Malichier

**Digital operator, optical calculator** Alexis Allemand

**Camera assistant** Julien Saez

**Special effects** Léo Leroyer

**Electrician** Adrien Chata assisted by Telma Langui

**Head stage decorator** Thierry Jaulin

**Assisted** by Eleonore Sense and Delphine Bachelard

**Props manager** Thomas Piffaut

**Stage management** Victoria Lanoy

**Riggers** Olivier Georges, Guillaume Morandeau and Augustin de Vaumas

**Post-production** Méchant

**Colour grading** Serge Antony

**Production** Clara Labrousse and Claude Guillouard

**Assisted** by Aménophis Boum Make, and Pauline Thoër

Trainee Salomé Fau

**Appearances** by Alexis Allemand, Aménophis Boum Make, Georges Olivier, Claude Guillouard, Maëlle Poésy, Noémie Goudal, Thomas Piffaut and Graciela Walinsky

# ANIMA

**A performance-installation conceived and devised by**  
Noémie Goudal and Maëlle Poésy  
based on the work *Post Atlantica* by Noémie Goudal

**This project came to fruition with the complicity of** Christoph Wiesner  
and Les Rencontres d'Arles

Running time 1h  
Suitable for audiences from the age of 15 years old

**A production by**  
Théâtre Dijon Bourgogne, CDN

**Film production and staging by** Mondes nouveaux,  
a unique programme, initiated by the French government  
as part of its Culture de France Relance scheme, which provides  
assistance in the conception and implementation of  
of artistic projects

**A coproduction by** Compagnie Crossroad ; Atelier Noémie Goudal ;  
Espace des Arts, Scène nationale de Chalon-sur-Saône ;  
L'Azimut - Pôle National Cirque en Île-de-France - Antony/Châtenay-  
Malabry

**With support from** Rhizome – Chloé Moglia  
and FONPEPS

*ANIMA* was created at the 76th edition of the Festival d'Avignon  
with the support of the Kering Foundation and Les Rencontres d'Arles

Photographs of the work can be downloaded here, [click here](#)

# ANIMA

## **FIRST PERFORMANCES**

From 8th to 16th July 2022 at 22H  
(no performance on 11th July)  
Festival d'Avignon – Collection Lambert  
In partnership with Les Rencontres d'Arles

## **TOUR**

2023-2024 Season

### **23th and 24th June 2023**

La Biennale di Venezia  
Parco Albanese, Bissuola (Mestre)

### **12th to 14th July 2023**

Tate Modern  
South Landscape Bankside London SE1 9TG

### **31th August to 5th September 2023 (ongoing dates)**

PS21 : Performance Spaces for the 21st Century  
2980 ROUTE 66, PO BOX 321, CHATHAM, NY 12037  
with the support of The Institut français in Paris and the Villa Albertine

### **12th and 13th March 2024**

Théâtre-Sénart, Scène nationale  
Lieuxaint (77)

### **3rd to 5th April 2024**

Festival Transforme – Lyon  
at Les SUBS / Fondation d'entreprise Hermès

#### **Production contact**

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# Director's notes

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## *ANIMA*, or the end of the green desert

An installation-performance by Noémie Goudal and Maëlle Poésy, based on the work *Post Atlantica* by Noémie Goudal.

In the course of its 4.5 billion years of existence, the Earth has undergone radical transformations. The observation of the past by paleoclimatology experts has provided us with essential information which now enables us to envisage the future of the human being in its fragile ecosystem. The *Les Mécaniques* body of work takes us on a journey through 'deep time', via the different temporal and geographic strata of our planet. It takes its inspiration from discoveries and issues facing contemporary scientists in their efforts to understand the climatic mutations of tomorrow's world.

The inspiration behind the installation-performance *ANIMA*, by Noémie Goudal and Maëlle Poésy stems from scientific research on the various forms of metamorphosis at work in the world's most arid and sterile desert, the Sahara. In the wake of the discovery of biological indicators and prehistoric remains, we now know that, around 10 000 years ago, during the interglacial era, this part of the world was covered by lakes and abundant vegetation. At that time, the Earth, during its rotation cycles, was closer to the sun and angled towards it. The intense heat favoured the evaporation of the ocean, giving rise to significant rainy seasons, and in the long term, new forms of life in the Sahara. In the space of a few hundred years, extensive hydrographic networks came into existence, in addition to hundreds of freshwater lakes, home to several species of animals. In the light of these discoveries, scientists have been able to envisage the albeit controversial future of these areas. Some predict that the Sahara desert could become green once again with the intensification of global warming and the return of intense rainy seasons in the region of the equatorial belt.

In the making of this installation-performance, Noémie Goudal and Maëlle Poésy drew upon discoveries by the scientist James Lovelock dating back to the 1970's, but which had been long since forgotten. In his opinion, the Earth should be considered as an entity in which all its living creatures are connected, by means of an interdependent ecosystem. This theory, which today represents a turning point in scientific thought, has once again become a major topic for philosophers, scientists and sociologists such as Baptiste Morizot and Gilles Ramstein.

In the making of this performance, the different artists have drawn upon these environmental changes in a global manner, in which transformations in Northern latitudes are inextricably linked to those in the South, and in which all the different elements and life-forms exist within the framework of a delicate equilibrium. The staging places spectators at the heart of a living tryptic, made up of a succession of different tableaux that shift between permanent destruction and reconstruction of the decor, in accordance with a principle of optical illusion. The sound design by Chloé Thévenin amplifies this principle of illusion, by blending various sounds of running water and the jungle with electronic music. The artist Chloé Moglia, whose work, via a sensory-led relationship with time and space, focuses upon the motif of suspension, performs amidst the decor and staging.

By means of this installation-performance, Noémie Goudal and Maëlle Poésy invite us to re-appropriate this unmeasurable geological timespan, and to place it within a scale of more human proportions. They do so by means of 'fragile' materials and technological items, thereby reflecting the human being's all-too precarious presence in the face of the elements. The dissolution and destruction of the photographic decor investigates the idea of the Earth as a moving entity and brings into question our fascination with witnessing the destruction of our own constructions. *ANIMA* is the fruit of a collaboration between two artistic universes, and as such it is the reflection of numerous exchanges and a common fascination for the mind-boggling dimensions of time and space.

# Staging of the triptych

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The artists seek to place the audience at the heart of the staging, in total immersion with the surrounding installations. The onstage action is articulated around a triptych of works combining photographic creations, videos and material transformations of the different decors in a radical way via water, vapour and fire. The sound and music creation by Chloé Thevenin, and the intervention by the aerial performer Chloé Moglia, accompany this metamorphosis of the space and the different sensations evoked.

The audience is seated in the middle of three screens, on which are projected three films, each set in sequence mode. The films are articulated via their relationship with the others, like a living triptych in constant metamorphosis.

The first projection on the three screens retraces the creation process of the piece entitled 'Phoenix' by Noémie Goudal. At night, in a palm grove, the landscape is photographed and then printed on large strips of paper. The technicians use these strips to recreate a new image in front of the initial one. In this way, the audience member sees the decomposition of the image and the restructuring of a landscape by means of strata of paper which evoke the superficial layer of the Earth, as well as the deepest layer evoked here by the 'real' landscape.

The chassis on which the recomposed image was placed leaves the frame, and is replaced by another decor: another image of the palm groves at night comes into view in the form of a fixed image, stirred into movement by a gentle breeze. The palm grove then starts to burn, very slowly at the beginning but the flames then become more and more intense. The audience member realises that it is actually a succession of photographs

of landscapes, similar to large décors used in theatre, and which catch fire one after the other. The décors continue to burn, allowing another decor to appear, and then another, with the darkness gradually receding, and then a final one in complete daylight, leaving not more than a pile of ashes on the floor as the traces of this process of metamorphosis.

In parallel with this, in the playing space, on one of the screens, the photograph of a cave printed on papier hydro soluble paper begins to dissolve as it comes into with water. Activated in a gradual manner by a hidden hydraulic system, the first cave image gives way to a new landscape printed on vinyl tarpaulin. At the same instant, this process is activated on the two other screens, filmed, this time around, in the continuity of the sequence mode.

The three installations/screens are activated and 'assisted' by three technicians who become protagonists in the story. This final movement of the decor will be carried out in collaboration with the aerial artist Chloé Moglia. During the rest of the performance, she is part of the technical team.





# Staging

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**Model of the *ANIMA* scenography, 2022**

Scenography Hélène Jourdan / Images : Noémie Goudal, *Below the Deep South*, 2021, Film, 11:34



# Decor 1

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**Models of the *ANIMA* scenography, 2022**

Scenography Hélène Jourdan / Image : Film Noémie Goudal, *Phoenix*, 2021.



## Decor 1 : visual references

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Noémie Goudal, *Les Mécaniques, Phoenix VI*, 2021, 200 x 149,4 cm.

# Decor 1 : visual references

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Noémie Goudal, making of, *Phoenix*, 2020 : <https://youtu.be/x3KYrDQtTuM>



## Decor 2

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**Models of the ANIMA scenography, 2022**

Scenography Hélène Jourdan / Image : Noémie Goudal, *Below the Deep South*, 2021, Film, 11:34

## Decor 2 : visual references

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Noémie Goudal, Making of, *Below the Deep South*, 2021, <https://youtu.be/bjtz2bq4efl>



## Other visual references

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Scenographic decors, dissolution by water of a printed photograph,  
*The Lover*, Noémie Goudal, 2015



Noémie Goudal, *Démantèlement I* (extract), 2018

Noémie Goudal, scenography for *The Lover*, 2015 : <https://youtu.be/tGJDp1Ca63E>



# Noémie Goudal

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Noémie Goudal is a visual artist graduated from the Royal College of Art, London (2010); she lives and works in Paris. Her practice involves the construction of ambitious staged, illusionistic installations within the landscape, documented using film, photography and performances. Goudal's interventions are underpinned by rigorous research examining the intersection of ecology and anthropology, interrogating the limitations of theoretical conceptions of the natural world.

Noémie Goudal's solo exhibitions include *Les Rencontres de la Photographie d'Arles*, FR (2022) ; *Vitrine FRAC Île-de-France*, Paris, FR (2022) ; *Centre d'Art Le Grand Café*, Saint-Nazaire, FR (2021) ; *Musée Delacroix – Louvre*, Paris, FR (2021) ; *Musée des Beaux Arts du Le Locle*, Le Locle, CHE (2019) ; *The Hayward Gallery*, London, UK (2017) ; *Le BAL*, Paris, FR (2016) ; *The Photographer's Gallery*, London, UK, (2015) ; *The New Art Gallery Walsall*, Walsall, UK (2014). She has participated in numerous group exhibitions such as the *Whitechapel Gallery*, London, UK (2020) or the *Venice Biennale Azerbaijan Pavilion*, Venice, IT (2015). Her work is in the collection of institutions and private foundations, including CNAP, FR ; *Drake Foundation*, NLD ; *Frac Auvergne*, FR ; *Frac Île-de-France*, FR ; *KADIST*, FR ; *Kiran Nadar Foundation*, IN, and *Musée National d'Art Moderne – Centre Pompidou*, FR. Noémie Goudal is represented by the gallery *Edel Assanti* in London.

In 2022, she presented in the *Festival d'Avignon* the performance *ANIMA*, co-written with the theater director Maëlle Poésy, as part of her latest and most significant multi-chapter body of work *Post Atlantica*.

Website : [www.noemiegoudal.com](http://www.noemiegoudal.com)

# Maëlle Poésy

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© Jean-Louis Fernandez



Maëlle Poésy, director, author and actress, has been the director of Théâtre Dijon Bourgogne since Septembre 2021. She studied Drama at Sorbonne Nouvelle, dance with the choreographers Hofesh Shechter, Damien Jalet and Koen Augustijnen, and trained as an actress at École Supérieure d'Art Dramatique du TNS.

In 2011, her company Crossroad set up its base in Dijon. In collaboration with the author Kevin Keiss, she directed *Candide - Si c'est ça le meilleur des mondes...* and *Ceux qui errent ne se trompent pas*, which was then presented at the 70th edition of the Avignon Festival. Between 2016 and 2017, she staged *The Bear* and *Swansong* by Anton Chekhov at the Comédie-Française, and Gluck's *Orpheus and Eurydice* at the Opéra de Dijon. She then co-devised *País Clandestino* at the Buenos Aires International Festival and in 2020 directed a group of secondary school pupils from Lycée Hippolyte Fontaine in *Passé, Présent, Futur*.

En 2021, she presented *7 minutes* by Stefano Massini à la Comédie-Française and is currently preparing the summer 2022 premiere of *ANIMA*, an installation-performance, in collaboration with the artist Noémie Goudal, for Rencontres de la Photographie d'Arles. In January 2022, she staged *Gloire sur la Terre* by Linda McLean with 6 young performers. In Autumn 2023, she will be premiering her latest show *Cosmos*.

# Chloé Moglia

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© Didier Olivré

A performer, Chloé Moglia integrates her martial arts practice in her journey as an artist and, uses her unique exploration of suspension as the basis for her shows. A proponent of both embodied thought and bodily sensibility, she endeavours to integrate into her work focus and acuity by combining physical practice, thought and sensitivity.

Her multiple aerial experimentations are a confrontation between her complicit relationship with gravity and that of emptiness. Her solo and collective pieces, create meaning via interplay with the body, slowness, physics and vertigo. Using both fear and the joy of risk-taking as the basis for her shows and performances, Chloé Moglia's work provides us with physical mastery and fragility in equal measure.



© Jean-Louis Fernandez

Chloé Moglia, *La Spire*, 2018

# Chloé Thévenin

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Chloé Thévenin's career is characterised by a mixture of both light and dark. A DJ in clubs and festivals, Chloé also works in the studio in order to create different worlds and climates, doing away with any preconceived notions in the process.

She has produced 4 albums which are not exactly records to be played in clubs, by other DJ's, but are more like electronic self-portraits. Chloé composes the soundtracks for films (*Paris La Blanche*, *L. Terki*, *Arthur Rambo*, *L. Cantet*), creates soundscapes for France Culture, and the music for choreographies by Maud Le Pladec : *Static Shot*, *Counting stars with you* (Montpellier danse festival 2021), and *Silent Legacy* (Festival d'Avignon 2022).

She also works on immersive experiences combining sound and visual creation : *Slo Mo live*. Such domaines are not, a priori, home to Chloé's music, but together they embody the active manner in which she bridges the gap with other cultures outside of that of clubbing.

