



Les Ombres Blanches (White Shadows)

A choreography for two dancers

For a young audience
and everyone over the age of 6

A story of phantoms, a choreography balancing slow-paced beauty and alarmed... and alarming vignettes.

With *Les Ombres Blanches*, the aim was to explore, through movement, all our known and less-known ghosts and other phantoms, to create a “world between two worlds” – unreal, smooth but shattered, serious but comical, where the laws governing bodies and things are overturned.

Through movement I have created floating bodies, silent and noisy apparitions, disembodied dancing hands and heads, disturbingly calm but versatile beings able to listen to walls, observe an Other, enter tenderly into contact with them, maintain distance or embrace the threat... Extraordinary states of being.

I have dared inexplicable movements of things and furniture, as well as sensory experiences that joyously chill our blood or

caress the senses. I have revealed presences through whispers or deafening banging behind walls and doors... A haunted space.

I have created a space immersed in a warm and capricious half-light, unveiling itself gradually, revealing in a succession of carefully danced vignettes, a moving box, a hypnotic dance of four hands, a ballet of drop-shadows or an incandescence... A palpable light.

Attempting to share the unfathomable: moving effigies, poignant apparitions, the lightness of a perfume, a flash of memory, a danger, almost immobility...

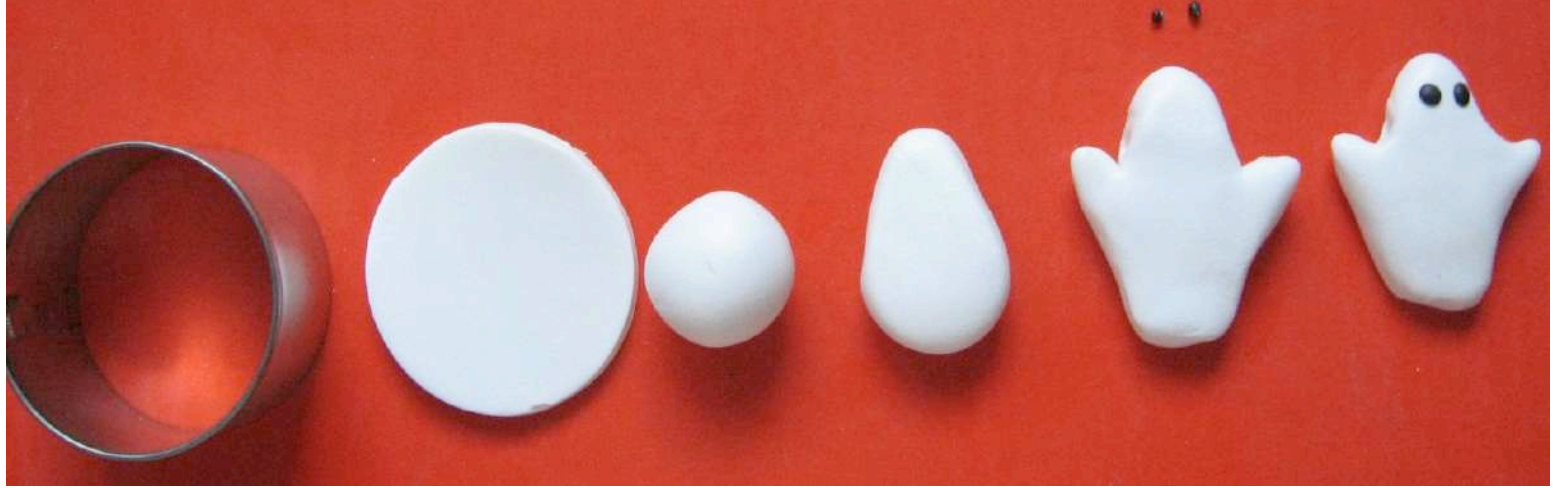
A spectacle between suggestion, evocation and impression.

Nathalie Pernette

The crew

Length approx. 50 minutes

Les Ombres blanches – Cie Pernette



Choreography: Nathalie Pernette assisted by Regina Meier

Music: Franck Gervais

Lighting: Caroline Nguyen

Technical Director: Stéphane Magnin

Dancers: Lisa Guerrero or Anita Mauro, Vincent Simon or Lucien Brabec

Costumes: Fabienne Desflèches

Stage Design: Daniel Pernette

Artistic collaboration accessories and magic: Thierry Collet assisted by Romain Lalire

A certain taste for the fantastic

Animale and its fifty mice, *La Maison*, choreography for a magic kitchen, *La Peur du loup*, between dream and nightmare... For more than six years, I have been doing creative work for the young and less young, resolutely focused on the bizarre, dark and disturbing worlds, at the limits of the fantastic, peopled by characters often "at the margin"...

Is it reasonable to use fiction, therefore an invention, of lies, to recount stories of fears, of living dead or ghosts?

It seems that this process that calls up the supernatural is indispensable, almost vital for everyone, whether big or small.

The world of the fantastic revolves around anguish, monsters, doppelgängers, nightmares, madness, metamorphoses but above all death, which sums it all up.

One cannot live in the real world, made of the visible living, without longing for the departed and the invisible worlds: these constitute an

extension of the evocation of death and the fear it instils in us.

I admit a fascination, since childhood, for cemeteries and crypts, tombs and recumbent effigies, abandoned huts or houses, in which I would invent a thousand fears and as many delicious stories, peopled by phantoms, ghosts, will-o'-the-wisps, souls in pain and spirits...

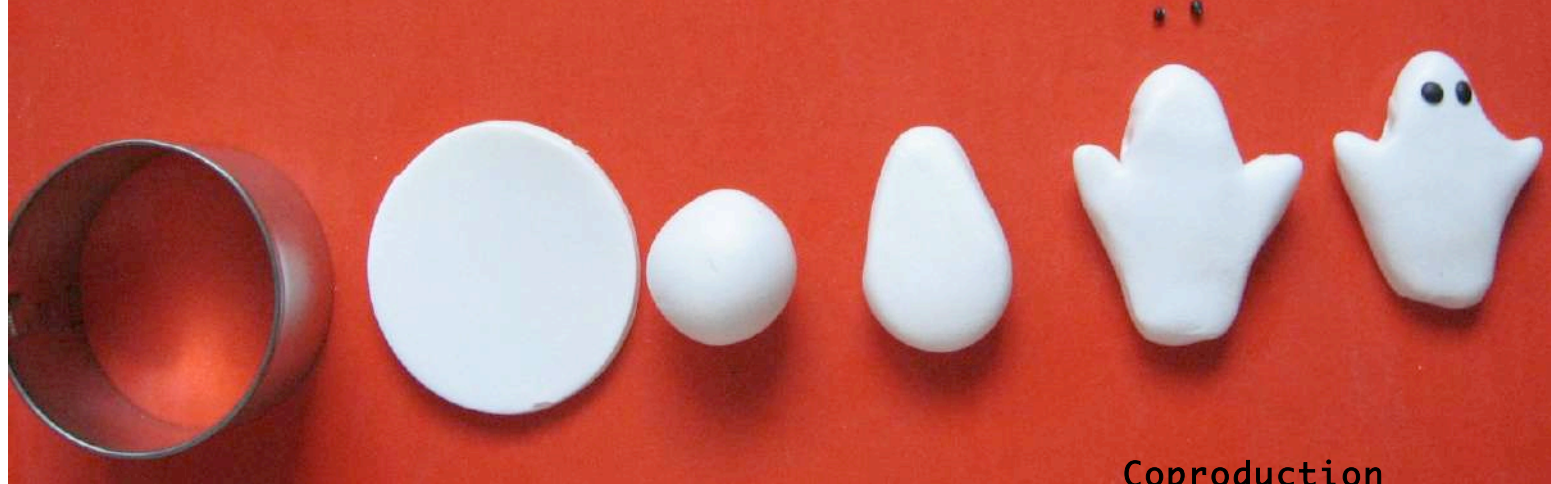
These spaces, often strangely peaceful, offer infinite plays of light and shadow, a twilight world.

They are also regularly swept by a whisper, a creaking or by a louder sound, clearly incomprehensible.

And there finally is the true beauty of the object, of the abandoned furniture or monument.

Immobile, but still living: it always seems to me that stone, iron, cloth or wood could breath; that behind the surface and dust lies movement.

Nathalie Pernette



Coproduction

Production and support: Association NA/compagnie Pernette, les 2 Scènes – Besançon national theatre, Jean Lurçat theatre – Aubusson national theatre, MA – Pays de Montbéliard national theatre, Théâtre La Passerelle – Gap and Alpes du Sud national theatre, City of Limoges cultural centres – subsidised theatre for dance, Très Tôt Théâtre – subsidised theatre young audiences, Le Dôme Théâtre – Albertville subsidised theatre.
With the support of Doubs Departmental Council

Ingredients...

Phantoms

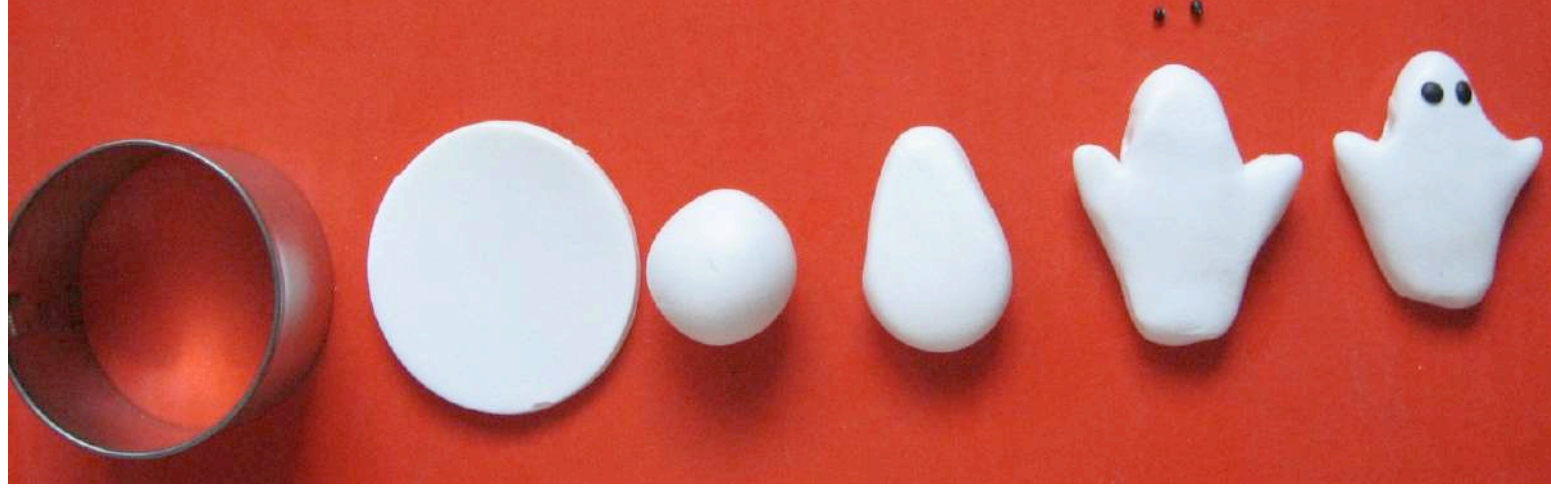
Phantoms are little known in mythology, with the exception of Celtic myths, and ignored in sacred texts.

The word phantom comes from the Greek *phantasma* (apparition, vision) and *phainein* (to become visible, appear) derived, like the Greek *phós*, or *phótos* (light), from the Indo European *bhabho* (illuminate, shine). As far as we can imagine, spirits manifest themselves for the most diverse reasons: to complete unfinished business, to send an ominous message, or to offer their help or their protection.

There are gentle ghosts – infants concerned to console their grief-stricken parents, drowned mothers who return to nurse their children. But others, and above all those for whom death was sudden, premature or violent, who cannot rest and therefore cry out for vengeance or atonement.

Jung speculated on the existence of “out-of-body consciousness”, phantoms being their manifestation (Shamdasani). Phantoms reflect the age-old fascination, fear and perplexity that death evokes in us. The feelings that connect us to life, when life disappears, slide towards the unconscious. There they become disruptive agents, accompanied by a kind of archetypal suspension and externalised between the material and spiritual worlds.

But also spirits, souls in pain and will-o'-the-wisps



Souls in pain, in popular representations of body-minds, are doubles of the departed, family members, neighbours or lone walkers.

One could compare them to the souls of children who died without being baptised, who observe an aerial Sabbath in their distraught and noisily moaning travels, goaded by demons. This “hunt” chills the nocturnal traveller with fear, who can only, unless he comes to a crossroad, draw a circle and cross in the soil and stay there until the ghostly troop completely disappears.

Will-o'-the-wisps stem from spirits and souls in pain. It is in cemeteries that they are the most disturbing and even the most dangerous. These are souls who have escaped from tombs, or even beyond, quasi-hellish, who accompany you on the pretext of lighting your way, but who lead you to the tomb, if you do not offer them an object, of some kind, but not pointed or sharp.

As for fairies, in the Limousin culture they are fantastic beings that construct dolmens – which are sepulchres – or menhirs. Normally invisible to mortals, they can, however, appear with long arms and enormous pendulous breasts. They entice humans into their dens under the dolmens and make them disappear.

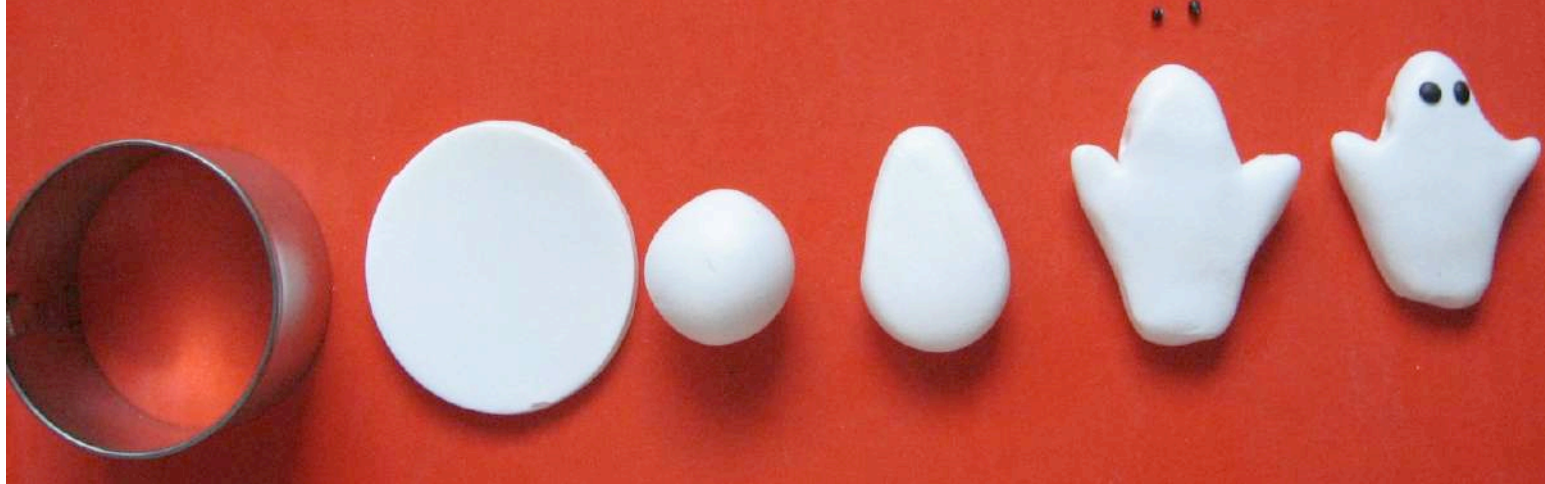
There are others that cannot be seen either but that are said to bring death: they are old, so old that they inhabit another world. They attract children, and even adults, who lean on the lip of a well; others slip through keyholes, crush you and smother you in your sleep...

Spirits, “returning” spirits, are conceptually similar to souls in pain but their reputation is that of creatures full with evil intentions, as judges or avengers, or to announce approaching death.

But being ambivalent, as in popular mentality, these spirits can also bring good news, of a birth for instance, but that is rare.

As for the feminine side, there are “white ladies”, who enjoy a noble reputation, as they haunt mainly abandoned castles or ruins. Or washerwomen of the night, condemned to wash the clothes of the dead to expunge their sins. It is wise, if you hear them, to get away, as they can kill you with a blow from their washing stick.

Financial aspects



SALE

For 1 performance: €3,000 + VAT

Next performance in the same place: €2,500 + VAT

TRANSPORT and EXPENSES: to be adjusted depending on date and place

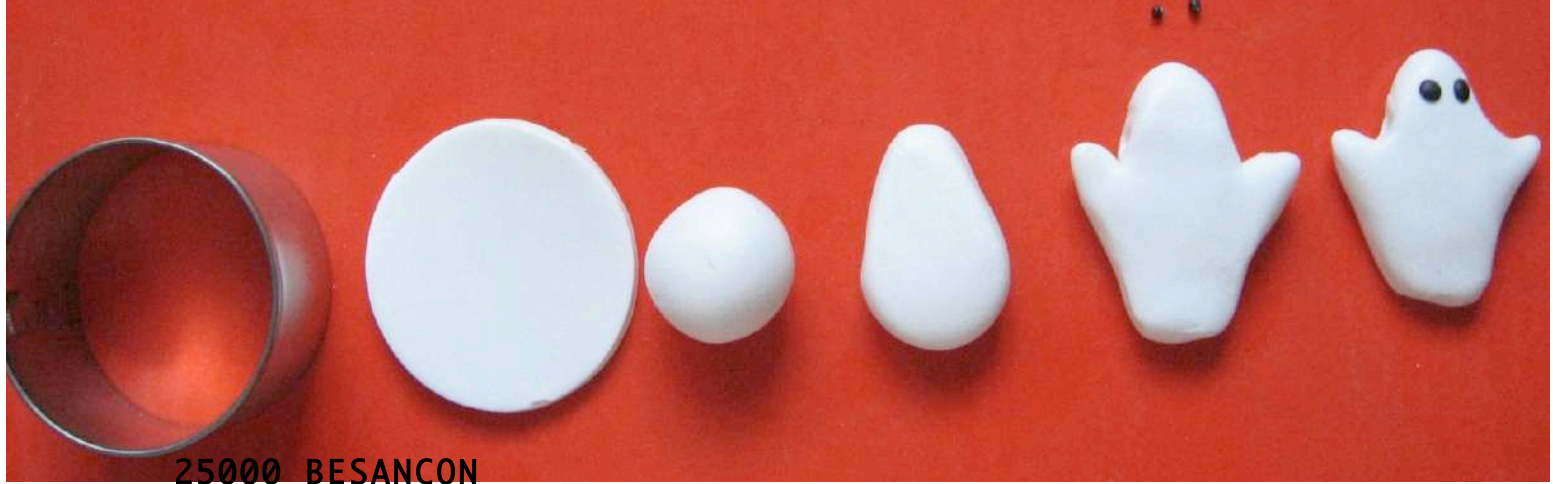
- 1 truck from Besançon (there & back)
- 2 return tickets from Besançon, SNCF, 2nd class
- 1 return ticket from Paris, SNCF, 2nd class
- 1 return ticket from Nîmes or Montpellier, SNCF, 2nd class
- 1 return ticket from Lyon or Nantes, SNCF, 2nd class

Meals and accommodation can be paid directly by the organisation or in accordance with the applicable Syndéac rate

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