



DÉVASTE-MOI / RAVAGE ME

Musical show, sign language music

Direction : Johanny Bert

in association with Yan Raballand - choreographer

With Emmanuelle Laborit & The Delano Orchestra



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www.ivt.fr

Dévaste-moi - Production déléguée IVT - International Visual Theatre
Coproduction Théâtre de Romette et La Comédie de Clermont-Ferrand, scène nationale

IVT est soutenu par la Direction Régionale des Affaires Culturelles d'Île-de-France - Ministère de la Culture et de la Communication, la Ville de Paris, la Région Île-de-France au titre de la permanence artistique et culturelle, la Délégation Générale à la Langue Française et aux Langues de France (DGLFLF), le département de Paris dont la Direction de l'Action Sociale de l'Enfance et de la Santé (DASES).



DISTRIBUTION FILE



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**Dévaste-moi / Ravage me
Essouffle-moi / Chug me
Envahis-moi / Invade me
Et pille-moi / And loot me
Dépense-moi / Spend me
Gaspille-moi / Waste me**

Song by Brigitte Fontaine, *Dévaste-moi*

IVT - International Visual Theatre production

Direction : **Johanny Bert**

In association with **Yan Raballand**, choreographer

Lead actress, sign language music performer :

Emmanuelle Laborit

Musicians : **The Delano Orchestra**

Guillaume Bongiraud, Yann Clavaizolle, Mathieu Lopez, Julien Quinet, Alexandre Rochon

Interpreter voice-over : **Corinne Gache**

Dramaturgical research : **Alexandra Lazarescou**

Adaptation of songs in Sign Language : **Emmanuelle Laborit**

Video creation : **Virginie Premer (alternately on the video production, Camille Lorin)**

Costumes creation, wardrobe mistress : **Pétronille Salomé**

Wardrobe trainee : **Stella Croce**

Dresser : **Louise Watts (alternately, Constance Grenèche)**

Lights creation : **Félix Bataillou (alternately on the lights production, Samy Hidous)**

Sound production : **Simon Muller**

Photographs : **Jean-Louis Fernandez**

Rehearsals sign language interpreters : **Carlos Carreras and Corinne Gache**

Executive production : IVT – International Visual Theatre

Co-production : Théâtre de Romette (Clermont-Ferrand) and La Comédie de Clermont-Ferrand, scène nationale with the support of Adami and SPEDIDAM

Adami manages and makes performers rights evolve in France and around the world. Adami also supports them financially for their creative and broadcasting projects.

SPEDIDAM is a collecting and distribution company that manages performers rights regarding recording, broadcasting and reuse of recorded performances.

Le Théâtre de Romette is subsidized by Ministère de la Culture et de la Communication, Ville de Clermont-Ferrand and supported by Région Auvergne-Rhône-Alpes. Johanny Bert is an associated artist of Bateau Feu - Scène Nationale Dunkerque.

IVT is supported by Direction Régionale des Affaires Culturelles d'Île-de-France - Ministère de la Culture et de la Communication, Ville de Paris, Région Île-de-France Région Île-de-France (in conformance with artistic and cultural permanence), Délégation Générale à la Langue Française et aux Langues de France (DGLFLF) and Paris département - Direction de l'Action Sociale de l'Enfance et de la Santé (DASES).



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The show *Dévaste-moi* is a crossbreed between sign language music performance, theatre and concert, born from a fortunate meeting between Emmanuelle Laborit, Johanny Bert and Yan Raballand.

Dévaste-moi is an ironic and dreamlike call for desire, brutality and delicacy of pleasure carried by Emmanuelle Laborit accompanied by The Delano Orchestra.

The woman we have before us is crying, loving, dancing, shouting, coming, living. As in a lyrical arts recital, a local dance, a rock concert or a musical soliloquy, a woman on her own lays bare and performs songs in sign language about her desires, freedom, wounds.

The rock concert codes – lights, glitter costumes and sexy outfits – are entangled with theatrical writing which confuse the issue ; thus spectators only have to follow the sounds and signs, to listen to their emotions.

Emmanuelle Laborit is an actress who signs and dances with life in front of the world. This creation is made for and with her, like a new research on the connection between music and a language that is almost unknown : French sign language (LSF). Speakers' whole bodies are part of this musical language that writes meaningful signs in the air and breeds special emotions : it is a true choreographic language.

We, Emmanuelle and I, drew our inspiration from the stage and musical codes of the recital, concert, cabaret and local dance styles with a central character : a woman is performing songs in sign language and leads us through several authors's words but also across a musical and private journey. The Delano Orchestra accompany her ; the musicians are her body's vibrations, notes are her thoughts. The close and fascinating collaboration with the Delano Orchestra's musicians in order to define a musical research main line between silence and music enabled us to find an overall writing pattern made of body signs and notes that create meaning. Since body is the key element of sign language, our dramaturgical line is a selection of popular songs, operatic arias, variety songs and pop rock music in relationship with the body in different ways - the sultry, manhandled, covering-hidden-feelings, free body.

Another invaluable collaboration was that with Pétro-nille Salomé in order to create figures, outfits, skins, armour for the show. I gave her carte blanche to create costumes around the theme we wished to develop in the show with no peculiar link with one song or another. Next we selected several models she meticulously tailored with fascinating attention between Paris and Clermont-Ferrand. Then, like in these children's books in

which you can mix and change schemes, we matched a text and a figure, costumes... for Emmanuelle, of course, but also for the musicians.

As for my complicity with the dancer and choreographer Yan Raballand, it dates back from 2004 : we met at the young creation festival « A suivre... » organised by La Comédie in Auvergne. We were both producing a show and we liked each other's work. I told him about my will to broaden the scope of my experimentation towards dance and movement writing for marionettes. A few years later, we created the show Krafff together. In this show Yan dances but he also helped me and the show 4 marionettes conjurers to choreograph it. This show is still touring. We keep on collaborating - Deux doigts sur l'épaule at the Fracas ; Sex Toy-performance during a carte blanche at Paris Théâtre de la marionnette ; labs and trainings with dancers and actors in France and Lithuania ; and lately Le Petit Bain - while still working attentively on our own personal projects.

Yan is a committed and invaluable collaborator. Working on « Dévaste-moi », his point of view has been really important. Sign language is a language that can turn into a dance in space. Making an actress dance beyond her language was the subject of his whole attention. We also talked a lot, using our « hearing » words, about what this show could be, the relationship between music and body. Only a strong collaboration helped the birth of such a creation.

Johanny Bert



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What does « singing in sign language » mean?

« First and foremost, singing is conveying a message, expressing oneself, phrasing an energy, a feeling, emotions, voicing what a text told us, the story it's telling and what it's telling us. »

Emmanuelle Laborit « Le Nouveau Rendez-vous »,
Laurent Goumarre France Inter (radio station),
Thursday May 4th 2017



© Jean-Louis Fernandez

Georges Bizet
Guiseppe Verdi
Brigitte Fontaine
Ariane Moffatt
Philippe Laborit
Anne Sylvestre
Léo Ferré
Agnès Bihl
Evelyne Gallet
Donna Summer
Boris Vian
Magyd Cherfi
David White
Serge Gainsbourg
Asaf Avidan
Amy Winehouse
Larry Morey
Alain Bashung
Candye Kane....

Johanny Bert – Director

Director and marionette conjurer of distinguished talent, throughout the years Johanny Bert substantially broadened the scope of his aesthetics to gradually open to other art forms, such as contemporary writings.

Thanks to *De Passage* by Stéphane Jaubertie and *Waste* by Guillaume Poix, the 2016–2017 season showed his close ties with authors as creation engines to talk about today's society. Concurrent with his own planned shows, Johanny Bert undertook the making of a series of short and poetic movies in the framework of his partnership with Clermont-Ferrand scène nationale.

Johanny Bert's shows keep on touring in France and abroad helping him build his own repertoire. Five of them are touring this season, in about 420 shows : *Krafff* (2007 creation), *De passage* (2014 creation), *Elle pas Princesse/Lui pas Héros* (2015 creation), *Le Petit Bain* and *Dévaste-moi* (2017 creation).

Yan Raballand – Direction collaborator, choreographer

After his training at La Roche sur Yon ENMAD then Lyons CNSMD, Yan Raballand leads an eclectic path of dancer and choreographer. Along with Christian Bourigault he takes part in the video decyphering of F. solo and Dominique Bagouet's Stein and he dances for Odile Duboc, Stéphanie Aubin, Dominique Boivin, Bernadette Gaillard, Pascale Houbin.

Le Ballet du Rhin as well as CNSMD young ballet also asked him for choreography. He has also been working with several directors as a choreographic adviser : Eric Masset, Charly Marty, Laurent Brethome with whom he created *Bérénice* and *Monteverdi's L'Orfeo* and Johanny Bert with whom he created *Krafff*, *Deux doigts sur l'épaule* (Novembre 2013) and *Sex Toy - performance* (January 2014).

He founded Contrepoint company in 2002. He adamantly wishes to centre his work on 3 main notions that evoke the counterpoint, the name he gave to his company : musicality, choreographic writing and relations with others. He thus created several plays : *Amorce* (2002), *Au devant de la* (2003), *Obstinée* (2004), *Ici et là* in collaboration with Sylvie Giron (2005), *Grün* (garden version in 2006, stage version in 2008), *L'ange* (2008), *Viola* (audience reward at the 2010 (re)connaissance competition), *Contrepoint* (2010), *les Bulles chorégraphiques* (2011) and *Vertiges* (2012).

From time to time he also gives classes in several choreography or drama schools such as Lyons CNSMD or Saint-Etienne's Comédie school.

Emmanuelle Laborit – Actress and IVT director

She started stage acting at the age of 9 and played under the direction of Ralph Robbins (*Voyage au bout du métro*), Thierry Roisin (*Antigone*, created at Festival d'Avignon), Philippe Carbonneaux (*Pour un oui ou pour un non*), Marie Montegani (*K.Lear*), Jean-Claude Fall (*Parole perdue*). She received the Molière theatrical award in 1993 for her role in *Les Enfants du Silence* (*Children of a Lesser God*), directed by Jean Dalric and Levent Beskardès. She has also worked with Barbara Nicollier (*Poèmes by Michaux*), Serge Hureau and Philippe Carbonneaux (*Inouï Music-Hall*) and Philippe Galant (*Monologues du Vagin / The Vagina Monologues*).

She also acted in several movies, such as *11".09'.01 September 11* by Claude Lelouch, *Amour Secret* by Christophe Schaub, *Marie-Line* by Mehdi Charef, *Retour à la vie* by Pascal Baeumler, *Un air si pur* by Yves Angelo, *La vie silencieuse de Marianna Ucria* by Roberto Faenza, *Au-delà du silence* by Caroline Link, *Le toit du Monde* by Felipe Vega, *La nuit miraculeuse* by Ariane Mnouchkine.

Furthermore she published *Le Cri de la Mouette* (*The Cry of the Gull*), her autobiography, that has been translated into 14 different languages and got her the Vérité award.

Along with her commitment for the recognition of French sign language (LSF), she took the lead of IVT – International Visual Theatre – in 2004 and, in 2007, she opened in Paris the first theatre dedicated to sign language, visual and body art in France. She is now the co-director of IVT together with Jennifer Lesage-David.

She created *Héritages* in 2011, her first direction, in collaboration with Estelle Savasta. She also took part in the sign language adaptation of *Traversée* directed by Estelle Savasta. As an author and actress she contributed to IVT show *Une sacrée boucherie* in 2013, created in collaboration with Pierre-Yves Chapalain (writing) and Philippe Carbonneaux (direction). She carried out her 2nd work as a director in 2014 with the show *La Reine-Mère* an adaptation of Snow White tale. She recently collaborated to the creation of a theatrical reading in sign language of the children's book *Le Prince Tigre* by Chen Jiang Hong.

She went back on stage for *Dévaste-moi* a musical show directed by Johnny Bert.



© Jean-Louis Fernandez

The Delano Orchestra

Guillaume Bongiraud, Yann Clavaizolle, Mathieu Lopez, Julien Quinet and Alexandre Rochon

The Delano Orchestra is a music group from Clermont-Ferrand whose label is Kütu Records. The group was created in 2006 by Alexandre Rochon and has developed its own style (mix of rock, ambient music, folk and post rock) and a strong identity close to Sparklehorse, Spiritualized, Suuns, Brian Eno, Animal Collective and Son Lux. The group rebels against any kind of ranking because of its diverse influences and affinities. They also developed an electric and sensitive music, strong and captivating. After 10 years of existence the group has become essential in the French independent rock music landscape thanks to the publishing of six albums and strong collaborations such as the recording of Jean-Louis Murat double album in 2014 (Babel).

The Delano Orchestra played on numerous stages such as Bataclan, Théâtre de la Ville de Paris, Olympia and took part in many famous festivals like Les Francfolies de La Rochelle, Les Transmusicales de Rennes, le Printemps de Bourges, la Route du Rock de Saint-Malo, etc. These live performances are really often accompanied by videos directed by the group leader himself. The Delano Orchestra's universe is highly cinematographic and the group shows how thick ties between music and cinema or music and image are. They actually signed the original soundtracks of several independent movies but also created a film concert (selected by Fémis – École nationale supérieure des métiers de l'image et du son – during Clermont-Ferrand last Festival international du court métrage).

// To listen - to watch \\\

Teaser : Nibtu

<https://www.youtube.com/watch?v=8lvIUirVimQ>

Clips

Everything Seawater : <https://vimeo.com/43954317>

Not an Ending : <http://vimeo.com/15741886>

As Anyone Would Do : <http://vimeo.com/18341792>

Takeaway concerts : <http://vimeo.com/10912842>

La Blogothèque

<http://www.blogotheque.net/Delano-Orchestra>

They played at...

L'Olympia, Le Théâtre de la Ville de Paris, La Route Du Rock, Le Bataclan, Le Nouveau Casino, Le Glazart, La Coopérative de mai, Le Printemps de Bourges, Festival Europavox, Le festival de Sédières, Le festival Indétendances Paris Plages, Les Plages du Rock, La Boule Noire, La Maroquinerie, La Laiterie, Rock School Barbey, La Flèche d'Or, Le Sunset, Les Transcevenolles, L'International, L'Antipode, Le Chato'do Blois, le Poste à Galène Marseille...

Alexandre Rochon – Composer and arranger

Alexandre Rochon is a composer, musician and videographer. After studying historical and cultural heritage law, he founded the music label Kütu Folk Records in 2006 (renamed Kütu Records in 2015) and is its artistic director. His approach of the artistic object lead him to design hand-stitched record sleeves which will make the label famous as well as his brilliant artistic family. He released five albums together with his group The Delano Orchestra between 2006 and 2013. An article in the French newspaper Le Monde in January 2012 appointed Alexandre Rochon one of the « 50 culture makers in France » and dedicated a portrait to him.

Alongside his musical activity Alexandre Rochon developed a strong taste for video making and directed large scale projects. He has already shot and edited around 20 video clips, selected in several film festivals (Clermont-Ferrand Festival international du court métrage, Namur Festival international du film francophone – three times in a row –, Villeurbanne Festival du film court).

Si tu connais les hommes tu connais la suite
Mais tu les connais ils ont dit classée sans suite



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2018

20/05/18
ARRAS / Festival Gestival

03 > 08/07/18
PARIS / Maison des métallos

17/07/18
AVIGNON / Festival Contre Courant

24/07/18
PÉRIGUEUX / Festival Mimos, scène conventionnée d'intérêt national art et création

9 + 10/10/18
DUNKERQUE / Le Bateau Feu, scène nationale

18 > 20/10/18
CERGY / L'Apostrophe, scène nationale de Cergy-Pontoise et Val d'Oise

6 > 9/11/18
LYON / Théâtre de la Croix-Rousse

20 + 21/11/18
BREST / Le Quartz, scène nationale

27/11/18
CAEN / Le Sablier, pôle des Arts de la Marionnette en Normandie

07/12/18
BRÉTIGNY-SUR-ORGE / Théâtre de Brétigny, scène conventionnée d'intérêt national - art et création

12 > 14/12/18
TOULOUSE / Théâtre Sorano

18/12/18
PLAISIR / Théâtre Espace Coluche

2019

31/01/19 > 02/02/19
ROUEN / Centre Dramatique National de Normandie-Rouen

8/02/19
PETITE FORÊT / Espace culturel Barbara

15 + 16/02/19
BESANÇON / Les Deux Scènes, scène nationale

05/03/19
CHÂTEAURoux / L'Équinoxe, scène nationale

8/03/19
MÂCON / Le Théâtre, scène nationale, Mois des Drôles de Dames

15/03/19
THONVILLE / Théâtre de Thionville

29/03/19
VAL DE REUIL / Théâtre de l'Arsenal

02 + 03/04/19
LONS-LE-SAUNIER / Les Scènes du Jura, scène nationale

25/05/19
GENÈVE / Théâtre du Grütli

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IVT - International Visual Theatre - is nestled in the heart of Paris, in Pigalle and is managed by Emmanuelle Laborit and Jennifer Lesage-David. IVT is a space for exchange, meetup and discovery for both deaf and hearing people ; it includes a theatre, a training centre and a publishing house. IVT is a unique place in France and it has been existing for 40 years now : its main goal is the development and influence of sign language.

IVT, major flagship for bilingual, visual and body theatre broadcasting and creation

Around fifteen shows, ten themed evenings (shows, conferences, meetings...) and several residencies are hosted at IVT each season. Half the projects are bilingual - French / French sign language (LSF) - and the other half are « visual », meaning wordless. Guest companies come from all over France and Europe. IVT program is proposed to both deaf and hearing people.

IVT, linguistic and educational reference point

The training centre offers 20 training modules and welcomes around 1000 trainees each year. IVT trainings are aimed at both neophytes wishing to learn sign language and signing people willing to train on several fields. Each curriculum aims at preserving the language and enhancing its visual, body and syntactic uniqueness.

In support of its educational activity, IVT has been publishing and distributing reference works on sign language and deaf culture for more than 40 years. A 40-work catalog - among which 5 bilingual dictionaries - is publicly available.

The theatre, the training centre and the publishing house are closely linked together in an effort to pass on and spread sign language and its culture. The bond between the theatre and the teaching of sign language aims at highlighting the different language registers treasures, having a rich working material and unique teaching methods.



www.ivt.fr

IVT is supported by :

- Direction Régionale des Affaires Culturelles d'Île-de-France - Ministère de la Culture et de la Communication • la Ville de Paris
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