

# A COASTLAND TALE



## ABOUT THE SHOW

**A COASTLAND TALE** is L'Illusion's latest production. Building upon a **SIGNIFICANT PIECE OF QUEBEC'S LITERARY HERITAGE**, i.e. the works (and life) of Doctor **JACQUES FERRON**, it draws an imaginary portrait of an enigmatic man fraught with humorous cynicism. With the production setting foot in Ferron's world, the man behind the words comes to the fore.

**A DREAMLIKE EPIC**, freely based on his works, takes precedence over reality. **SURPRISING CHARACTERS** emerge from the **POWERFULLY STRONG VISUAL** imagery and raw materials. The profound **RELATIONSHIP BETWEEN HUMANS AND PUPPETS** sheds light on a world where reality and enchantment are intertwined.

A writer cuts himself off from the world and begins writing. His loneliness is quickly perturbed by Maski, his double, who hijacks his penmanship. The characters they create together take over the space. They want to be heard, just like anyone, and see their entire story to its end. The writer becomes the physician through Madeleine, a woman of the sea. He becomes a father for little Tinamer. Together they travel to Mount Tabor to free Coco, a mute and misunderstood child who paints landscapes. How far can a writer go to forget himself and let his works live on?

## CREATIVE TEAM

**DIRECTOR** : SABRINA BARAN

**PLAYWRIGHT** : LOUIS-CHARLES SYLVESTRE

**SET-DESIGN, COSTUMES AND PUPPET DESIGN** : LAURENCE GAGNON LEFEBVRE

**SOUNDSCAPE DESIGN** : NICOLAS FERRON

**PUPPET DESIGN** : SOPHIE DESLAURIERS

**LIGHTING DESIGN** : NANCY LONGCHAMP

**ASSISTANT DIRECTOR** : ISABEAU CÔTÉ

**PERFORMERS** : SABRINA BARAN, NICOLAS FERRON,  
PIERRE-LOUIS RENAUD, LOUIS-CHARLES SYLVESTRE

# A WORD FROM THE DIRECTOR

SABRINA BARAN

## GENESIS OF THE PROJECT

In collaboration with the **VILLAGE EN CHANSON OF PETITE-VALLÉE** organization in the Gaspé peninsula, L'Illusion's creative team began work on an amazing project that dealt with Ferron's Conte du littoral (A tale of the coast). The new play is based on a significant piece of Quebec's literary heritage, i.e. the works (and life) of Doctor Jacques Ferron.

The writer, who also worked as a physician on the **GASPÉ COAST** between Mont-Louis and Gros Morne from 1946 to 1949, and his dwelling served as inspiration for the play. In effect several of his works, including Conte d'un pays incertain and Gaspé-Mattempa, are filled with the sumptuousness of the imposing Gaspé landscape.

Sabrina Baran and Louis-Charles Sylvestre, two artists of L'Illusion, Théâtre de marionettes, took on the creative responsibility and will be sharing the directorial and playwriting duties.



A comprehensive research work on the writings and life of Jacques Ferron helped shape an issue and focus the playwriting on the point where **REALISM** and **MAGIC** meet or rather produce an **ENCOUNTER BETWEEN THE TWO APPARENTLY CONFLICTING WORLDS**. What emerged from it were images, settings and emblematic figures that we needed to become acquainted with to come up with our own characters and our own world.

The set design by Laurence Gagnon who came on board almost at the very beginning helped us grasp the magnitude and extent and imagine **A SPACE LINKED ORGANICALLY TO THE OTHER ELEMENTS**. Lastly, musician Nicolas Ferron was brought on to come up with a **LIVE SOUNDSCAPE** that would lie somewhere between jazz and electronic music to be able to cross back and forth between the two worlds.

The production will open on November 12, 2018 as part of **FESTIVAL LES COUPS DE THÉÂTRE**.

## DIRECTIONAL FOCUS

The significance of **EVOCATION** came up very quickly for us in this production. We chose to evoke the power and intensity of Ferron's world and so highlight all its **POETRY AND SENSITIVITY**.

To do so, we had to work on a type of playwriting style that would **SMOOTHLY BLEND IN TEXT, MUSIC, LIGHTING AS WELL AS THE MOVEMENT OF SPACE AND BODIES, BOTH HUMAN AND PUPPET**. Everything pulsates in sync and offers up a proposal that is both sensitive and unconventional.

We begin by recalling a location, the top of a **LIGHTHOUSE**, which is an inspiring place where you can cut yourself off and be free to create. Four human beings step into it and **EXPLORE THE LIMITS, BOTH PHYSICAL AND IMAGINARY**. One of them is our writer who is trying to stay anchored in reality. The others want to drag the writer away and take the character drifting crazily into creative folly. It is an uncertain trip that keeps moving back and forth on the fine line between creativity and madness.

Puppet beings organically linked to the space pop up and gradually displace everything into an improbable magic world. **THE SPACE IS CHANGING AS SWIFTLY AS THEIR IMAGINATION**, taking audiences on the Gaspé coast, in the heart of city-centre nights or even in the middle of magic shadbush woods.

We create an **ORGANIC WORLD FILLED WITH MOVEMENT** where anything can happen, where real-life actor characters manipulate space and puppets and give life to Ferron's unlikely writings.



# CREATIVE TEAM

A coastland tale brings together a bold artistic team, made up of a **NEW GENERATION OF DESIGNERS**. New collaborators and a few older ones meet as the artistic worlds enhance each other and generate a playwriting style and **SHINE A NEW LIGHT ON FERRON'S WORKS**.

## DIRECTOR AND PERFORMER

SABRINA BARAN

Sabrina Baran, *L'illusion, Théâtre de marionnettes's* artistic codirector, was drawn to the performing arts, dance and visual arts early on. Following her bachelor's degree in psychology for deeper knowledge of human behavior, she began training with Quebec and European masters in puppet theatre, shadow and object puppets.

Sabrina has been involved in creating, developing and performing of the company's productions including *Chantefable*, *Under the stars* and *Philemon and Baucis*. She created *Ondin*, her first creation, in 2012 and *Thumbelina* in 2017. The productions tour at the *Studio-théâtre de L'illusion* and all over Montreal, Quebec, Canada, United States, South America and Europe.



## PLAYWRIGHT AND PERFORMER

LOUIS-CHARLES SYLVESTRE

A National Theatre School of Canada playwriting graduate in 2014, Louis-Charles is also an actor (St-Hyacinthe college graduate in 2008). He began working in puppetry as an actor in the *Histoire à dormir debout* production in 2011. Ever since, he has been working as a puppeteer and a cultural mediator with the company. He is also a young-audience playwright and scriptwriter who works with a whole range of medias. His first play, *Chico et la montagne*, premiered in 2012 at Studio-théâtre L'illusion playhouse.

His work with several theatre companies generated among others the following plays: *Mission réduction*, *La chasse aux biscuits* and *Polo, le voyage de l'autre côté*. His credits also include *Les plus grands secrets de Nicolas Noël*, the charming miniseries for toddlers broadcast on Radio-Canada television.

## PERFORMER

PIERRE-LOUIS RENAUD

A graduate of the St-Hyacinthe theatre school in 2010, Pierre-Louis is a passionate and multi-talented creative artist. On the theatre stage, he was involved as an actor in plays directed by Frédéric Dubois, Catherine Vidal and Jean-Philippe Baril-Guérard (*À quelle heure on meurt?*, *Le Coeur en hiver*, *Tranche-cul*). In 2013, he began working with Studio-théâtre L'illusion company as part of its discovery program in the production of *Péckel et Roffel, une histoire d'amour all dress* produced by Théâtre Sous la Tuque company.

As a puppeteer, he has worked regularly with companies such as Théâtre de l'Oeil, Théâtre de la Dame de Coeur and now L'illusion. With them, he toured across Quebec, Asia and Western Canada.

# CREATIVE TEAM

## SOUNDSCAPE DESIGN AND PERFORMER

NICOLAS FERRON

Nicolas Ferron is increasingly recognized as an important guitar player on the Montreal scene. Since 2005, he has been involved in many jazz projects (Les Associés, Ad Astra Quartet, Andy King Group, Guillaume Martineau Quintet and Nicolas Ferron Trio). This has provided him the chance to play at the Montreal International Jazz Festival. In addition as a guitarist in the McGill Jazz Orchestra, he shared the stage with major international jazz figures.

Nicolas has also been involved in composing music for theatre productions like Théâtre de Quartier's children's production of N'habbek and the Soul Doctor musical. He also works on various pop and rock musical projects as well as artists like Racine Rose and Andréane Lemay. More recently he produced EPs and the first album of Les Passagers group, for which he wrote and composed material and won several awards in the 2016 edition of Les Francouvertes. In addition Nicolas produced the second album of singer-songwriter Marjorie Fiset that came out last April.

## SET-DESIGN, COSTUMES AND PUPPET DESIGN

LAURENCE GAGNON

Laurence Gagnon graduated from the set-design section of National Theatre School of Canada in 2011. Ever since, she has been designing spaces for poetic and socially-committed events. Her passion for raw materials has also shaped the development of simple and timeless worlds. Her spaces and characters are suited to every one's imagination. They are always collectively developed as part of an open and genuine process. Through set designing, she is trying to nurture the writing and outline what words cannot convey.

## PUPPET DESIGN

SOPHIE DESLAURIERS

Sophie Deslauriers learned sculpting with synthetic materials, casting techniques and resins during her training. She worked for a year with set designer Natacha Belova in Brussels before working with Théâtre aux Mains nues company in Paris, France. In Quebec, she wrote a creative thesis at UQAM university on the adaptation and staging of Maus, a graphic novel by Art Spiegelman. She designs and creates puppets for various companies by working with them on their set designs.

## LIGHTING DESIGN

NANCY LONGCHAMP

For some 25 years, Nancy Longchamp has been working in the performing arts. Lighting is her main field. She is involved in several artistic projects with companies like Les Deux Mondes, Kobol Marionnettes, Théâtre Sans Fil, Théâtre de deux mains and Théâtre des Petites Âmes.

She was also an instructor at Cégep de Maisonneuve college and provided training sessions on electrical systems for the Association Québécoise des Marionnettistes association.

# A WORD ON THE COMPANY

L'Illusion, Théâtre de marionnettes is firmly **ROOTED IN MONTREAL** and has been since 1979. Its mission is to create and produce plays that **HIGHLIGHT THE GREAT DIVERSITY OF PUPPET THEATRE**.

The company focuses mainly on **YOUNG AUDIENCES**. In fact it likes to surprise them with **INNOVATIVE PROPOSALS THAT BLEND THE VISUAL AND PERFORMING ARTS**. Bold artistic teams are brought together on every new production. They take on uncharted creative paths or revisit masterpieces of the world repertoire shedding new light on them before adapting them for puppets.

The company's original productions stand out for their **PLAYWRITING IN PERFECT HARMONY WITH THE VISUAL ASPECT OF THE PRODUCTION**. The artists devise a genuine vocabulary of moving imagery. L'Illusion is proud to offer youngsters **ASTONISHING, SURPRISING AND FASCINATING PRODUCTIONS** both in terms of content and form.

## HISTORY

### 1979 - 1989

Thanks to an original approach to their craft that is rooted in the history of their artistic discipline while taking advantage of the latest approaches, the artists of L'Illusion are a product of Montreal's rich cultural landscape. A large touring network quickly developed throughout Quebec, Canada, the United States and Europe.



### 1990 - 1999

To have more creative freedom and encourage an interaction between artists and audiences, L'Illusion focused on finding a location specifically adapted to the unique requirements of puppet theatre. In 1993 the company boldly decided to set up in a space and produce its plays. By 1996 it met audience requests welcoming them in large numbers in its studio theatre, a unique location in Montreal dedicated to puppet theatre and young audiences.



### 2000 - 2012

L'Illusion celebrates its 30 years of work while focusing on its mission of creating, developing and producing plays and collaborating internationally. L'Illusion ensures the viability of its creative and performance space in order to more adequately meet audience needs. In addition young companies and independent artists are welcomed in this small space, which provides them with time to explore and try out experimental puppeteering forms.

### 2013 TO TODAY

On the eve of its 35th year, L'Illusion moves into a new space that is forward-looking and more suited to its everyday needs. Sabrina Baran and Claire Voisard are now the company's artistic directors. L'Illusion stands out for its fiery spirit, the passion of the artists with which it works, its availability to a new generation and to innovation as well as its efforts to make its activities readily available.

