

Chicago International Puppet Theater Festival presents

# Les Anges au Plafond:

## R.A.G.E.

France

January 19-21, 2023, MCA Chicago

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### CREATIVE TEAM

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Written by Camille Trouvé and Brice Berthoud with excerpts from the following books:  
La Promesse de l'Aube by Romain Gary - © Editions Gallimard; Pseudo and Gros Câlin  
by Romain Gary (Emile Ajar) - © Mercure de France, theatrical rights managed by Les  
Editions Gallimard.

WITH

Brice Berthoud, Jonas Coutancier, Sébastien Ciroteau,

Gilles Marsalet, Zsuzsanna Varkonyi

TECHNICIANS ON TOUR

Yvan Bernardet, Philippe Desmulie

SOUND DIRECTOR

Tania Volke

**DIRECTOR** *Camille Trouvé*

**SCRIPT** *Saskia Berthod*

**SET DESIGN** *Brice Berthoud assisted by Margot Chamberlin*

**ORIGINAL SOUND** *Piero Pépin, Xavier Drouault, Antoine Garry,*

**LIGHT SHOW** *Nicolas Lamatière*

**COSTUMES** *Séverine Thiébault*

**PUPPETS** *Camille Trouvé with help from Armelle*

*Marbet and Amélie Madeline,*

**MAGICAL GAZE** *Raphaël Navarro*

**SET CONSTRUCTION** *Les Ateliers de la MCB<sup>o</sup> Bourges, SN*

**PROPS AND STAGE MECHANISMS** *Magali Rousseau*

**ASSISTANTS** *Einat Landais, Marie Girardin, Vincent*

*Muteau, Emmanuelle Lhermie, Jaime Olivares,*

*Carole Allemand, Quentin Ruraux, Flora*

*Chenaud-Joffort, Céline Batard, Jonathan Cottle*

**SUPPORT AT EVERY MOMENT** *The Equinoxe team – SN de Châteauroux*

PRODUCTION

*CDN de Normandie-Rouen - Les Anges au Plafond*

CO-PRODUCTION

*Equinoxe – SN de Châteauroux, maison delaculture – SN de Bourges, Le Bateau Feu – SN de Dunkerque, Le Grand*

*T – Théâtre de Loire-Atlantique, Les Quinconces / L'Espal – SN du Mans, L'Espace Jean Vilar d'Ifs, La Maison*

*des Arts du Léman – SC de Thonon, TANDEM / L'Hippodrome – SN de Douai, Le Fracas – CDN de Montluçon,*

*Le Polaris – Corbas, Le Théâtre du Cloître – SC de Bellac, Le Théâtre André Malraux à Chevilly-Larue, Le Théâtre*

*Gérard Philipe – SC de Frouard, L'Hectare – SC de Vendôme, Quai des arts à Pornichet, Le Théâtre de Verre de*

*Châteaubriant, Le Théâtre de l'Espace de Retz à Machecoul, Le Canal Théâtre du Pays de Redon- SC pour le*

*théâtre, Quartier Libre à Ancenis*

WITH SUPPORT FROM

*Malakoff scène nationale, de La Ferme de Bel Ebat – Théâtre de Guyancourt, du Théâtre de l'Hôtel de Ville à Saint-*

*Barthélemy d'Anjou, de la SPEDIDAM, d'ARCADI et la participation artistique de l'ENSATT Une production*

*soutenue par la Région CentreWu, Ana Diaz Barriga, Douglas Ward, Brooke Kweicin.*

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# THE STORY

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R.A.G.E. is the second panel of a diptych on censorship. It is a companion piece to *Les Mains de Camille*, based on the life of 19th-century sculptress Camille Claudel, who struggled against her era's censorship. R.A.G.E. is a play about a male hero who passionately loves freedom of speech – and is largely successful in attaining it, thanks to his keen ability to manipulate conventions and impressions.

R.A.G.E. tells the life story of a man who tells the truth through fiction. A man who muses on life, and pulls off one of the 20th century's most beautiful pranks.

R.A.G.E. is the tale of a successful and lovable impostor.

R.A.G.E. combines marionettes and magic: the visible gesture of an object being manipulated, and the invisible sleight-of-hand producing the magical effect: admitted, but hidden.

R.A.G.E. is driven by an idea of disappearance and renewal, of eternal virginity, of always emerging pure and new.

R.A.G.E. mixes everything up: audience and actors, set and stage. There are no walls or numbered seats. The auditorium becomes a realm for exploration, and the audience becomes a player in the drama.

R.A.G.E. are actually the initials of the character whose life inspired this show. Often, the true core of a man can be found in what he hides.

And we continue to guard the secret of his identity, sustaining the spirit of his subterfuge. We want to keep our R.A.G.E. intact.

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# THE COMPANY

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Les Anges au Plafond, co-founded by Camille Trouvé and Brice Berthoud in 2000, is an international company. Supported by Institut Français and Alliances Françaises, they have performed on several continents (South America, the United States, Asia, Europe, such as Tchekhov Festival and Obraztsov Festival in Moscou, Minneapolis Puppet Festival and Open Eye Theater in Minneapolis, Jerusalem International Puppet Festival, Quiquiriqui Festival in Granada Spain, Internationales Figuretheaterfestival in Munich Germany...). In 2017, in acknowledgement of their work in France and abroad, the company was labelled “Company With National and International Influence” by the Ministry of Culture. Working together in a mirror-like relationship, directing each other, Camille Trouvé and Brice Berthoud directed 13 shows, some of them have been performed more than 300 times. They are all currently running. Since its foundation the company has undertaken a multidisciplinary project at the crossroads of performing arts theater, visual language, movement arts, new magic and music. This cross disciplinary approach is the driving force of their work, and contributes to the recognition of the puppet arts as a vector for innovation and the renewal of aesthetics.

For more than twenty years Les Anges au Plafond have been artists associated with major houses, such as : Maison de la Culture - Scène nationale de Bourges, Malakoff scène nationale, Scène Nationale d'Aubusson, Maison des Arts du Léman - Scène conventionnée de Thonon-les-Bains and Le Bateau Feu - Scène Nationale de Dunkerque. Their collaborations are strong and long-lasting that have led them to operate throughout the country in a network of broadspectrum distribution and partnerships.

Since October 2021, Camille Trouvé and Brice Berthoud have been the new co-directors of the Centre dramatique national de Normandie-Rouen. They are developing an ambitious project of cross-disciplinary art entitled *Alive!* Their season programming is opened to international. Alexander Zeldin, British director and playwright, and Kaori Ito, Japanese dancer and choreographer are associated artists to this project.

Camille Trouvé and Brice Berthoud created Les Anges au Plafond, articulating their artistic language around three main axes : the impetus of the epic, the space in question and the gestures of manipulation, visible or invisible. Their shows explore the complex relationship between manipulator and object, the distance it produces, and the humour it sometimes affords. Recognising the capacity of Camille Trouvé and Brice Berthoud for listening, for supporting the younger generation and for understanding, the Institut International de la Marionnette de Charleville-Mézières invited them in 2020 to become godmother and godfather of the 13th promotion of the École Supérieure Nationale des Arts de la Marionnette.

## **Camille TROUVÉ** (DIRECTOR)

She trained in the art of puppetry in Glasgow, Scotland. On her return to France she met major directors/playwrights such as : Wajdi Mouawad, François Cervantès and Catherine Germain. She attended further training courses at the École Supérieure Nationale des Arts de la Marionnette – Institut International de la Marionnette, in particular with the English company Green Ginger. Camille's shadow theatre mentor is the Italian puppeteer Fabrizio Montecchi. The heart of her approach is transmission and instruction. That is why she runs and co-directs professional training courses to pass on her knowledge and participate in the development of the puppetry arts in all their diversity. Actress and puppeteer in *Le Cri quotidien*, *Une Antigone de papier*, *Les Mains de Camille*, *Du rêve que fut ma vie*, *Le Bal Marionnettique* et *Le Nécessaire Déséquilibre des choses*, she directed *Nuits polaires*, *Au Fil d'Oedipe*, *R.A.G.E* and *White Dog*.

## **Brice BERTHOUD** (ACTOR AND PUPPETEER)

Trained as a circus artist, he started out as a high-wire artist and juggler. In 1994 he joined the Strasbourg-based company Flash Marionnettes. This company renews the puppet genre and explores with rigour and inventiveness the fascinating and complex actor-puppet relationship. In parallel to his work as an actor-puppeteer and director, he is frequently asked to share his expertise in puppetry. In particular, he participated with the Ministry of Culture in the creation for the label of National Puppet Centres. His puppeteering technique borrows its dexterity and virtuosity from juggling. Alone onstage in *Les Nuits Polaires*, *Au Fil d'Oedipe* et *R.A.G.E*, *White Dog*, he lends his voice to over a dozen characters. He directed *Le Cri quotidien*, *Une Antigone de papier*, *Les Mains de Camille*, *Du rêve que fut ma vie*, *Le Bal Marionnettique* and *Le Nécessaire Déséquilibre des choses*.