

Le peu du monde

Poèmes de Kiki Dimoulá



Composition, interprétation :
Sophia Alexandrou

Mise en scène, interprétation :
Eric Cénat

Scénographie, animation vidéo
Vojtěch Janyška

 THEATRE
DE
L'IMPREVU

NOUS NE
TOUVERONS JAMAIS

Το λίγο του κόσμου _ Κική Δημουλά

Greek and french show

All ages show - Duration 1h
Poetry, music & animated images

Contact

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A European project

Sophia Alexandrou is a composer, Eric Cénat is a stage director.

She is a musician, he is an actor. She is Greek, he is French.

Both are united by common passions and concerns: poetry, music, the Francophony, the universal power of art...

Together, they have decided to create a bilingual Greek-French / Franco-Greek show, a light but demanding form around the work of the Greek poetess Kikí Dimoulá.

Along the way, Czech visual artist/videographer Vojtěch Janyška joined them to create an European show full of life.

Kikí Dimoulá was awarded in 2010 with the European Prize for Literature.

Poems

Kiki Dimoula

Translation

Michael Volkovich

Direction and interpretation

Eric Cenat

Composition and interpretation

Sophia Alexandrou

Scenery and visual creation

Vojtech Janyška

Light creation

Vincent Mongourdin

Partnerships :

Orléans National stage

Czech Center of Paris

B&M Theocharakis Foundation

The City of Orléans

The Hellenic Community of Paris





Relevant encounters

In 2017, Sophia Alexandrou, pianist and composer, made a decisive encounter in Athens. At the end of a concert in which she participated with other young composers; she met the poetess Kikí Dimoulá who was present in the audience with whom she discussed for a long time. From then on, the composer never ceased to deepen this tenuous link between music and poetry. Francophile and French-speaker, Sophia Alexandrou is, alongside her musical activities, a student of French letters and literature to perfect her knowledge.

In 2018, Sophia Alexandrou participated as a pianist/composer in the “Enchanted Mornings” of the French Institute in Athens alongside the actor and director Éric Cénat. Thus began an artistic collaboration which resulted in several performances at this French Institute in Athens. They met again in a studio to record many poems.

In 2020, during the first lockdown, Sophia Alexandrou and Éric Cénat continue their recordings from a distance, mixing the words of long-lost poets with young contemporary ones.

In 2021, Sophia Alexandrou shared with Éric Cénat her personal interest in Kikí Dimoulá's poetry and told him about her desire to create a world where words and notes would be tangled and merged to highlight the singular "presence-absence" universe of the poetess. In autumn 2021, the Czech painter and videographer Vojtech Janyska joined Sophia Alexandrou and Éric Cénat to imagine the scenery and the visual identity of the show.

The trio is now complete, three artists from three different countries brought together in the same project, bring Kiki Dimoula's poetry to life.

To listen a part of the collaboration between Sophia and Éric, please follow this link: www.vimeo.com/user/16878848/folder/1790200



Artistic intentions

"I inherited poetry from my grandfather, Lucien. He was fond of it and I was the astonished kid who witnessed his passion for words. Poets surrounded me with their benevolence, brought me air and meanings, gave me another look on the world, healed me with their healing balms. I owe them a lot. To express my gratitude to them, from the moment the Théâtre de l'Imprévu was created, I decided to put them first, indeed, poets and poetry are in the main subject of my artistic vision.

Robert Desnos and Blaise Cendrars, my bedside poets, are very often played in our repertoire. The show that I have created and the ones I will create as well as the work that I do with others are very inspired by the words of Jacques Prévert, Boris Vian and Max Jacob or Pablo Neruda. The fruitful collaboration that I maintain with the author Patrice Delbourg has led us to highlight a few forgotten poets such as Ghérasim Luca, Roger Kowalski, Francis Giauque...

Since 2017, I have been working in collaboration with the French Institutes of Greece (Athens, Patras, Larissa, Thessaloniki) to train French teachers to read aloud. I rely on the writings of my favorite poets to illustrate my passion for the Francophony. My discussions with these teachers allow me, through my stays, to have a better understanding of Greek poetry: the surrealism of Odysseas Elytis, the half unusual-half insolent of Nanos Valaoritis, the between shadow and light of Georges Séféris. All of these poems are nourished by a history of the 20th century where political chaos and societal/economic crises followed one another and where the founding myths are never far away.

So, it's no coincidence that Kiki's work has been brought to my attention.

Kikí Dimoulá's poems came to me in this unprecedented period of lockdowns where time seems frozen, when travel can only be intimate and personal... my feeling was immediate: there is a link between her words and our lives : I found myself be caught in some of these themes such as self caring, the personal awareness of our own broken part, the need to remember the one we love, the one we lost and the bankruptcy of materialism.

Saying a poem by Kikí Dimoulá out loud is an intimate upheaval!

To own her words as if they were mine, I let myself be carried away by her humanity; trusting her life, her photographs... Being able to let myself be is one of the greatest challenges for me. Surrounded by Sophia's musical universe, I won't be alone, to say those words, those intimate words...

« Why were you knocking at night on the floor
up above with your all-seeing cane Almighty?
The proper thing was for you to come and help.
Didn't you see me? I was collecting discarded
mankind
from a documentary's dustcart - stifling
the hunger emitted your black race's grief.
Didn't you see how gravely the dark circles
were closing one by one round its eyes? »

Kikí Dimoulá

Trusting words

Trusting the music...

It seems to me that we can give another dimension to our show, by reading her poems, I was shook by the references to photographs...

« I open the photo's windows
to air it. It's been shut up for some time.
like so many summer-house pasts.

You're on the balcony. In your old favorite
position; standing; you're wearing the earthly colored
tight-fitting costume of planes: a tiled
roof the pine's inflatable anorak,
patched in-between with sea
in places where the branches tore
playing with strong winds.
The orchards are at high tide
they're up to the telegraph poles
and lemons dangle from the wires
unripe festive bulbs.»

In order to reinforce and illustrate the impact of photographs in Kiki Dimoula's poems, I ask a photographer to join us. He is the one who will bring to life that feeling that we felt when we listen her words.”

Eric Cénat, stage director and actor

“My love for poetry start when I was 13 when. I had the chance to study poems in junior high, with an amazing teacher who was a role model for me. During each literature class, she talked to us about new poets. At this moment I discover the poetry of Kiki Dimoulá for the first time. After some time, my classmates and me decided to create a show, highlighting the poetess we loved so much. Surrounding by her arts, I could for the first time merged art forms that I love, music and poetry.

Four years after her death, it is with the same enthusiasm, with the same emotion that I will rediscover with Éric Cénat this world of urban and universal poetry, by creating my own melodies, I give another, deeper reading of the work of Kiki Dimoulá. While trying to decipher the thoughts of one of my favorite female poetess, I would offer another dimension of her words, more intercultural, more original and more personnel.

More specifically, I will use the piano as the main instrument during the performance but I will also play other instruments such as the cello, the violin and the flute.

Finally, in a rather minimalist but melodious tone, I would quote some of my favorite composers who constitute a source of inspiration for this show such as Olafur Arnalds, Hania Rani, Max Richter, Sofianne Pamart, Ravel, Zbigniew Preisner, Alexandre Desplat. »

Sophia Alexandrou, Composer

"Kikí Dimoulá's poems are imbued with intimate feelings, daily routine but also encompass a metaphysical dimension. Both pictorial and tangible at the same time, her writing focuses on the observation of daily moves in which the poet detects a hidden dimension.

The scenery will be articulated around three themes: the time passing by, the ritualization of daily routine and the contemplation.

Created from projections of animated images (as contemplative paintings), the scenery will offer a whole new level to read the poetry.

These paintings will be inspired by photographs of graveyards throughout Europe. This funerary universe should not be perceived as a world of death, but rather as a place of remembrance, of proof of love for the deceased, an omnipresent theme in Kikí Dimoulá's poetry.

Each grave is seen as a miniature theater scene where everyone ritualizes their mourning, brings the absent back to life through small stagings, through objects that are left on the graves, ranging from ceramic flowers to coffee cups. In this objects lies the essence of our relationships with others in the most sincere form.

Like the poetry of Kikí Dimoulá, the cemeteries embody the societal.

The projections will be supported by few objects scattered on stage, such as a candle that is slowly melting.

Vojtech Janyska, Scénographe, animation vidéo

Personnal paths



Éric Cénat

Director & Actor

As an actor and a director, he works with the texts of very well-known authors such as Denis Diderot, Alfred de Musset, Primo Levi, Ferdinando Camon, Pierre Michon, Albert Londres, Svetlana Alexievitch. Associated with Patrice Delbourg, he has created a literature cycle about poets and writers (Alphonse Allais, Antoine Blondin, Robert Desnos, Max Jacob, Blaise Cendrars, Jean Echenoz...)

Very involved within vulnerable groups and young people or children, he works with professor and children from junior high to college, but also through workshop with inmates throughout prisons in France. He regularly works abroad (Greece, Germany, Czech Republic, Poland, Slovakia, Ukraine, Morocco, Rwanda...).

He is the artistic director of Frankoscény (International Francophone High School Theater Festival) in Pardubice (Czech Republic).

At the same time, he played in the theater under the direction of various directors: Norbert Abouardham, Jacques Bondoux, Claude Bonin, Jean-Christophe Cochard, Jacques David, Patrice Douchet, Jacques Dupont, Stéphane Godefroy, Madelaine Gaudiche, Franck Jublot, Gérard Linsolas, Philippe Lipschitz, Dominique Lurcel, Claude Malric, Stella Serfaty, Roland Shon, Bernard Sultan

He also recorded for Radio France/France Culture, many plays, dramas and fictions. He works for television under the direction of Nicolas Cahen, Olivier Guignard and Pascal Heylbroek.



Sophia Alexandrou

Composer & Musician

She has been composing and arranging music since 2010. She won her First Prize for Original Composition at the age of 13 and since then, has won nine other First Prizes in Panhellenic and European music competitions.

She participated in three international film soundtrack competitions and was a finalist in two of them. She has composed for animated movies and plays.

She has collaborated with the Greek Olympic Games Committee, the French Institute and the French Embassy in Greece, with ARTE, TV5, Athens Concert Hall, as well as several directors.

Her music has been performed at the Olympic Stadium in Greece, the Panathenaic Stadium, the Ancient Theater of Dion, the Athens Concert Hall, the French Embassy in Greece, the French Institute in Greece, the Athens Plaza hotel and many more...

Find out more about Sophia's work: <https://www.sofiaalexandrou.com/>



Wojtech Janyska

Video maker & artist

The works of the painter and videographer Wojtech Janyska are influenced by his trips to Asia and more particularly to India, where he was touched by its language and its amazing culture.

He regularly creates theater sets incorporating video projections, (including "Hotel Europe" with Jacques Weber, directed by Dino Mustafic at the Théâtre de l'Atelier, or most recently "Maryvonne" by Camille Berthelot, WET 2020 - festival du CDN of Tours).

Since 2003, he has presented his work in numerous galleries in France and in the Czech Republic, where the National Gallery has brought two of his paintings. He regularly takes over public spaces, such as during his "well demonstration", where he displayed a hundred life-size painted wooden figures on the forecourt of the Center Georges Pompidou.

Find out more about Wojtěch's work: <https://www.adalbertkhan.fr/>



Vincent Mongourdin

Light Creator

He began as a technician and then perfected his skills in light at the MC 93 in Bobigny and at the Ferme du Buisson in Noisiel, where he met directors such as André Engel, Mathias Langhoff, Hans Peter Klaus and worked there with lighting designers like Jean Karlman, André Diot. He began his lighting designs at Jazz and dance festivals, then went on to an international adventure of 15 years with the group Kassav'. After seeing many concerts lit at the Élysée-Montmartre and at the Zénith de Paris (Steel Pulse, Rage Against the machines, Body Count, Ray Charles, Macéo Parker), he designed the lights for the Reggae and Afros Festivals at the Zénith de Paris then the “Nijinskys” of Monaco. He then collaborated with L.Voulzy, Clarika, Princess Erika, W.Sheller, G.Marchand, M.Leeb, E.Mitchell, V.Baguian, Les Grands Gamins, ZUT, Sirius Plan... Collaborator within the Théâtre de l’Imprévu since 2014, he notably created the lighting creations for the two latest creations, The Glass menagerie and Une Vie, là-bas.

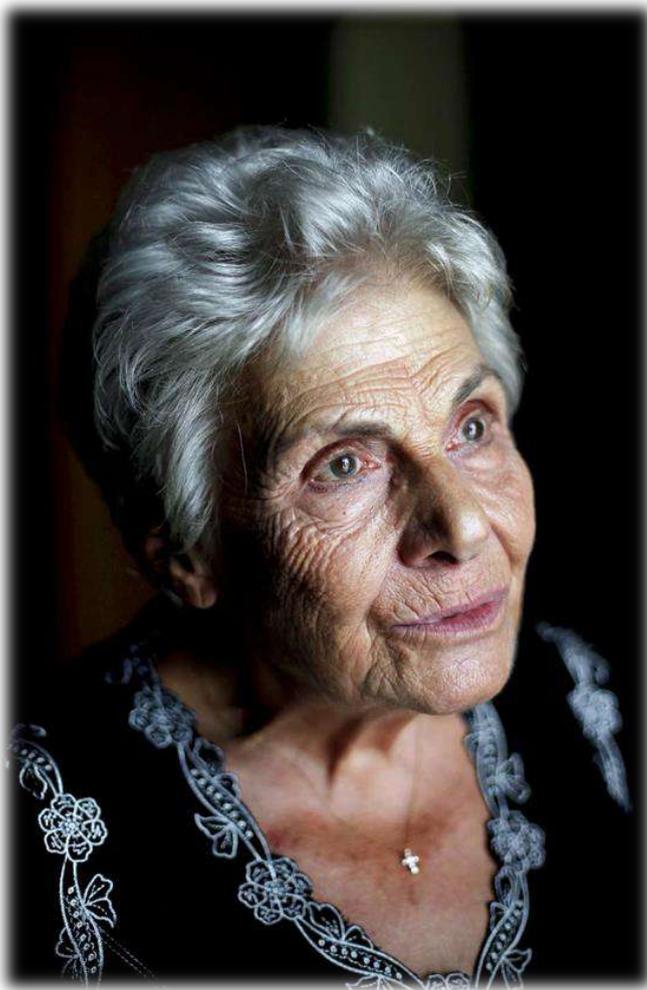


Who was Kiki Dimoula ?

Kikí Dimoulá was a major voice of Greek poetry. Born in 1931, she imposes her very personal universe, detached from the visions of the luminous or fighting world of Ritsos, Elytis or Seferis.

Time, absence, death, nothingness are the constants of a very dark theme, she affectionate and embodies in unexpected daily scenes, the light of the metaphor and the incredible verbal invention. Despite a maze's construction, an abundance of ideas, a daring vocabulary juggling between the old, the chastened and the slang, this poetry remains incredibly close to the ordinary and even sometimes to the trivial. Thus this poetic thought, no longer belong to one person but are shared in a cultural universe everyone can live in. Her words give an emotional vibration and an universal resonance.

This poetry can't be compare to nothing else - except perhaps the Metaphysical Poets of the English seventeenth century. Like them, and like all lucid explorers of the being, Kikí Dimoulá was not afraid to confess: "Yes, the impossible is enough for me".



“Kikí Dimoulá's poems are unlike anything. Few poets give this impression of radical novelty.

It begins with his subjects, so strange — strange by the impression of not being important, the subject can be the most random daily life moment. A landscape without history. The rain. The movement of waves on the shore. The wind in the leaves. A drop of blood.

Indeed, each of her poems obsessively takes up the inventory of what is lost, what is no longer. The death of a beloved husband, which haunts most of her poetry, will only crystallize this obsession, make it even more vivid. Loss, death, nothingness, all perfectly true, but you could just as well say the opposite. Dimoulá's poems are teeming with life in their own way. A torrent of images irrigates them, most often unexpected, audacious, sometimes chasing each other at full speed. The humble reality they describe acquires an intense, almost agonizing life, seen through these magnifying glasses which, by metaphorizing it, metamorphose it”.

**Michel Volkovitch,
Translator**



Selected poems

OF VISIBLE AND INVISIBLE

Night,
I heard the crickets and the stars
praising with incense
you who gives them meaning —
if you don't come they neither sing nor shine

I heard the invisibles
whisper gratitude
for the absolute silence you spread
allowing their resonance to clamber
safely up awe's giant trunk.

I also heard a few cowards
badmouthing you for obscuring us
how can they see to love us
without light.

What off-the-wall argument, as if
stars and crickets without night

love has ever clearly seen.
Only by her genetically weak spark
the wind-whipped light enlarged.

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A KIND OF BLUES

Why were you knocking at night on the floor
up above with your all-seeing cane Almighty?
The proper thing was for you to come and help.
Didn't you see me? I was collecting discarded mankind
from a documentary's dustcart - stifling
the hunger emitted your black race's grief.
Didn't you see how gravely the dark circles
were closing one by one round its eyes?

Well, where are the loaves? Was the Holy
baker who kneaded their multiplication
so that all ate and were filled
a racist perhaps?

Little girls - a familiar soft plaything
a suitable gift for dolls not too old -
lying on the sun's stretchers.
Their figure raped, before long
they'll acquire black bastard earth
You being the Father most likely.

Infants hanging from wailing's teats
mothers all skin who squeeze and squeeze
to get milk from the scene.

On transparent membrane leanness draws
swift skeletons that knit together boys.
About ten years' old - compare;
at their age twelve years' old He
proclaimed a provisioner church; the world over.

You won't believe it, these creatures here
Christ too when he was still a little cross
a light piece of jewellery on the upward neck
were given birth by me; rosy things. When still possible.
When at the least angel
I'd straightaway conceive lilies
simply by smelling the white
still fragrant world virginally unsuspecting.

That's why;
vanity's bucket has sprung a leak
and I refuse to buy it a new one.

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Le Théâtre de l'Imprévu

**Company supported by the Loire valley Region and subsidized by the Loiret Departmental
Council and the city of Orléans**

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