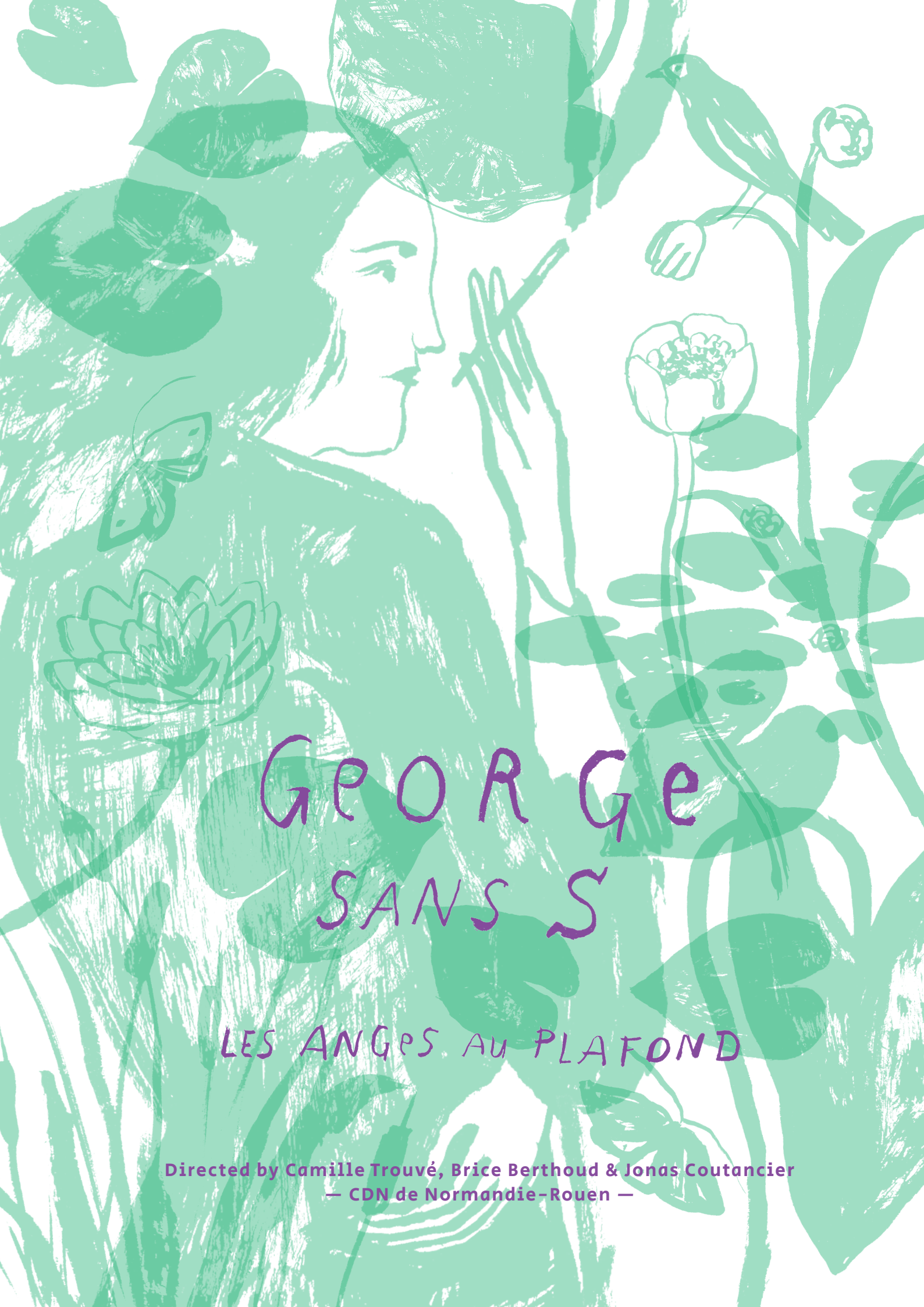


GEORGE SANS S

LES ANGES AU PLAFOND

Directed by Camille Trouvé, Brice Berthoud & Jonas Coutancier
— CDN de Normandie-Rouen —

ORIGINAL PRODUCTION **2026**

THE TOUR **2025–2026**

• CDN de Normandie–Rouen
Espace Marc–Sangnier | Mont–Saint–Aignan (FR)
PREMIERE !
→ 19 | 20 | 21 | 22 & 23 May 2026

• Scéne nationale d'Aubusson
Théâtre Jean Lurçat (FR)
→ 7 | 9 & 10 June 2026

MORE SHOWS IN **2026-2027**

To celebrate the 150th anniversary of George Sand's death, the curator of George Sand's house in Nohant (Maison de George Sand á Nohant / Centre des Monuments Nationaux) has commissioned a work for performance by the CDN Normandie Rouen – Les Anges au Plafond.

GEORGE SANS S

GEORGE
WITHOUT AN "S"



AN OUTRAGEOUS LIBERTY

We must go home now.
Shut the shutters, bring in the garden furniture,
gather up the plants and animals.
The storm is approaching.
The sky is getting dark, and anxiety is growing.
What's that rumbling noise?
Is it a storm – a revolution?
The end of an era is imminent.
Let's go back home.

Home is the *Nohant* estate. A haven of peace and comfort, linked to surrounding nature. A place of retreat, of protection from the turmoil of the world and from the brutal suppression of the Paris Commune. A house occupied by artists, innovative ideas, and puppets.
This house becomes the realm of a woman who is free, independent and in advance of her time. But it is also at the heart of a struggle - for art, for independence and for self-assertion. A battle waged without clamour or violence, but with huge determination.



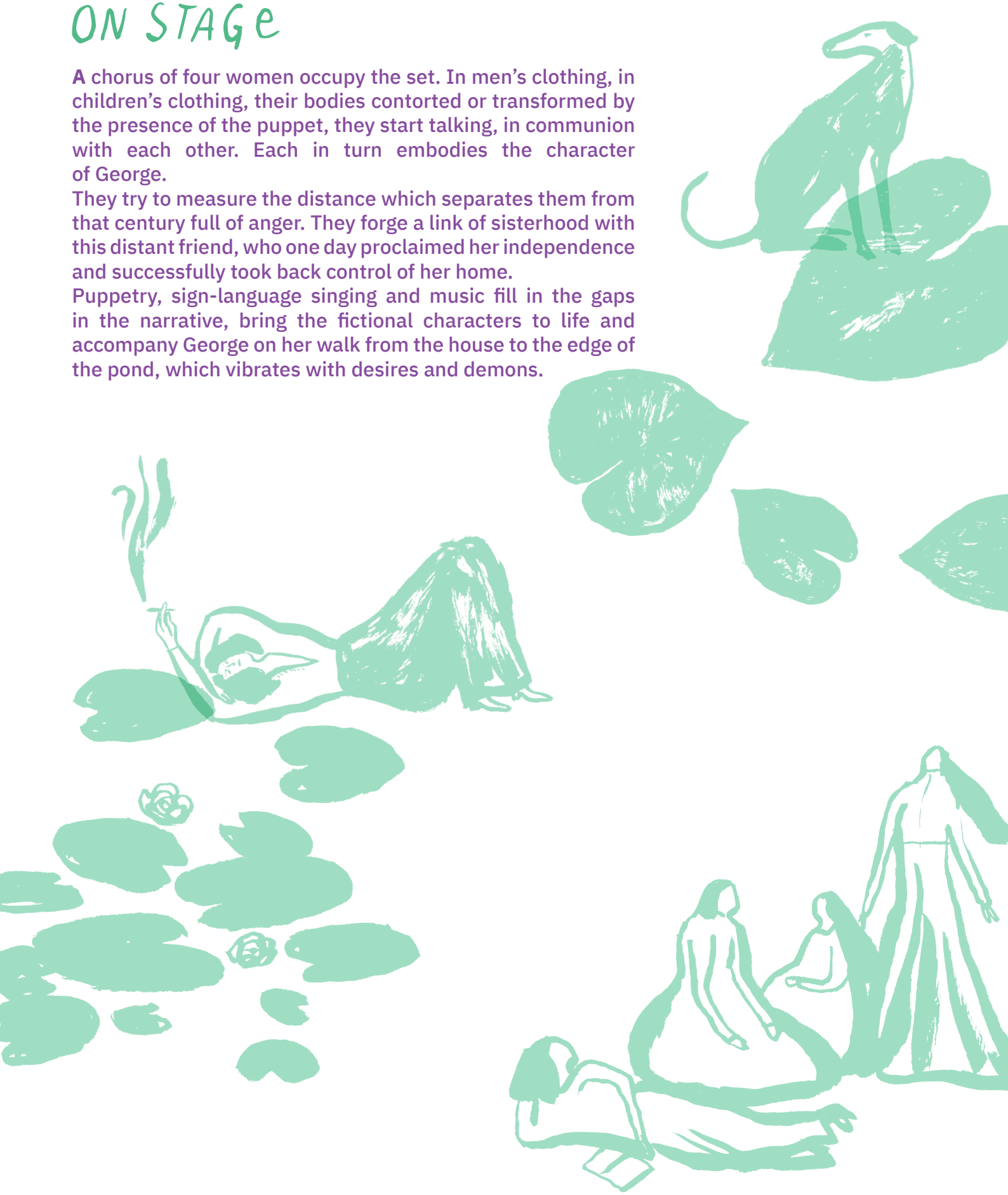
In the midst of this patriarchal 19th century, "a room of one's own" and a masculine pen-name to write and publish under, seem to be the ideal armour and the most appropriate alibi.
To protect the birth of a literary work.
A blue dog, a pool of still water, frozen trees, the blackening storm and a crowd of puppets to populate George's house.
George Sand, who can, even today, still offer us a sanctuary for all forms of living organism.

ON STAGE

A chorus of four women occupy the set. In men's clothing, in children's clothing, their bodies contorted or transformed by the presence of the puppet, they start talking, in communion with each other. Each in turn embodies the character of George.

They try to measure the distance which separates them from that century full of anger. They forge a link of sisterhood with this distant friend, who one day proclaimed her independence and successfully took back control of her home.

Puppetry, sign-language singing and music fill in the gaps in the narrative, bring the fictional characters to life and accompany George on her walk from the house to the edge of the pond, which vibrates with desires and demons.



The Puppets

George Sand's passion for puppets is common knowledge. Together with Maurice, her son, she gradually built up a vast collection of wooden figurines. In Nohant's small puppet theatre, George's writing skills brought the characters to life. The audience for these performances was hand-picked, and included friends, visitors to Nohant - among whom were renowned musicians and composers - but also local villagers and smallholders from the *Berry* region.
It's an ideal opportunity for talking about the power of this inanimate object. The charm and dread of the puppet. The rebellion of puppets in the hands of their creator. A whole world cobbled together rising up in protest - in a puppet theatre turned inside out - to give an alternative version of the facts and lay bare the human soul.
Here, dummies' heads are manipulated by a large, human-sized puppet. The adult goes back to childhood by swishing her skirts, and music accompanies all the transformations.



DRAMATURGY

The narrative avoids the biopic form, instead bringing to light the fundamental elements which fuelled the life and work of George Sand. She herself had so well fictionalised her existence with l'*Histoire de ma vie* (*The Story of My Life*) that we did not wish to construct a chronological account. The play takes the form of a "day in the life" at Nohant, from nightfall one evening to dusk the following day.

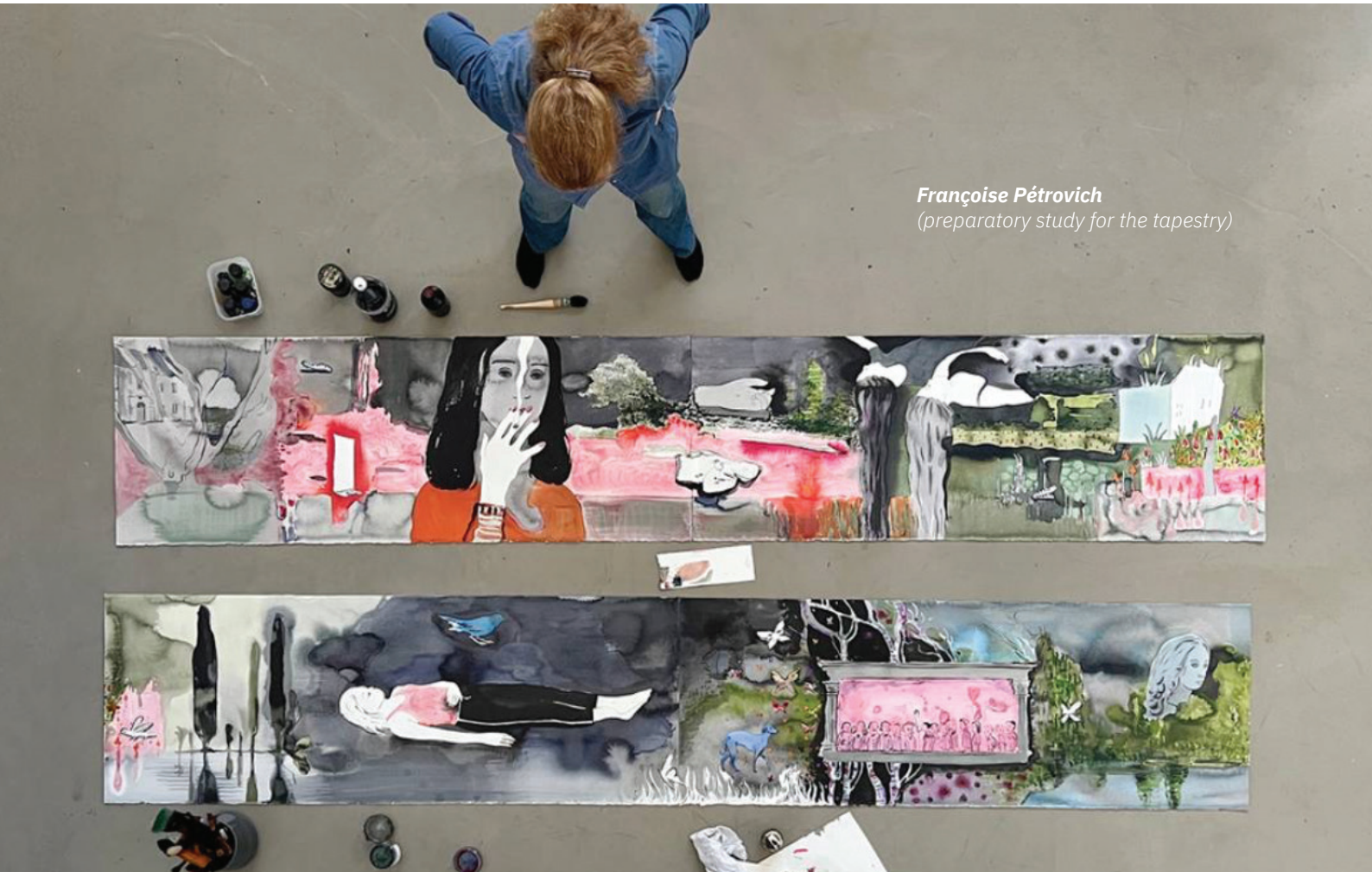
Each moment of this round-the-clock narrative reveals more about the woman and the writer: her passion for writing; her political commitment; her inventive modern cookery and her skill at making others welcome; walking as a source of creative inspiration; the puppet theatre; and, at dusk, preoccupation with her doubts, her fears, her love-life, and death.

A TAPESTRY 23 METRES LONG

Looking ahead to commemoration of the 150th anniversary of George Sand's death, the Tapestry Museum (*Cité de la Tapisserie*) in Aubusson is preparing an event-related tapestry, 23m long and 2.15m high. This is a formidable technical achievement, requiring two and a half years of weaving. It can be independently displayed, thanks to a free-standing structure.

The artist Françoise Pétrovitch was entrusted with the design of the tapestry cartoon, which develops the theme of nature – cherished by the writer - on a long strip of a monumental watercolour. Emmanuel Gérard, director of the Tapestry Museum, has expressed his wish to intersperse the time spent working on the tapestry by mounting a joint project with the Jean Lurçat theatre (Aubusson's National Theatre) and to accompany official unveiling of the work - its ceremonial removal from the loom and first hanging, planned for 6th June 2026 - with artistic events.

The process of creating *George sans S* on stage could resonate with the weaving process, by bringing to life some of the characters from the design, by "weaving in" the metaphor of threads, and by celebrating the life and work of George Sand throughout the season 2024-25 and again in 2025-26.



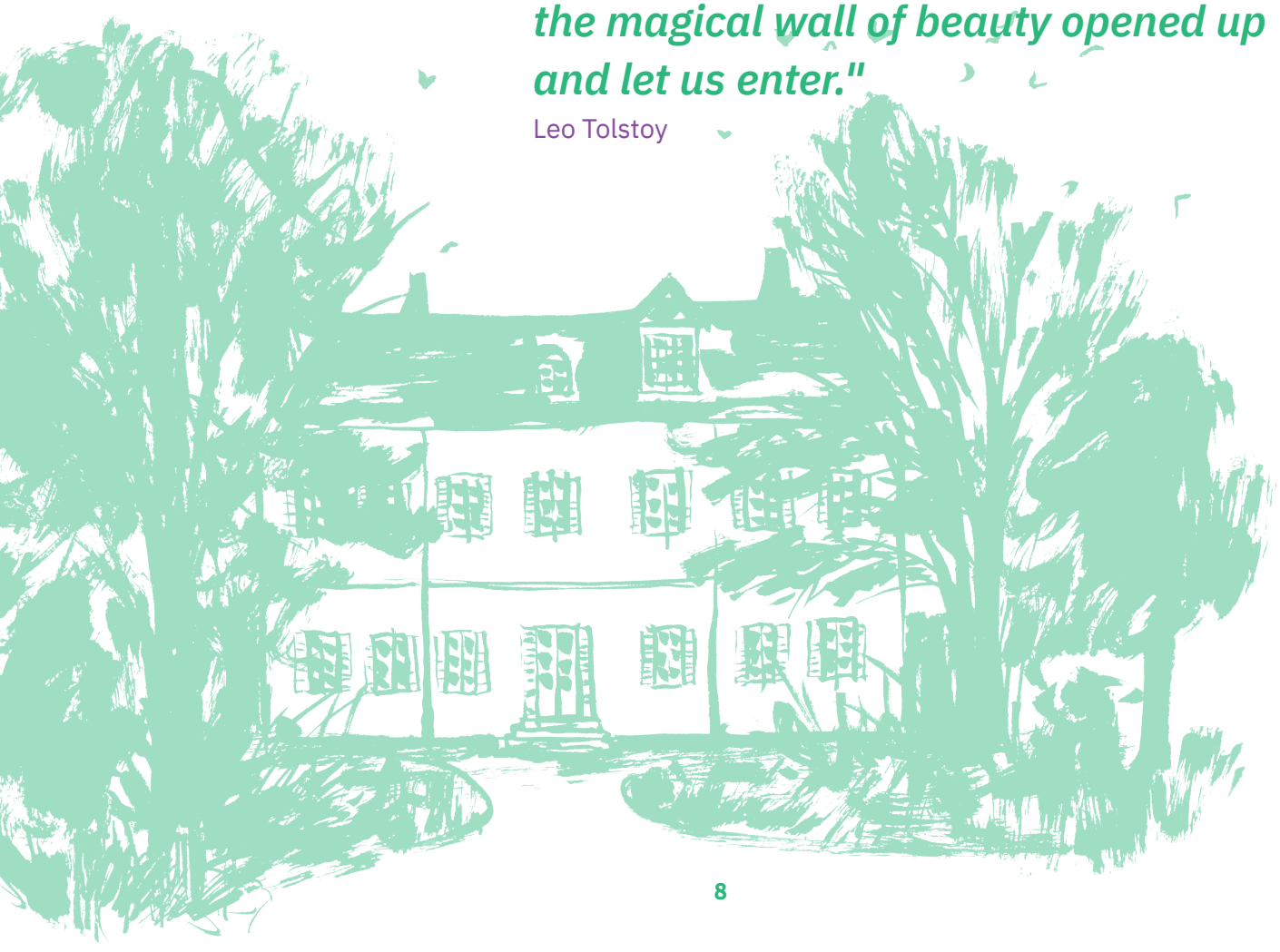
Françoise Pétrovich
(preparatory study for the tapestry)

AN ADAPTABLE SCENOGRAPHY

The set design incorporates the audience, in a space which represents both the house and the woods. It involves a constant back-and-forth movement between inside and outside. The house is like a skin around the Self, a sanctuary for innermost feelings and for the creative impulse. The well-cared-for, domesticated garden represents the zone of transition towards the wild.
The woods are a source of inspiration and of transformation. A pool of still water covers the stage. A small writing table floats on the surface, and the authoress is there, as if suspended, making visible the act of writing.
The primary elements – fire, water and ice – inhabit her daydreams and make this graphic and sober set design gleam.

" We moved further into the garden and the magical wall of beauty opened up and let us enter."

Leo Tolstoy





LES ANGES AU PLAFOND

Since its creation in 2000, the company *Les Anges au Plafond* has followed its own distinctive path forward, becoming a model in the art of puppetry – and beyond. The multidisciplinary approach aimed for by its founders, Camille Trouvé and Brice Berthoud, has pushed its experiments to the limit of aesthetic boundaries between the various artistic disciplines involved in live performing arts. Arts of movement, the search for physical beauty, new magic, and musical drama are mingled together in their productions, all gravitating round the central focus of puppet manipulation.

In the dramaturgy, the breath of the Word always echoes an epic dimension. Whether drawing intimate stirrings from biographical material, as in *Du rêve que fut ma vie* or *R.A.G.E.*, or questioning founding myths, as in *Une Antigone de papier* or *Au fil d'Œdipe*, attention to the human always goes hand in hand with laying bare the threads that hold our destiny together. *Les Anges* (the angels) are Fates who are as interested in the singular fabric of each existence as in the complex skein of our collective history. The personal and the political are embraced within a single poetic gesture. Each performance is an ode to freedom and to the beauty of the creative act.

As co-directors of the Centre Dramatique National de Normandie-Rouen since October 2021, Camille Trouvé and Brice Berthoud are developing a project for vibrant creative theatre, open to the world - a cooperative, generous and unifying space.
With their impetus, the Drama Centre is becoming the epicentre of a multidisciplinary style of theatre, enabling the crossing of the arts on stage to conjure up tomorrow's narratives and aesthetics.

CASTING

Stage direction Camille Trouvé, Brice Berthoud & Jonas Coutancier **With** Camille Trouvé, Ángela Ibáñez Castaño alternating with Thumette Léon and Léa Bourdeau, Estelle Deville alternating with Hawa Diakité, Gaëlle Grassin alternating with Marie Jolet **Text** Les Anges au Plafond in complicity with Estelle Savasta **Dramaturgy** Saskia Berthod **Set design** Brice Berthoud and Julien Michenaud **Musical composition** Arthur Simonini and UssaR **Sound effect** Xavier Drouault **Puppet design and construction** Amélie Madeline & Séverine Thiébault in complicity with Camille Trouvé, Jonas Coutancier & Brice Berthoud **Stage mechanisms** Magali Rousseau **Costumes design** Séverine Thiebault **Lighting design and control** Louis de Pasquale **Light creation and control** Louis De Pasquale **Sound design and control** Tania Volke **Video design** Jonas Coutancier in complicity with Amélie Madeline **General stage management** Xavier Bernard-Jaoul **Set builder** Les ateliers de la Maison de la culture, Scène nationale de Bourges **French sign language advisor** Périne Paniccia **Girdle puppet advisor** Yeung Faï **Stage movement advisor** Noémie Ettlin and Louise Nappez **Literary advice** Vinciane Esslinger **Production** Antoine Pitel & Silvina Senn **Thanks to everyone who made this adventure possible.**

Production | CDN de Normandie-Rouen – Les Anges au Plafond **Coproduction** | Centre des Monuments Nationaux Maison George Sand, maisondelaculture scène nationale de Bourges, Théâtre Jean Lurçat scène nationale d'Aubusson, Équinoxe – Scène Nationale de Châteauroux, Le Volcan - Scène nationale du Havre, L'Hectare-Territoires vendômois, Centre National de la Marionnette, TJP CDN de Strasbourg - Grand Est, Théâtre des Quartiers d'Ivry – CDN du Val-de-Marne, Théâtre La Passerelle – Scène Nationale de Gap et des Alpes du Sud, Théâtre Paul Eluard - Bezons, Théâtre Le Passage – Fécamp, Les Passerelles, scène de Paris - Vallée de la Marne, Scène 55 Scène Conventionnée Art et création à Mougins, PIVO - Pôle itinérant en Val d'Oise, Scène conventionnée art en territoire, Centre Culturel Jacques Duhamel de Vitré – Scène de territoire de Bretagne pour le théâtre, Forum-Théâtre de Falaise, Pôle International de la Marionnette Jacques Félix de Charleville-Mézières **Advance sales & support** | Théâtre de Châtillon, La Criée –Théâtre national de Marseille, Le Sablier – Centre national de la marionnette, Le Grand R – Scène nationale La Roche-sur-Yon, Le Canal – Théâtre du Pays de Redon, Ville de Saint-Brévin-les-Pins, Le Beffroi – Théâtre de Montrouge- dans le cadre du Festival MARTO, Théâtre de la madeleine – Troyes, L'Orange Bleue*, espace culturel d'Eaubonne, dans le cadre du festival PIVO



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-ROUEN les ANGES AU PLAFOND

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