

# ANATOLE

## HEART MENDER



création Delphine Kleynjans



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 Anatole, réparateur de cœurs - Théâtre des Babioules

 [anolereparateur2coeurs](https://www.instagram.com/anolereparateur2coeurs)

 <https://youtu.be/q7KLb-JzPPE>



# STATEMENT OF INTENT

## Mending Hearts



Frankly, a vast and beautiful mission for a puppeteer to have chosen in this day and age ! In our times, where Love is essential, as is the preservation of our humanity.

Broken, disappointed, abandoned, bruised, tight, sick, closed hearts... Everyone of us, young or old, poor or rich, woman or man, sometimes has a heart in need of repair.

It means taking care of oneself and of one another, seeking what draws us together, with poetry and humour, with that a certain distance created by the puppet's magic.

A puppet that speaks to everybody without saying a word.  
A puppet that goes about mending hearts ... on all fronts.

Like a magic, childlike game that does us all great good !



# ANATOLE

## wordless walkabout sideshow

### Anatole !

He is this wonderful character in a blue overall, toolbox in hand, rather quaint and from another age, a simple worker of another time. And so french ! his cloth cap tightly.

Repairing hearts is his speciality ! In his toolbox he carries everything required for his open-heart operations. His gestures are confident : heart operations do not permit improvisation ! It takes gentleness but also vigour and joy...

### How ?

Anatole goes about, inviting spectators to undergo a curious operation. Every repair is unique, as is every true encounter. His strength derives from the surprise effect of his appearance, its unexpectedness.

### Whose hearts?

Anatole mends anyone's heart, big or small, healthy or handicapped, townspeople or country folk, familiar or stranger.

### Where ?

Almost anywhere, be it in a **public** or a **private space** : in villages or towns, in the street, in festivals, at social functions, cultural events, those organized by charities, clubs, in schools, hospitals, health care centres, retirement homes, prisons, private parties, parks, gardens...

Anatole is a globetrotter, passport holder, he also mends hearts internationally. Because his language is universal: that of heart to heart encounters...

# THÉÂTRE DES BABIOLES



Making use of different media – puppets, theatre, music and interaction with the spectator – it reaches out to all kinds of audiences, children and adults, able or disabled. The goal is to nurture dreams and joy, to convey and accompany the creative process.

«Babioles» (translatable as knick-knacks) are its aesthetic base, with a concern for environmentally and economically sensible use of recycled or recovered objects, with simple and natural materials



## Earlier creations by the Théâtre des Babioles :



### Les Petits Matins

*Festivals in France (Mirepoix, Sarlat, Sisteron, Manosque, Forcalquier) and in Switzerland, in schools and in homes for the disabled.*

*Teaser spectacle:*

*<https://www.youtube.com/watch?v=q80lyBsWUyE>*

### Fantaisies potagères

*readings and shows performed 15 times in and around Forcalquier (France).*

The Théâtre des Babioles is based at Forcalquier, Provence,  
in southeastern France.

## Delphine Kleynjans Puppeteer and comedian

Delphine Kleynjans trained, among others, with actors of the influential School of Antoine Vitez in Paris. As a comedian, she performed under different directors such as Catherine Marnas before the latter took over the directorship of the *National Theater* of Bordeaux.

In 2004 Delphine Kleynjans travelled to India where she discovered Indian puppet play, an experience which led her to learn to construct and handle puppets with such masters as Alain Recoing, founder of the *Théâtre aux Mains Nus* in Paris. She played in several productions of *La Compagnie des Zonzons* in Lyon and toured with *La Compagnie des Cailloux Sensibles*.

For the past several years, Delphine Kleynjans has been living in Forcalquier, in Provence, where she created her own company, *Le Théâtre des Babioles* (Knick-knacks Cie). 2014 saw her first production as a puppeteer, *Les Petits Matins*, mixing theatre, puppets, objects and music. She completed her «apprenticeship» by training in art therapy and passes on her passion for puppeteering in her own particular style, addressing many different audiences. She also conducts workshops with autistic children, Down Syndrome «personalities» and groups of young people. She finds performs inschools - with adolescents often from difficult backgrounds - equally rewarding as interventions in retirement homes.





Anatole  
réparateur  
de  
Coeurs

# DRESS

[MiMa] «Anatole, réparateur de coeurs»,  
le patient réparateur du lien dans l'espace public

written by Matthieu Dochtermann / [toutelaculture.com](http://toutelaculture.com) / August 5th 2018

If you should happen to stroll through the «off» scene at the MiMa (the Mirepoix puppeteer's Festival), you might come across

ANATOLE, the heart repairman of the Théâtre des Babioles. He is a most endearing «bonhomme» with his large round head, slightly hunched back, wearing a blue work coat and toting a rather battered old toolbox. Monsieur Anatole has no equal to catch the bystanders' curiosity as he totters along, silently creating little bubbles of intimacy, delicate moments of poetry. He is a charming, somewhat awkward little man, advancing with jumpy little steps, his kind eyes looking at you without blinking: he has a way of going straight to those whose hearts, he has decided - even though this might not be readily apparent to the public - need examining and mending. For it is Anatole's job to mend hearts; in the streets, at a station, at bistro terraces, in fact: any place where there are people gathered. (Any place, actually, that we still call «public space» by habit, where nothing unexpected happens any more except possibly some most unpleasant adverse events). Anatole, however, accomplishes his task «for the public good» in the most peaceful manner unperturbed by the fact that he rather goes against the flow. Quietly, obstinately, he creates encounters, instilling poetry where one doesn't really expect it. His M.O. (the modus operandi, you will have understood) is never quite the same, nor is it ever just improvised. Once Anatole has found the person who he knows will benefit from his intervention, he takes them by their hand, gets out his toolkit and proceeds to deploy his intensive care. At the end he always leaves a little trace on the repaired heart (maybe a fluffy feather, maybe his visiting card, just in case...) Then he goes on his way, a gaggle of children in his footsteps.

The force behind this approach - apart from its inevitable political statement proper to all street performances - is its lightness, its economy of means: just a toolbox full of common utensils suddenly used in an unexpected manner. This is all that Anatole requires. And should you chance

to peep under the blue coat, you would catch a glimpse of Delphine Kleynjans, the actress who impersonates Anatole. (Rumour has it you might come across her on her bicycle riding from one venue to another).

There is always a lightness in the means she employs: lightness in the dramatic sense, too; it is gentle, like a caress, like a cuddle. And it «works» on anyone, be they timid or audacious. It shows well-meaning attentiveness, caring for its audiences. In the time of only a few heartbeats, the gestures of Delphine Kleynjans establish a mute, wordless relationship with her «patients», a contact of intimacy and trust, every time new, depending on the chemistry of the moment. Occasionally one can see a patient who, after having been too shy to give himself over to the heart mender, later follows him around with a sweet ecstatic smile on his face, thereby bearing witness to the finesse of perception and the delicacy of the artist's performance. The reason why Anatole is so successful is because the act is very skilfully animated. Just watch the way he sets his (papier mâché) eyes on the person before him: admirable!

In this perambulation, one might think there was hardly any action. But there are things happening: essential, invisible, elusive, fleeting things, that make neither noise nor need they flashes of footlights. These things count, profoundly so.

Every time Anatole meets another person, a new, unique story comes alive, based on a true exchange and shared by the onlookers who will treasure it in their memories. It is the result of great craftsmanship of improvisation. One may frankly say: were there more Anatoles, it would be a gentler, more beautiful world.

Anatole, the repairman of hearts, has the poetry of his intentions, the force of the street, the magic of fleeting encounters, the elegance of simplicity.

Should you ever meet him, stop running! Follow him, and tell those around you to do likewise. It would be a lovely gift

# INVENTAIRE DES RÉPARATIONS



## Coming next

**Street Arts Festival of Fremantle** (Australie) - 19 au 22 Avril 2019  
**International Puppet Buskers Festival de Gent** (Belgique) - juillet 2019

## Anatole did mend Hearts there

- 2018** **Portes ouvertes de Latour de France** (66 - novembre)  
**Journées du Patrimoine** - Musée, et jardins de Salagon (Mane, septembre)  
**MiMa** - Festival de marionnettes de Mirepoix (août)  
**Festival Chalon dans la Rue** (juillet)  
**Festival Kikloche** - Petites formes en milieu rural (Sarthe, juillet)  
**Festival Festi'pitchou** - Théâtre Fontblanche (Vitrolles, juin)  
**Pschiit** - Festival formes courtes/Cie Volpinex (Mauguio, mai)  
**MARTmite Nomade** - Festival en itinérance (Dept 04, avril)  
**Déambulation au cinéma UGC-** Cité Lille (GAEL, janvier)
- 2017** **Déambulation sur la Grand Place de Lille** (Asso Gael - Lille, décembre)  
**Noëls Insolites** - Festival de rue (Carpentras, décembre)  
**Déambulation au cinéma le Métropolis** (Charleville, septembre)  
**Festival Mondial des Théâtres de Marionnettes** (Charleville/rue, septembre)  
**Fonts'Arts** - Festival de rue (Pernes les Fontaines, août)  
**Les Petites Formes** - Festival Avignon (Montfauvet, juillet)  
**Boun'Estival** - Le plancher des chèvres (Bounas, juin)  
**Fadoli's Circus** - Festival de cirque adapté ( La Tour d'Aigues, mai)  
**Hôpital Saint Michel** - Intervention en chambre (Forcalquier, Mars/juin)
- 2016** **Concert de soutien** aux migrants (Forcalquier, novembre)  
**Des 5 continents** - Festival de la migration (Forcalquier, octobre)  
**La Fête du Pain** (Les Alberts 05, août)  
**Le Grand Bouillon** - Festival pluri-disciplinaire (Reillanne, juin)  
**SMOB Festival** (St Michel l'Observatoire, juin)  
**Bancs Publics** - Festival de rue/Cie Tout Samba'L (Forcalquier, avril)

# FICHE TECHNIQUE

wordless walkabout sideshow // 5 à 8 mn / spectator

1 actress wearing a lifesized puppet // For all audiences

## DURATION

- 3 x 35 mn per day intervention
- minimum 45 minutes between sessions.

## ESPACE

- Public Space (street, square, park, square, nearby food stalls, restaurant terrace, hall, station etc.)
- Private espace (hospital room, institute etc.)
- Outdoor (shaded space; protected from snow and rain)
- Indoor (illuminated place)

## STAFF

- 1 Puppeteer and comedian
- + 1 person provided by the organization or by Theatre des Babioles to accompany the interventions

## NEEDS

- Preparation : ½ hour minimum
- Spotting necessary (the day before or few hours before the play)
- In case of snowy or rainy day a shelter is needed (the puppet is fragile)
- A PERSON from the organization, accompanying all our interventions for the maintenance of a good performance

## A DRESSING ROOM

- securable for 2 people near the place of departure of interventions with drinking water, 1 table and 2 chairs. WC nearby.

## Transport

- 1 or 2 persons by road, train or plane

For further information you can contact us :

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