



THÉÂTRE DE L'E.V.N.I.
Presentation file



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MIKE

Recommended for ages 14+

Creation collective

Cast Colin Jolet

Stage director Sophie Leso

Dramaturgical collaboration and sound design Nicolas Arnould

Choreographic collaboration Vânia Doutel Vaz

Set design and costumes Claire Farah

Lighting design Ludovic Wautier and Joseph Iavicoli

Stage managers Joseph Iavicoli and Sophie Leso
alternating with Samuel Vloder and Nicolas Arnould

Production follow-up Pauline Bernard / Quai 41

*Awarded with Prix Maeterlinck de la Critique 2022
in the category "Best Performance for a Young Audience".*

*Awarded with Prix de la Ministre de l'Enseignement secondaire
and press's favourite at the Rencontres de Théâtre jeune public in Huy 2021.*

THE PERFORMANCE

A Surtitled Dance


« **Mike is a young man who doesn't know who he is.** »

Valdo, Sainte-Marie La Sagesse

Mike is a solo performance by Colin Jolet, midway between dance and theatre. Here, language invents spaces of emergence, the thought materialises, the body speaks. **Mike** lies at the crossroads where happy struggles, vain attempts, small and great victories meet, a play that invites the spectator to an intimate and poetic journey, sometimes funny and often sensitive.

« I'm often told that I look like someone else. Sometimes, it's someone I know, sometimes not. Sometimes, it's someone famous. When I look someone in the eyes, I have the feeling that we're alike, a lot. »

Whether it is about who we dream to become or what image others reflect back to us, the play questions the notions of identity, freedom and the desire for recognition.

A man with a mustache and headphones is speaking into a microphone. He is wearing a blue jacket. The background is dark.

« Human beings have the strange ability to look at each other, not just see each other, but to look each other in the eyes... This ability is so natural to us that we cannot always grasp how exceptional it is. »

**Daniel Marcelli,
Eye Gazing**

NOTE OF INTENT

The Influence of the Other's Gaze

Mike is on a mission to understand the effects of the other's gaze on us. Coming from capoeira and breakdance, the fact of observing and the effect of being observed have always moved things inside me.

For these two practices, the culmination of the training leads to the highlight when all eyes are on you, when you are in the limelight, like capoeiristas in a roda or break dancers in a jam circle! With your partner, and surrounded by a crowded audience, you have to play, provoke, hide your cracks and show an unshakeable confidence. In short, you are here to give a show!

The moments of exposure during the performance, but more broadly, the moments when you meet a stranger's eyes in the street, when you have to endure all sorts of scrutiny from your friends and family, when you are feeling observed in the underground; with all these situations in mind, I started questioning myself on the influence of the other's gaze.

What are the effects of the other's gaze on me? What do I let the other see? What do I decide to show for it to be seen? On the contrary, what do I hide, what do I hide from the other's gaze?

In the wake of these interrogations, emerges the theme of identity formation and its counterpart, freedom. **Does the gaze of others lock us in a norm? Are we free to be different? Are we free to be ourselves? What does it mean 'to be oneself'?**

Mike does not intend to answer these interrogations in a linear and frontal way, but to use the stage as an echo chamber to put them at play in a free and fun way, **pursuing this quest with tenderness, irony, joy, trouble and poetry.**

Between the lines, in a dual shimmering, the spectacle* also wishes to question the desire and unconventional choice to perform on stage.

* *spectacle: from the Latin spectare, to look*

*« You can be anything you want to be,
just turn yourself into anything you think
that you could ever be.»*

Freddy Mercury



THE INSPIRATION FOR THE PLAY

Communication is Key

What is particular about this work is the **multiplicity of points of view** that emerged during the creation period. In order to work on what we knew from the beginning would be a solo performance, it became clear to us that the artistic and creation stages had to be open to different visions. In fact, how can we work on **the gaze of others** if not by confronting to it? By happily confronting to **other gazes** we were able to fuel the debate and articulate the message in **Mike**.

The writing of the play started after two key moments. We first invited ten artists with various artistic visions to take part in a **residency** during which we tested and experimented with the many questions that set the project framework.

Then, we had the opportunity to **collaborate with secondary school students**. These encounters left a mark on our writing, and made us realise that the play was aimed at teenagers. After all, in the pivotal moment of adolescence, the question of the gaze as a fundamental tool of identity construction as well as the questioning related to the patterns we follow appear to be particularly relevant themes to discuss.

AROUND THE SHOW

Workshops and Talkbacks

The company offers workshops before and/or after the performance. They can take place in classrooms, the hosting venue or directly in the performance space. You have the choice between **philosophy, movement and/or writing workshops**.

Moreover, artists are available for a **post-show discussion** with the public after the play.

A **Spectator Guide** is also available upon request to the company. It includes a description of the workshops, provides food for thoughts, references and concrete activities to engage in after the performance.

Click [here](#) to access Spectator Guide.

TECHNICAL SPECIFICATIONS

Mike is available for you to perform in your theatre

Duration 55 minutes

Touring crew 1 dancer et 2 stage managers

Capacity 180

Set-up 6 h

Dismantling 1h

Width 7,5 m

Depth 6,5 m

Floor black dance floor in good overall condition

Detailed technical specifications are available upon request to the company.

Click [here](#) to access technical specifications in French.

PRESS RELEASE

« In this play about identity, judgement and the need for recognition inherent in teenage years and long after, the audience is captivated and holds its breath... A true gem, shining with wisdom. »

Laurence Bertels,

La Libre Belgique August 23, 2021

« Standing alone on the stage, Colin Jolet reveals a passionate sincerity and is like a mirror image of our own inner abyss. It is about finding oneself, between who we dream to be, who we think we are, and what image others send back to us. »

Catherine Makereel,

Le soir August 23, 2021

Click [here](#) to access press release in French.



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Théâtre de l'EVNI