

LISE PAUTON  
HEART



cie raemanta & sebastiano productions


"When will the waiting come to an end?,"  
the spoken text could begin, but it is not spoken.  
Words would be too soft for all that surrounds her.

Is she waiting alone in an abandoned house for someone?  
Perhaps her husband? Surely he is a salesman, manager,  
or even a soldier? But in what war are we in?  
Or is it just the lost dream of oneself?  
What violence has she been subjected to?  
Nothing indicates a specific era.  
Neither the white curtains nor the few props  
have a history or origin. What difference does it make?

We are in the heart of a woman who  
lives in a frozen uncertainty beyond normal feelings.





A woman with long dark hair is lying on her back, her head tilted back and eyes closed. Her body is illuminated from above, creating strong highlights and shadows. A leg, possibly belonging to another person, is visible in the foreground, bent at the knee and pointing towards the right. The background is dark and indistinct.

Outside, trains rattle over the tracks,  
while dogs howl like hyenas as if there's no tomorrow.

Order seems lost.  
The radio plays Zarah Leander one moment and  
then Bartok or Cowboy Indian Bear the next.  
Thoughts are deconstructed into movements  
and bombarded with archaic sounds,  
until the body, naked and defenseless, bends to fate  
and leaves the field as an animal.



Performer Lise Pauton combines philosophical aspects with her dance and contortion to create ever-changing fates and sensations. In a time of post-factual truth, she opposes it and arms herself to create peace. Alone against the world.

The heart must wait and remain still beneath the metallic armor that replaces the little black dress.





Not the little match girl  
but a woman beyond good and evil.  
A tour de force for body and soul.





ENSEMBLE/PRODUCTION

LISE PAUTON PERFORMANCE  
SEBASTIANO TOMA DIRECTING  
LISE PAUTON & SEBASTIANO TOMA IDEA  
JEAN-LUC MAURS LIGHTDESIGN  
LEO PLASTAGA SOUND DESIGN  
VÉRONIQUE PAUTON CHOREOGRAPHIC ADVICE  
STÉPHANE ZANG PROPS DESIGN AND CONTRUCTION  
SEBASTIANO TOMA SET DESIGN  
SEBASTIANO TOMA & LISE PAUTON RAEMANTACOMPAGNIE PRODUCTION

COPRODUCTION:

PÔLE NATIONAL CIRQUE JULES VERNE D'AMIENS

RESIDENCE SUPPORT:

CIRCA, PÔLE NATIONAL DES ARTS DU CIRQUE AUCH

RESIDENCE SUPPORT:

GRAINERIE, FABRIQUE DES ARTS DU CIRQUE ET  
DE L'ITINÉRANCE TOULOUSE

WITH THE SUPPORT OF:

DRAC Midi-Pyrénées/Languedoc Roussillon

Conseil Régional Midi-Pyrénées/Languedoc Roussillon

Conseil Départemental Haute Garonne

Mairie de Toulouse





Two bright curtains on the stage, a trolley, a chair, some flowers, not more. The rest is Lise Pauton's strong presence reflected in her expression reminiscent of the silent film era, in which emotions and times of day pass through different light colors and the mimes on the screen require an accentuated mimic and gestural play.

The heart of a woman, staged by Toma and Pauton, leaves a lot of room for interpretation: dance, contortion, and expression merge into a journey through a woman's heart. Fear, love, joy, sadness are closely related. In an expressionist parcours, she gives the liberated, the suffering, the jubilant as well as the mourning heart. Animalistic, careful, restless, insidious, self-eating, finally exposed and finally in armored plumage jubilantly toward the sky.

In all this, Pauton moves with impressive physicality and creates an overall convincing choreography with fascinating pictures. It doesn't fit into a box, thank God, but it takes a good 70 short occasional minutes of theatre. Thanks to Pauton's dancing versatility and the wonderful light and sound accompaniment, they resonate for a long time.

Director Toma was already a guest at the Lessing Theater with "Little big World" and staged the wonderfully offbeat "Tiger Lillies Freakshow" elsewhere. With "Heart" he has once again succeeded in creating a touching theatrical work for which it receives great applause

*Braunschweiger Zeitung*



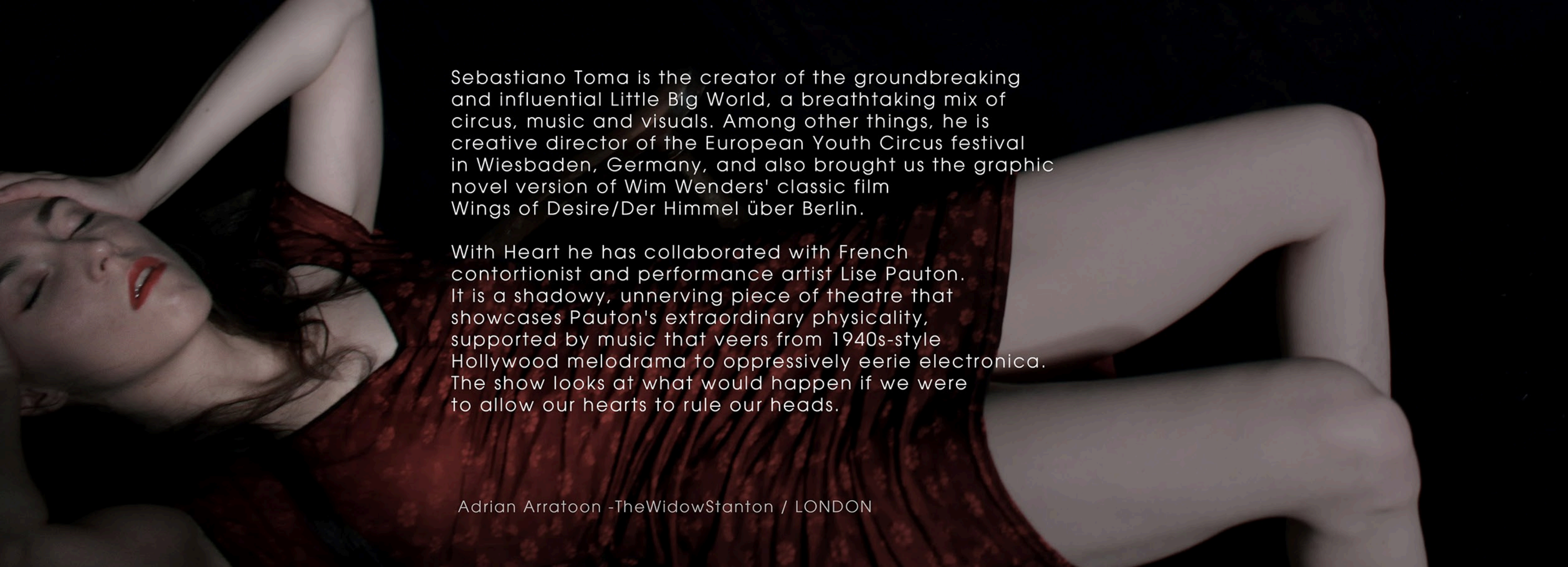
As the sole performer, Pauton is the heart of the show. A compelling presence, she is in turns wildly animalistic and silkily graceful. She plays a character apparently trapped in, or a willing inhabitant of a dark room, with backlit white drapes acting as a window to the outside world. With her long curtain of dark hair, initially in front of her face, falling down to her waist, she is at times more creature than woman. She puts the viewer on edge straight away by wielding a large pair of garden shears; will she chop her hair off? Her head? A limb? As the show progresses, she becomes in turns utterly possessed and demonic, thrashing around the stage in a maelstrom of physicality, before slowing and becoming more insular and calm.

Her contortion is no mere display of physicality; when she performs back bends or moves spider-like on all fours, it is to support the feeling of freedom, a lack of restraint that the character possesses.

Heart showcases Pauton's skills, but also gives us an intriguing insight into physical freedom.







Sebastiano Toma is the creator of the groundbreaking and influential Little Big World, a breathtaking mix of circus, music and visuals. Among other things, he is creative director of the European Youth Circus festival in Wiesbaden, Germany, and also brought us the graphic novel version of Wim Wenders' classic film Wings of Desire/Der Himmel über Berlin.

With Heart he has collaborated with French contortionist and performance artist Lise Pauton. It is a shadowy, unnerving piece of theatre that showcases Pauton's extraordinary physicality, supported by music that veers from 1940s-style Hollywood melodrama to oppressively eerie electronica. The show looks at what would happen if we were to allow our hearts to rule our heads.

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