

LA MÉRIDIENNE



THÉÂTRE DE LA MASSUE



CIE ÉZÉQUIEL GARCIA-ROMEU

LA MÉRIDIENNE (The Meridian)

Performance-meal for one spectator

Capacity: from 12 to 36 spectators per day

A large table for 12 persons is laid. But soon each spectator is called in turn to follow a guide who escorts them through a maze of corridors and into a small black box.

Here, alone, he attends a five-minutes hypnotic performance: the smallest theater of the world relates the shortest but greatest of stories.

In three moves, the puppeteer unveils all of humanity's life: its birth, its life and its passing into the universe.

Everything happens like in a dream. This miniature seems to be speaking and delivering an age-old message and acting on the deepest parts of the spectator's mind, where all his deepest concerns can be found.

When everyone will have received their share of the show, it will be left to them, when rejoining the guests at the table, to transform their individual impressions into a collective memory.

Creation, conception, scenography and puppets

Ézéquier Garcia-Romeu

Acting and puppeteering

Ézéquier Garcia-Romeu

Javier Swedzky (for South America)

CO-PRODUCTION

Théâtre de la Massue - Cie Ézéquier Garcia-Romeu;
Calvet Museum, Avignon.

TECHNICAL INFORMATION

5-minutes show for 1 spectator.

Each session is intended for 12 spectators.

1 session = 5 minutes * 12 spectators = **1 hour in total.**

Up to 3 sessions per day are possible, with a pause of 1 hour between each session.

PERFORMANCE SPACES

3 separate spaces are needed:

1. A room where a meal for 12 spectators is served:
 - A table and chairs must be provided.
 - A decoration, a lighting and a more than warm ambiance are more than desirable.
2. A waiting room for more than 1 spectator at once:
 - Floor space: 4m*4m.
 - Height under the grid: 2m50.
 - Dark, silent and sufficiently isolated from the meal space.
3. A performance space for 1 spectator at once:
 - Floor space: 4m*4m.
 - Height under the grid: 2m50.
 - Dark, silent and sufficiently isolated from the meal space.

The waiting room and the performance space must be adjacent. They can be set up in the same space as 2 small black boxes (curtains).

The performance space is separated from the waiting room with an Italian curtain (160cm width) provided by the company and manipulated by the puppeteer.

EQUIPMENT PROVIDED BY THE COMPANY

- Sets and props.
- 1 * Mini profile spot incorporated into the scenery.
- 1 * Italian curtain with its control.

EQUIPMENT PROVIDED BY THE ORGANIZER

- 3 * 16A light dimmer circuits + control desk.
- 3 * 500W plano-convex spotlights + Rosco filter 202 (on grid or on 3 three legs of 2m50 height).
- 1 * 16A direct outlet.
- 16A extension cables in adequate numbers.
- 2 * light legs for the Italian curtain's installation.
- 1 * desktop chair with wheels and adjustable seat height.
- 1 * armchair.
- 3kg extra fine wheat semolina (Panzani-type soup semolina - No couscous semolina).
- 50 * tealight candles.

DETAILS ABOUT THE MEAL

The organizer will take charge of the meal's organization: preparation, delivery, space layout (tables, chairs, tableware, decoration) as well as the staff in charge of the service.

It is ideal that a genuine meal be offered to the spectators. If this proves to be impossible, a buffet can be offered, provided that it must be made with excellent-quality products.

An initial dialogue in this regard between the organizer and the company is desirable.

PLANNING

Initial set-up (black box, etc.).

Unloading and scenery set-up, lighting installation and adjustment:

Requested staff: 1 stagehand, 1 light manager.

Duration: 1h30.

Performance:

Requested staff: 1 service staff for the meal, 1 receptionist to escort each spectator one after the other.

Duration: 1h.

Disassembly and reloading:

Requested staff: 1 stagehand, 1 light manager.

Duration: 1h30.

TRANSPORTATION / VEHICLE FOR THE TOUR

1 small utility vehicle (5m³)

Please inform us of potential difficulties for access and parking.

Complete technical rider available on our website; price sheet available on demand (see page 9).

Backstage view. ©Lin Delpierre



PRESS CLIPPINGS

LE MONDE, 22 JULY 1995

« Inside the splendid walls of the Musée Calvet, a unique man, Ézéquier Garcia- Romeu, presents La Méridienne, the smallest (less than five minutes) and most outstanding show of the Festival plays for one spectator at once.

It is the smallest, most unique and maybe most beautiful show of the Festival: La Méridienne lasts less than five minutes, plays for one spectator at once, and leaves the memory of a dream. We will keep ourselves from telling what happens during the brief moments when the show takes place, the reason being that everyone is abandoned to their own imagination, however nothing prevents us from revealing the early stages of La Méridienne.

A well laid table welcomes the spectators with fruits, salads, water, wine and flowers: it is the antechamber of La Méridienne, the stopping place in the museum before the unknown. Ézéquier Garcia-Romeu, the show's initiator, cherishes this moment where, as if in a lobby, the visitors delightfully clear their thoughts while snacking.

With his big black eyes, Ézéquier Garcia-Romeu watches over each of his guests.

And here comes the moment when Ézéquier Garcia-Romeu invites you to follow him. You go through an empty room where small candles laid on the floor are shining. You enter an alcove. A chair is waiting for you. When the host makes a signal, you sit down and he fades away. Now, your eyes dive into the darkness of a frame: you are facing the "Marotoscope". Do not search for this word in a dictionary, the Marotoscope does not exist, except the way Ézéquier Garcia-Romeu invented it: a small wonder to make us play and dream.

B. S. »

LES INROCKUPTIBLES, 9 AUGUST 1995

« The greatest mystery surrounds La Méridienne, a four-minutes show for one spectator led by Ézéquier Garcia-Romeu. 240 seconds of dreaming, of which everyone jealously guards the secret. Without a doubt because the author thwarts the traditional rules of the show and exposes at the same time this supposed collusion between the artist and his audience.

The spectator is first a guest, and Ézéquier Garcia-Romeu, an attentive and warm host, who we soon join toward his "Marotoscope", a word entirely invented and referring to this

miniature puppet theater which is slipped between the spectator and the game master. Before this, we will have waited, in a sort of antechamber put in a light darkness, that the previous visitor leave his place. Invariably, his smile will have prepared us to a great softness and digged our curiosity even more.

But what could have brought this young director - who we met in Nice at the last carnival, adjusting the staging of a parade choreographed by Accrorap and performed by young people from the suburbs -, this painter, this puppeteer, this scenographer used to the huge spaces of the operas; yes, what could have brought him to operate like this in the shadows?

"I wanted to render, to a single spectator at once, the universe in which we find ourselves when we create. We are placed in front of ourselves, in a moment of grace. It is not always painful, nor is it always sulfurous.

This show is a miniature, a space downsized to the dimensions of our mental universe which reflects the spectator in himself. The narration and the use of time that it entails allow each one to internalize this space, by mixing up the imaginary time and the real time. The one opens up on the infinite, the other reduces itself to a few minutes. That is how we reach the phenomenon of the creation. I do not think that we create spontaneously, but I think that this combination of recollections, unconscious and ancient, which inhabit our memory, generates this process that we call creation."

It is inevitable: we think about the plays of Jerzy Grotowski, author of the "Poor theater", reserved for a handful of spectator, about Kleist's "Puppet theater". These references, of course, are not unfamiliar to Ézéquier, the shining angel of this dreamed up theater. But at the end, he doesn't consider this Marotoscope as the apparatus of a show.

"What you saw has more to do with sculpture or painting, because this trip through time takes place in a kind of immobility."

Anyhow, La Méridienne, as dazzling as a dream, leaves an eternal mark in the rings of memory.

Fabienne ARVER »

LE DEVOIR, 23 MAY 2002

« Everything is set up so that the audience fully appreciates the precious time given to them. Upon their entry in the common room they are served wine, cheese and fruits; until the moment when someone delicately whispers to a spectator what is waiting for him, guides him to the entrance of the show and indicates him when it will end.

You will have understood that the secret that surrounds the unveiling contributes in making this experience priceless.

It is a strange adventure to which each one will react in his own way. Some will stay quiet and will want to go back home as soon as possible, taking away and hiding the secret inside themselves in the most confidential way. Others will desperately try to explain what they experienced while asking themselves how much they can tell without depriving their fellow spectators of the unique moment during which a stage, however small and short it may be, addresses only oneself.

Hervé GUAY »

THE TIMES, 16 JANUARY 1997

« Inside that pavilion there were about 30 of us. At the BAC, the performance by young Frenchman Ezequiel Garcia-Romeu takes place within a tent only large enough for one person at a time, and it lasts five minutes.

Was that five minutes you said, Mr Kingston? From the moment his audience of one begins staring into a miniature theatre to the moment when its black curtain falls again, yes, “cinq minutes”.

What we see there is Mr Garcia-Romeu's hands, one of which articulates a glove puppet, though calling this elaborately carved item a puppet is akin to saying that Michelangelo's David and Tracy's garden gnome are both statues. A ghostly figure, on whose tiny face a lifetime's sorrows seem to be etched, takes his place at a table, dips his quill, writes, discards. The gestures of discontent are exquisitely life like and what happens would have appealed to Samuel Beckett, master of the bleakly brief effect.

The experience is so pure that the dross of life seems blown away. As for Marot: a poet of that name wrote the first French sonnet 500 years ago, so perhaps it is he we have glimpsed, trying to write the second.

Jeremy KINGSTON »

LE THÉÂTRE DE LA MASSUE

VIDEO REPERTOIRE

Le Scriptographe

Watch : <https://youtu.be/5ZJ8D5wHOoI>

Download : <https://vimeo.com/user87662036/download/313003800/aeb4ce7d08>

Banquet Shakespeare

Watch : <https://youtu.be/5phcMKSXpPQ>

Download : <https://vimeo.com/user87662036/download/313442706/e94d0596e2>

La Méridienne

Watch : <https://youtu.be/qQj9e18wT80>

Download : <https://vimeo.com/user87662036/download/995033509/3507bee313>

Le Petit Théâtre du Bout du Monde - Opus I

Watch : <https://youtu.be/M4r9v9u8ReE>

Download : <https://vimeo.com/user87662036/download/313217414/8dc6d17993>

Le Petit Théâtre du Bout du Monde - Opus II

Watch : <https://youtu.be/Qdu3IQqCo7A>

Download : <https://vimeo.com/user87662036/download/391258244/ef70001e2a>

CONTACTS

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