

LE PETIT THÉÂTRE DU BOUT DU MONDE

Opus III

Les ruines industrielles



THÉÂTRE DE LA MASSUE



CIE ÉZÉQUIEL GARCIA-ROMEU

LE PETIT THÉÂTRE DU BOUT DU MONDE

(The World's Edge's Little Theater)

Opus III – The industrial ruins

Project for puppets, modular and immersive installation and scenography.

Free adaptation of works from Robert Lienhart, Laurent Caillon, Joseph Pontus and Lawrence Ferlinghetti.

ARTISTIC TEAM

Conception and staging

Ézéquier Garcia-Romeu

Dramaturgy and advising

Laurent Caillon

Puppets

Ézéquier Garcia-Romeu
Martine Le Saout

Digital installation

David-Alexandre Chanel

Sound

Thierry Hett
Currently in casting

Lighting

Currently in casting

Acting and puppeteering

Simon T. Rann
Currently in casting

Apprentices

Anaïs Oliva-Blin
Fanny Delacourt
Hélène Prieur

THE CONTEXT

End of the 19th, beginning of the 20th century: the industry organized the labor at a forced march, in service of a triumphant capitalism.

Emancipation and progress were the promises, at the cost of the sacrifice of the working classes.

THE APPROACH

This last performative proposal closes the trilogy of the Petit Théâtre du Bout du Monde¹.

It stages the ruins left behind by the civilization of iron, coal and oil.

Leftovers scattered in a world that recounts the chaotic path of utopias and cold war; reminder of these workers who lived to the rhythm of their hopes and who committed to endless struggles.

We will build a universe of impressions, filtered by a memory made of gaps; we will find in the middle of this old/recent past, and in this aesthetic so particular of modern ruin, the specters left behind by lives wholly given to the factory and the workshop.



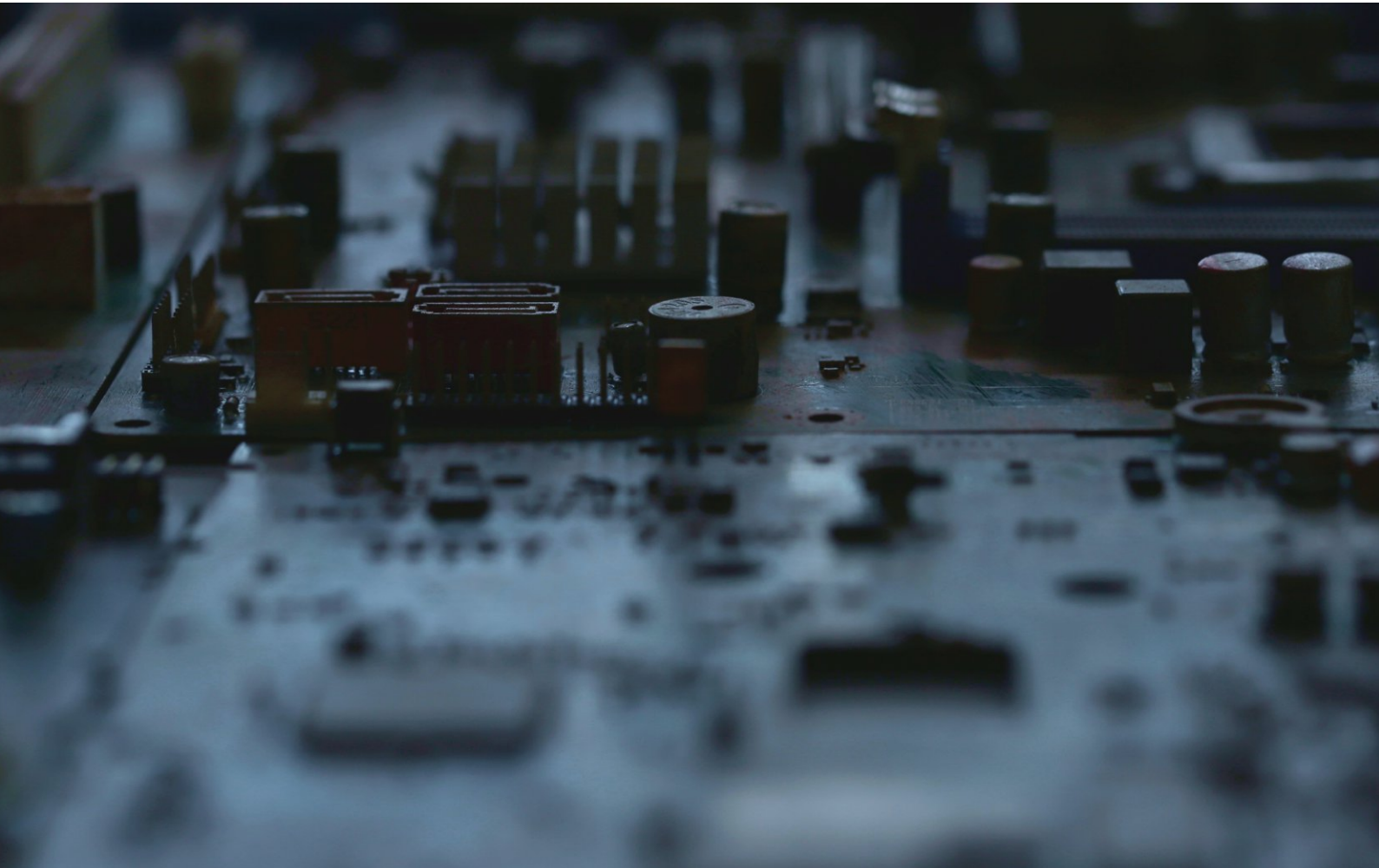
THE SCRIPT AND TEXT

Occasionally and briefly, texts will be enunciated through small speakers addressing the emptiness of the abandoned workshop, the greasy dust and creased metal sheets:

- *The employee in charge of spools is required at workshop 9.*
- *Foreman Duval... office... Sound fog... then, the silence, with the noise of metal sheets grated by the wind.*

And a very weak voice, as if emerging from a radio:²

- *How to say, one doesn't leave a sanctuary unharmed, one never really leaves the clink, one doesn't leave an island without a sigh, one doesn't leave the factory without looking up at the sky...*
- *I'm pissed but at the factory we stay quiet. I'm pissed by this factory. By its stupid pace. To rest. To sleep. To live. Somewhere else than at the factory. But this bastard's taking everything away from me.*



THE DRAMATURGY

The dramaturgy is based around the evocative strength of remembrance.

Laurent Caillon, our dramatist, says in his notes:

"I think that this approach rests on a notion that is essential for me here, which is the absence. It is this idea of absence that gives its meaning to the notion of memory which is at play here. The ruin relates a past time, and what was going on at this time, but blurred, warped, in fragments, more or less resounding, more or less vivid, leaving to each member of the audience its part of interpretation... Here the industrial ruin relates that it was, that it still is, the place of faith of triumphant capitalism.

As opposed to ancient ruins which tranquilly relate a time that has passed, and which are subject to a comforting romanticism, industrial ruins are obviously much more recent, but their materials are not stone anymore, but iron, plastic; they are not white anymore but dark, rusted: the industrial ruin relates an abandon, a stop to something that was produced, a presence that is gone. It is a strange witness who became totally silent.

Vertiginous whirlwind of nations, cultures, societies destroyed, shattered, devastated, that misery and the global expansion of capitalism reduced to crumbs, in the multiple drain channels of labour force... Who will ever be able to relate it, this long march which, one by one, grabed you and threw you into specialized or manual work... »³



THE SPACE

The scenography will rest on a layout of modular tables around which the audience will circulate. Here will be placed a world of ruins in precarious equilibrium between the beauty and brutality of matter.

"Conceived as a writing laboratory, this performance articulates objects as if they were words. The set composes the graphic scenery of the show, a sort of storyboard. In the end, the exhibition is hybrid, between plastic form, narration and interactive play. From ramifications and multiples entries, according to the principle of the exquisite corpse, the visitor is invited to imagine his own personal reading of the story. »⁴

The audience will circulate following the narration's order (texts, actors, puppets and automatons) which will guide them from factory remains to workstations, cloakrooms and abandoned canteens.

Here a depiction of a group of workers, there a chain and its broken automatisms. Accumulation of broken containers, ripped tanks. Parts of walls knocked down, scattered materials. Telegraph poles and solitary pylons.

The scenography is conceived so that every element makes sense: the evocation of life and work during those times will be taken up by the symbol of image, the strength of text, and by the mysterious appearance of specters barely sketched in their presence.

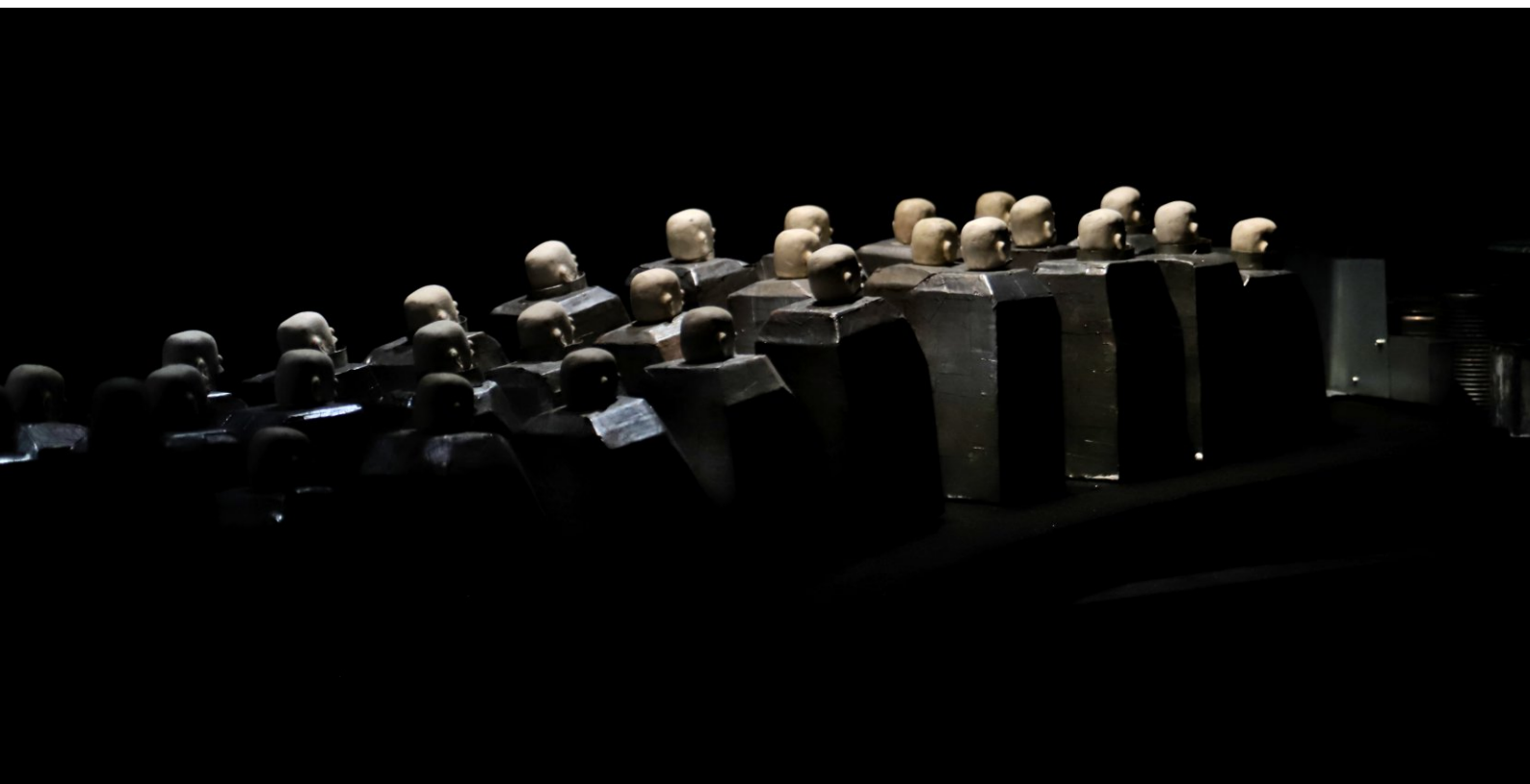


THE PUPPETS

Le Petit Théâtre du Bout du Monde stages a series of characters whose portraits look oddly like ours. They move to the slow rhythm of an unreal clock's revolution. Human figures or wandering animals, these imaginary poets observe the world from their restricted metabolism, from the bottom of their ladder. They live and change with us.

This third opus shows a gallery of workers' portraits – individuals and crowd, automatons lined up and sleeping in cases.

They will be staged in front of several contexts. People transported, early in the morning, squeezed in a bus driving them to the work site. Freight elevators, swallowing dozens of men. Black faces equipped for the obscurity of the gallery. Women with yellow hands standing up, sorting cases. Cogs and counterweights, spinning in the solar system of the factory.



LE PETIT THÉÂTRE DU BOUT DU MONDE

The trilogy of Le Petit Théâtre du Bout du Monde is a poetic performance in an invention and writing process. This show-installation of contemporary art for puppets is developed and written over time.

This title evocating far away countries speaks about our contemporary world and refers to a universal place of creation, right here in the midst of our utopia of building a better world, right here at the end of a dream, amidst our renunciations. We make it the generic name for a larger theatrical experience which associates a team and a company around an artistic search that we would want to be permanent and shared with the audience.

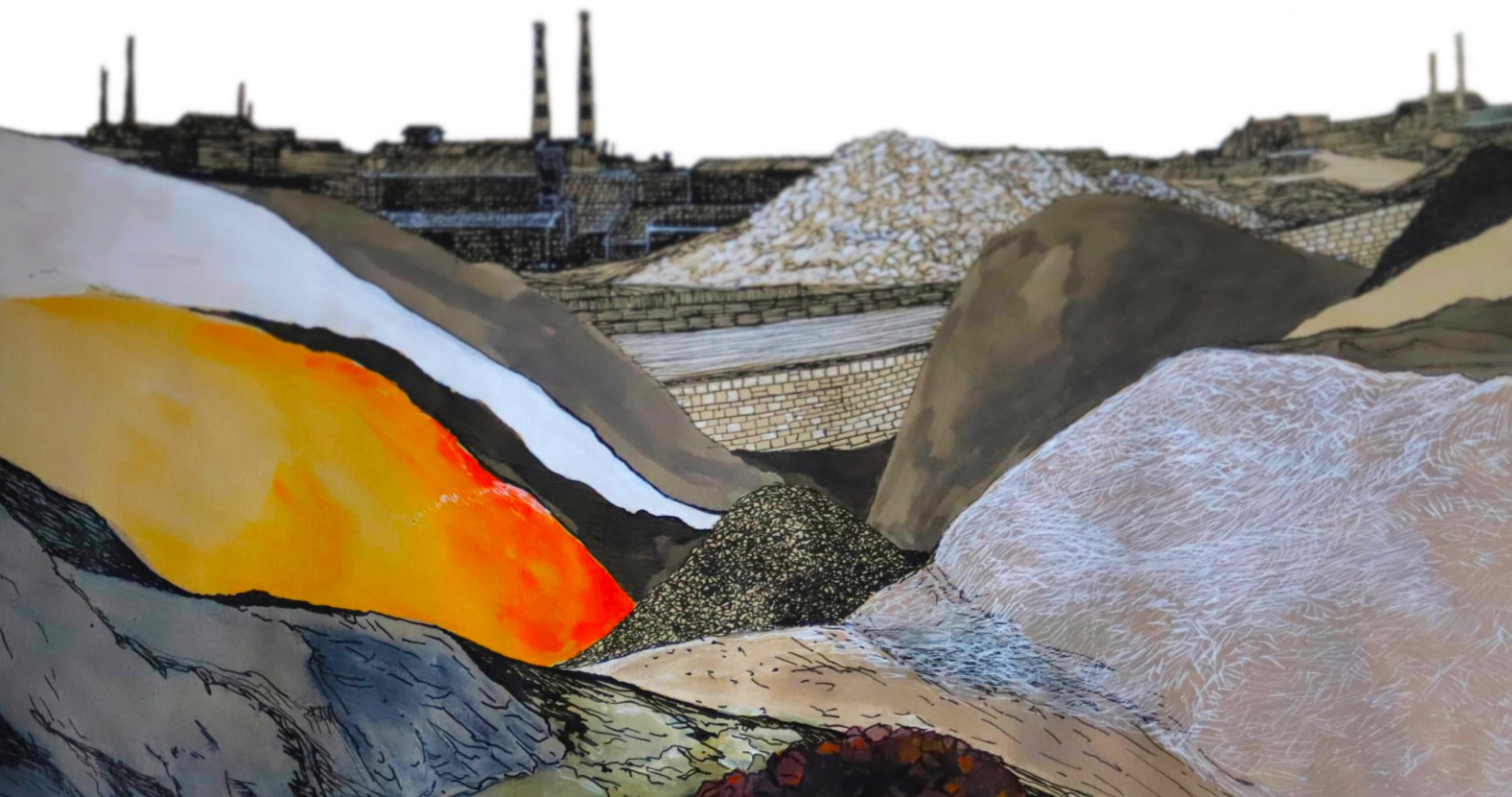
CO-PRODUCTION

This third opus of Le Petit Théâtre du Bout du Monde is co-produced by:

- the Théâtre de la Massue - Cie Ézéquiél Garcia-Romeu,
- the Festival Mondial des Théâtres de Marionnettes de Charleville-Mézières (World Festival of Puppet Theaters of Charleville-Mézières),
- the Théâtre National de Nice – TNN (National Theater of Nice).

Currently in search of more co-productions.

This project is supported by the Institut Français (French Institute).



TECHNICAL INFORMATION

Number of people on stage: 3.

Number of people on tour: 4.

Capacity: 70 people.

Set freight: 600kg, 16m³.

Assembly (sound and lighting included): 3 services.

Minimum space required: 8 meters width / 8 meters length / 4.5 meters height.

Stage: indoors without rows, the audience must be able to freely circulate around the apparatus. The show can also be proposed outdoors in a calm place at dusk.

Duration of the performance: 1 hour. Possibility for 2 shows per day.

Complete technical rider soon available; price sheet available on demand (see page 10).



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>

Notes

1. The two first chapters (2015-2018) narrated the anthropocene, then extractivism put on stage with objects, contemporary puppets and automatons in scenographic installations.
2. Translated extracts from : Joseph Ponthus, *À la ligne, Feuilletts d'usine*, La Table Ronde editions.
3. Robert Linhart, *L'Établi*.
4. Adapted from : Georges Peignard, *Grondement dans le lointain*.

Drawings and paintings ©Ézéquiél Garcia-Romeu.

Pictures ©Juliana Dubovska & Ézéquiél Garcia-Romeu.

CONTACTS

Administration and technique

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