THÉÂTRE DE LA MASSUE

CIE ÉZÉQUIEL GARCIA-ROMEU

Shows on tour

Artist residencies and mentoring

FORMA Festival



2027
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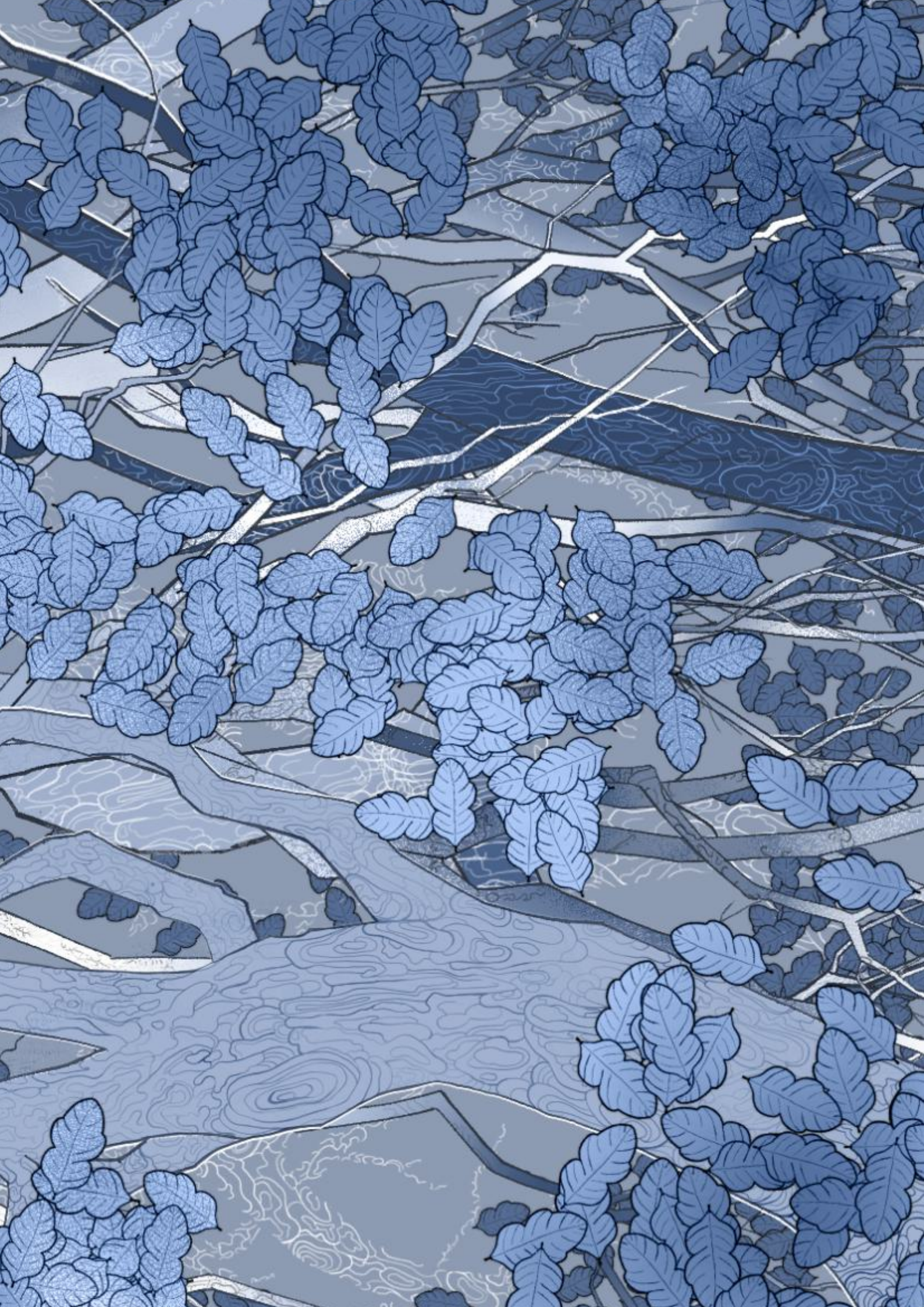
2028



THÉÂTRE DE **LA MASSUE**
CIE ÉZÉQUIEL GARCIA-ROMEU

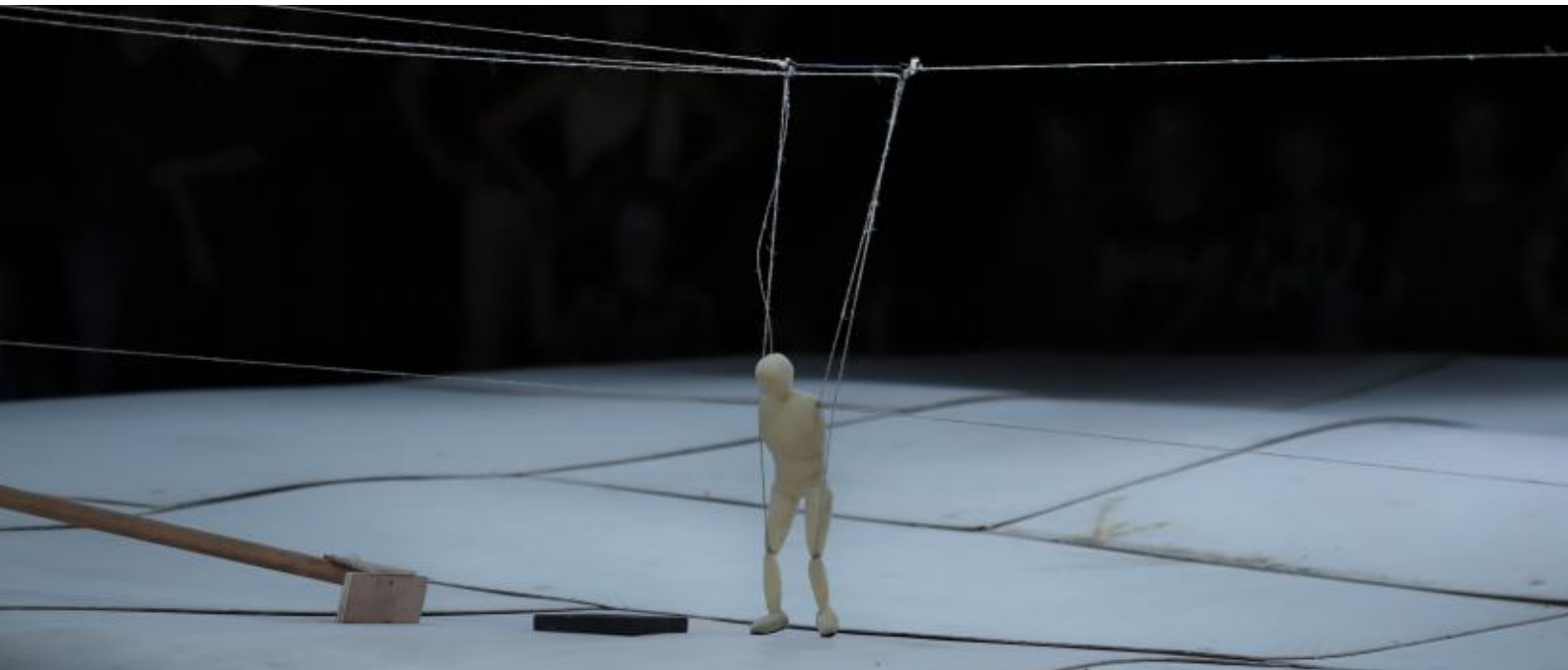
The **Théâtre de la Massue** is a contemporary puppets company created in 1985. It is based in Nice and directed by **Ézéquiel Garcia-Romeu**.

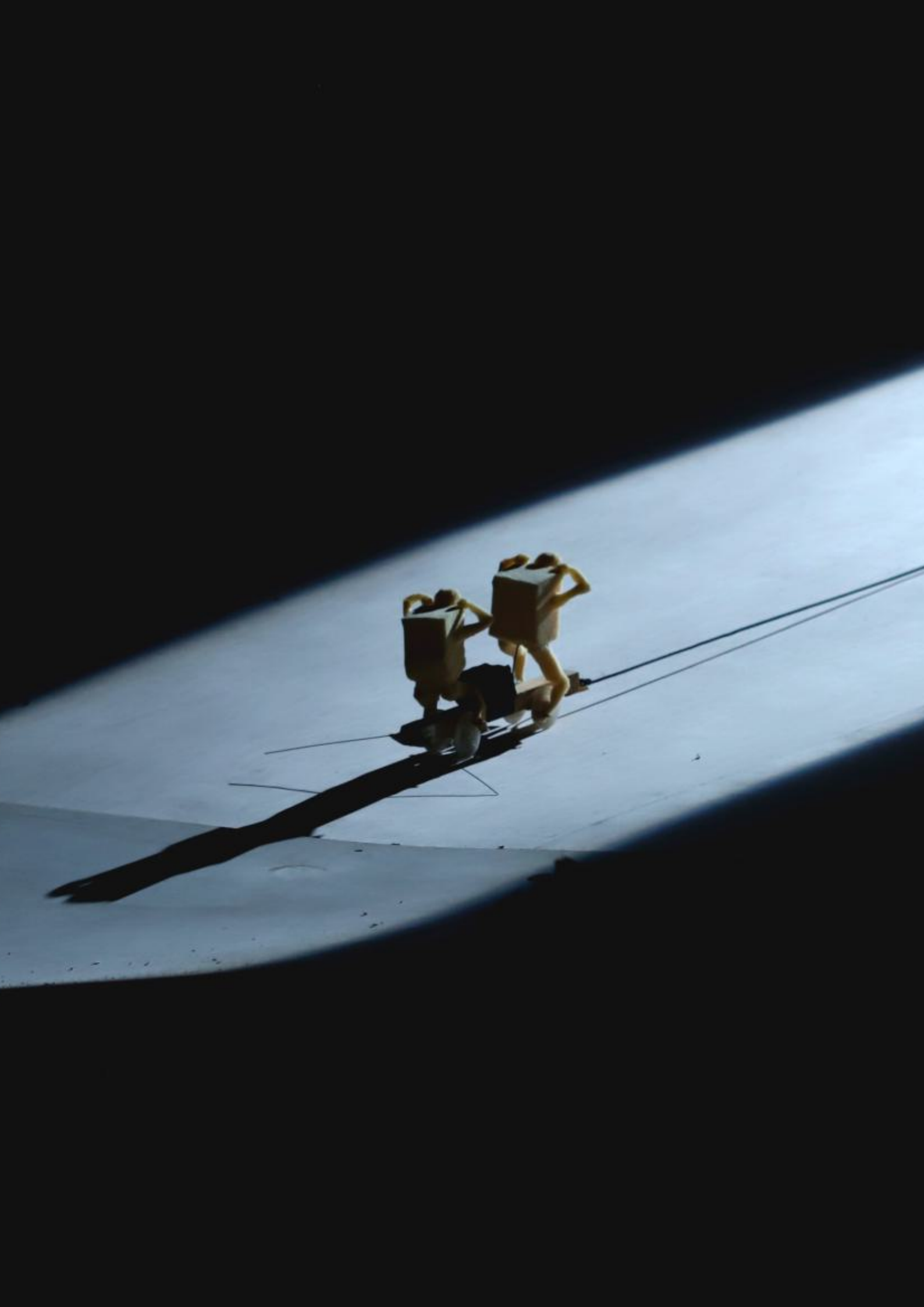
By the exploration of the contemporary forms and styles of puppetry arts and of modern theatre writing, its works are envisioned as a paradigm inside a creative theatre laboratory. The Théâtre de la Massue questions today's world through small shows, like ***The Scriptographer***, ***La Méridienne*** and ***DayDream*** or bigger shows, like **the trilogy of *The World's Edge's Little Theatre*** *(Le Petit Théâtre du Bout du Monde)*.

Its creations have an established reputation both in France, its country of origin (Théâtre National de Chaillot, Odéon, Théâtre de la Commune, Auditorium du Musée d'Orsay, Festival in d'Avignon, Festival Mondial des Théâtres de Marionnettes de Charleville-Mézières, La Criée, Théâtre des Célestins…) and internationally (Berliner Festspiele, Festival der Dinge & FIDENA (Germany), DIALOG (Poland), FIBA (Argentina), Santiago a Mil (Chile), GogolFest & Parade-fest (Ukraine), Plovdiv European Capital of Culture (Bulgaria), Aranya Festival (China), LUTKE (Slovenia), Figura Theaterfestival (Switzerland), Pop Up Puppets (Sweden)...).

The Théâtre de la Massue also welcomes artists, authors and companies in **artist residencies** in its workshop. It also has for purpose to support emerging artists within the framework of **mentoring programs**, handing down knowledge and skills to guide their research projects.

At last, alongside its creation and support activities, the company also created, in 2025, an international festival dedicated to puppetry arts: **FORMA, Festival d'Objets Rares et de Marionnettes** (Festival of Rare Objects and Puppets).





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The World's Edge's Little Theatre
Opus III, the industrial ruins

Object and puppet theatre

Length 50 minutes · **For all audiences** from 13 years old · **Capacity** 140 spectators

Co-production Festival Mondial des Théâtres de Marionnettes de Charleville-Mézières · Théâtre National de Nice, centre dramatique national Nice-Côte d'Azur · Malakoff scène nationale



Creation, directing, lighting design
Ézéquiel Garcia-Romeu

Dramaturgy and advising
Laurent Caillon

Puppets and automata
Ézéquiel Garcia-Romeu
Martine Le Saout
with the help of
Lucille Delbecque
Daria Holovchanska
Alicia Malialin

Video editing
Antoine Vialatte

Artistic guidance on images, video, music
Marie-France Leccia

Stage management
Thierry Hett

Acting and puppeteering
Ézéquiel Garcia-Romeu
Roxane Merten-Pallanca
Simon T. Rann

This show closes the trilogy of *The World's Edge's Little Theatre (Le Petit Théâtre du Bout du Monde)*. It retraces the chaotic paths toward utopias, remembering workers who lived to the rhythm of their hopes and engaged in endless struggles.

Both a theatre of images and a poetic performance, this last opus immerses the audience in a universe inhabited by the spectres and remnants left behind by the civilisation of coal, steel and oil. It builds before the audience a universe made out of impressions and perceptions, characterized by the peculiar aesthetics of modern ruin.

Unlike ancient ruins which give rise to a comforting romanticism, industrial ruins, much more recent, are made out of iron and plastic; they are not white anymore, but dark and rusty: the industrial ruins relate a cessation, the interruption of something that was produced, a presence long gone. It is an odd witness which became completely silent.



The World's Edge's Little Theatre
Opus II

Object and puppet theatre

Immersive scenography

Length 55 minutes · **For all audiences** from 15 years old · **Capacity** 100 spectators

Co-production Théâtre National de Nice, centre dramatique national Nice-Côte d'Azur · Théâtre Nouvelle Génération, centre dramatique national de Lyon · Théâtre-Sénart, scène nationale · Le Carré, scène nationale de Château-Gontier · National Puppet Theatre of Vidin · Plovdiv, European Capital of Culture · L'ExtraPôle



Creation and directing
Ézéquiel Garcia-Romeu

Dramaturgy and advising
Laurent Caillon

Puppets and automata
Ézéquiel Garcia-Romeu
Martine Le Saout
Iroslav Petkov

Sound creation
Stéphane Morisse

Original music composition
René Koering

Stage management
Thierry Hett

Acting and puppeteering
Thierry Hett
Alicia Malialin
Roxane Merten-Pallanca
Iroslav Petkov
Inbal Yomtovian

This second opus of the trilogy of *The World's Edge's Little Theatre (Le Petit Théâtre du Bout du Monde)* alludes to today's world, between our renunciations and our utopias.

As an allegory of an overexploited world and as both a theatre and poetic performance, this show reveals a world out of the ordinary, in a precarious equilibrium between the beauty and brutality of matter.

On stage emerges a hazy and hilly landscape which progressively evolves and gets inhabited by puppets with sculpted faces. Here and there, these small beings get busy doing strange, sometimes absurd tasks, meticulously taking part in a clever machinery, immersed in this universe made out of wood, recovered items and twines.

Throughout the performance, trails of hope appear within this moving metaphor of our human condition.



The World's Edge's Little Theatre
Opus I

Object and puppet theatre

Length 60 minutes · For all audiences from 15 years old · Capacity 80 spectators

Co-production Théâtre National de Nice, centre dramatique national Nice-Côte d'Azur · TJP Centre dramatique national de Strasbourg Grand Est · La Chartreuse, centre national des écritures du spectacle de Villeneuve lez Avignon



Creation, directing, puppets and automata
Ézéquiel Garcia-Romeu

Dramaturgy and advising
Laurent Caillon

Sound creation
Samuel Sérandour

Costumes
Cidalia da Costa
Myriana Stadjic

Mecanisms
Thierry Hett
Frédéric Piraino
With the contribution of Le Hublot

Building of stage sets
Workshops of the Théâtre National de Nice

Machinery and stage management
Thierry Hett

Acting and puppeteering
Issam Kadichi

Confined in a box, a puppeteer gives life back to a strange set of portraits. The audience observes and discovers a universe full of contradictions and of life, of beings waiting for a destiny, for a fulfilment.

Here, we relate the absurd purpose of our civilisation where life is reduced to a monetary value; it is a barren universe where men roam without ever finding their dignity. Here we claim the deed of working toward our remission through theatre's creativity and poetry, hoping to create a collective experience running counter to the one which legitimates the speculations of the IMF or the NASDAQ. This underground universe bordering outsider art is dotted with items of old which act as remnants and reminders of a technological past already rendered obsolete. A rod puppet of a mysterious mole-man with glowing eyes serves as our guide...

Are they prophesying tomorrow's society?
Aren't they rather the mirror of ours?



La Méridienne

The smallest theatre of the world

Length 60 minutes · **For all audiences** from 6 years old · **Capacity** 12 spectators

Co-production Musée Calvet, Avignon





A large table is laid for 12 persons. But soon, each spectator is summoned one at a time to follow a guide who lead them through a maze of corridors toward a small black box. There, they witness, alone, a mesmerizing performance lasting 5 minutes: the smallest theatre of the world, which narrates the smallest but greatest of all stories.

In three moves, the puppeteer unveils all of humanity's existence: its birth, its life and its disappearance within the universe. This miniature seems to talk and to hand over a message coming from the bottom of the ages, acting on the deepest parts of the spectator's mind where are residing all their most profound thoughts and questions.

When everyone will have received their share of the show, it will be up to them to go back with the guests at the table and to turn their personal feelings into a collective memory.

Creation, directing, puppets
Ézéquiel Garcia-Romeu

Acting and puppeteering
Ézéquiel Garcia-Romeu



The Scriptographer

Laboratory-show of improvised writing

Length 60 minutes · **For all audiences** from 15 years old · **Capacity** 80 spectators





Creation, directing, puppets, acting and puppeteering
Ézéquiel Garcia-Romeu

*The Scriptographe*r is a puppet show and a laboratory of improvised writing gathering six authors, previously invited by the organiser, around a writing table. This table, of an irrational fit made for authors, dramatists and puppets, summons a collective imagination through the unity of a real though oneiric space-time – on the one hand, the stage, the sets, the room and the audience, and on the other, the writing, the tale, the image and the puppets.

Hidden beneath a table, a puppeteer improvises short plays with a few characters and objects. The authors, inspired by these pictures, write for the duration of the show.

At the end of the show, each author delivers their text aloud to the audience. Without being descriptive, their imagination combined with the plays create a most surprising exquisite corpse. Around the authors, the audience will have enjoyed three shows almost at the same time.

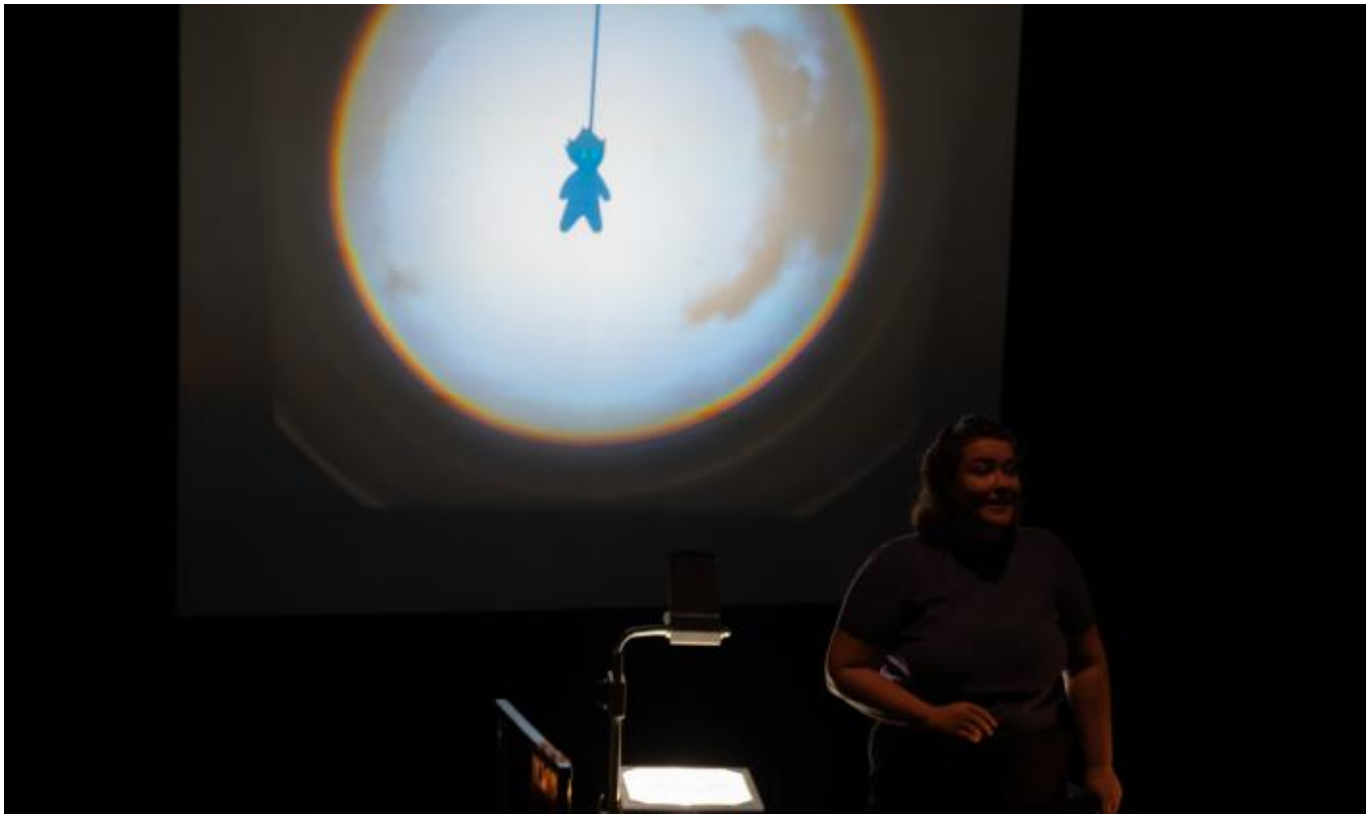


DayDream

Immersive shadow puppetry

Length 30 minutes + 30 minutes for the optional discovery workshop

For all audiences and young audiences from 5 years old · **Capacity** 100 spectators





Original idea, creation, writing, paper creation, acting & puppeteering
Lucille Delbecque

Dramaturgy, directing, lighting design
Ézéquiel Garcia-Romeu

Music and sound editing
Nicolas Brunet

Combining live performance and paper, object, shadow and light theatre, *DayDream* creates a poetic ode to childhood, to the first experiences and to the (re)discovery of one's own emotions. The first memories emerge in a trail of light, giving life and form to landscapes, characters and childhood's emotions during an oneiric and fantastic stroll.

DayDream unfolds a whole universe made out of paper set in motion. The show is considered almost as a visual and aesthetic work. Nonetheless, the show's stage and sets are simple, lightweight and refined, made of a table on which is placed a strange light-making machine: the projector. This projector opens a window on the imagination, in a way that allows a young audience to have their own understanding, in a free and receptive way, of the dreams and memories that are shaped before them.

Artist residencies & mentoring

The Théâtre de la Massue welcomes artists, authors and companies in artist residencies in its workshop, supported with industry (technical contributions, tools, personnel, spaces, etc.) and with funding.

The company also has for purpose to support emerging artists within the framework of mentoring programs. These plans specific to puppet theatre enable handing down knowledge and skills by welcoming artists in the company to guide their research projects.

The artist residencies and mentoring programs are funded by the Ministry of Culture – Regional Department of Cultural Affairs of Provence-Alpes-Côte d'Azur and by the various subsidies received by the company.

For any question or request regarding the artistic residencies and mentoring programs, contact us at the following email adress: *contact@ezequiel-garcia-romeu.com*







FORMA Festival



FORMA, Festival d'Objets Rares et de Marionnettes (festival of rare objects and puppets), is a newly created festival following the willingness of the Théâtre de la Massue to promote puppetry arts and object theatre in its territory.

As the first international festival of puppet and object theatre in Nice, France, FORMA's goals are to offer to the public access to the wealth and diversity of production by both local and international puppeteers. Moreover, this festival aims to enable puppeteers coming from everywhere to meet during the festival so as to discover their respective works and to exchange about their practice.

The first edition of FORMA took place from 13 to 17 May 2025. The second edition took place from 28 March to 4 April 2026.









THÉÂTRE DE LA MASSUE CIE ÉZÉQUIEL GARCIA-ROMEU

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Photographs Parsa Beiki · Lin Delpierre · Juliána Dubovská · Hugo Gueniffey · Lara Montagnac · Nathalie Sternalski · Richard Termine · Julien Perrin · Vanessa Popova · Théâtre de la Massue – **Drawing** Élisa Garcia-Romeu – **Graphic design** Roxane Merten-Pallanca

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Cie en convention avec le ministère de la Culture – Direction régionale des affaires culturelles Provence-Alpes-Côte d'Azur (DRAC PACA) et avec la Ville de Nice ; aidée et soutenue par la Région Sud – Provence-Alpes-Côte d'Azur et le Département des Alpes-Maritimes.