

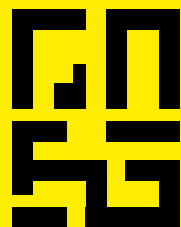
THE SMALL THEATRE FROM THE END OF THE WORLD

Opus II

DIRECTION, SCENOGRAPHY & PUPPETS: Ezéquier Garcia-Romeu
DRAMATURGY, DIRECTION ADVISOR: Laurent Caillon



THÉÂTRE DE LA MASSUE



CIE ÉZÉQUIEL GARCIA-ROMEU

COPRODUCTION

- THÉÂTRE DE LA MASSUE**
- NATIONAL THEATRE OF NICE - TNN**
- THÉÂTRE NOUVELLE GÉNÉRATION-CDN OF LYON (69)**
- LE THÉÂTRE - NATIONAL SCENE OF SÉNART**
- LE CARRÉ - NATIONAL SCENE OF CHATEAU-GONTIER**
- NATIONAL PUPPET THEATRE OF VIDIN (BG)**
- PLOVDIV EUROPEAN CAPITAL OF CULTURE (BG)**
- EXTRA-PÔLE***

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- NECTAR DE CODE , CARPENTRAS**
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- UNIVERSITY OF NICE-SOPHIA ANTIPOLIS**
- ENSATT, LYON**
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- LA CHARTREUSE, VILLENEUVE LEZ AVIGNON**
- UNIVERSIDAD DE LAS ARTES LA HAVANE (CUBA)**
- INEUPUP**
- SPEDIDAM ***

*SPEDIDAM is a collecting and distributing society that manages the rights of performers in the registration, dissemination and reuse of registered performances

THE SMALL THEATRE FROM THE END OF THE WORLD

Permanent "work in progress"

is designed as an installation for puppets, writing, scenography and contemporary art.

Poetic and theatrical performance, permanent work-in-progress, we invent an international exchange device over time, in several geographical stages. We bring together an international community from France to Cuba, from Central Europe to Lebanon... Artists, writers, researchers and engineers find themselves around an allegorical representation of the world.

This evocative title of far-off countries tells us about the world of today, right here, in the midst of our utopias. From here at the end of a dream amid our renunciations.

Everything happens in a large installation evocating a desert landscape projected into a future we already know. This Place is a political choice that prefigures a civilization on the edge of ours, the infra-world of today, supra-world of tomorrow. As a part of the evolution of our contemporary world, it is literally the theater of all the lusts and fantasies. This landscape evokes a guarded territory, overexploited, on the edge of our tranquility, in the out-of-the-field of the civilized, urbanism without identity.

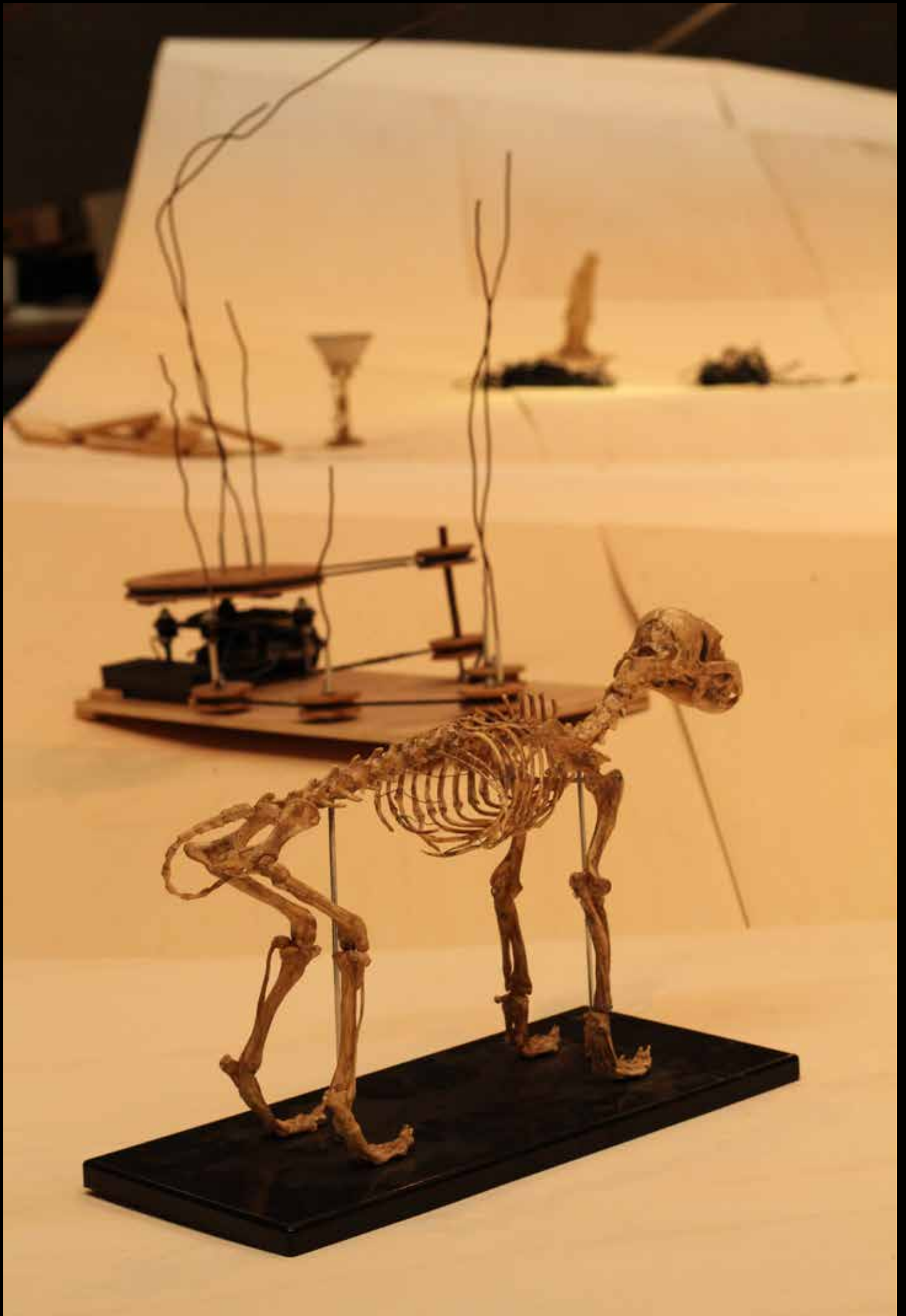
The "beings" who wander in search of a better life, represented here by a multitude of puppets, we are strangely looking like

The public circulates freely around the artistic object to question it in a better way.

There, two worlds clashes:

While the spectator immerses himself in this great landscape and discovers a world of craftsmanship, he hardly squeezes the digital sphere (created by Nectar de Code) who oversees this territory: behind the scenes, far from the room where the installation is laid, a social network is watching us. He argues for pieces of land, and opts for this or that action that he entrusts to automated machines or orders puppeteers, elements of destruction and extraction at any price.





NEWSPAPER "LE MONDE" WEDNESDAY, FEBRUARY 28, 2018

"Even in the most hostile places on Earth, life can grow. A German-majority international team, has just proved this by focusing on one of the world's driest regions, the Atacama's Desert in Chile. Less than 20 millimeters of rain a year and soils that are very salty because they are not leached do not prevent bacteria from developing according to results from samples taken in 2015 and 2016. Previous experiments had already found organic traces, but they could very well correspond to dead remains brought by the winds. This time the genomic and biochemical analyzes prove that there is indeed a microbial activity. Traces of ATP and enzymes have been found. This supports the idea that other salty, dry, UV-irradiated environments, such as on Mars, may have been home to life. "



THE PUPPETS

Some characters have a particular status in the performance such as the "scribe" who writes intermittently and sound, and has, next to him, a computer, a camera, a long view; he is, among other things, the "first spectator" of this performance.

The "dusties" on a carriage, through the device pulled by a puppet assistant. Some will see how formerly the "miners" went down to the mine; others, how old-world tourists visited a big city; still others how were fighters brought to the firing squad ...

There is also on the set the "carrier of shells" that is engaged in its recovery traffic, The "carrier of

bale" shingles his transparent charges ... We also find by their side the characters already met in Opus 1 the "woman who is waiting the bus", the "old woman at the door", "the man with the plastic bags"...

To these emblematic figures is added a crowd of anonymous puppets: without a face, almost without a body, they have lost their eyes, their capacity for movement, they are at the mercy of the one who manipulates them, such as those blind of the Middle Ages, attached to each other, depending on the thread that connects them and that we pull, in one direction or the other...



THE SOUND AS A MATTER

In parallel to the creation of an original string-quartet by René Koering that will be available in live performance depending on the location.

The sound imposes itself as sound sculpture and object in the same way as the characters.

It is both artistic and functional, it does not describe an atmosphere, does not illustrate a scene; at the opposite, it is defined as a proper entity. Sound, all sources of which are visible, is a precious commodity that some characters will covet. They keep it, hide it, steal it or resell it.

The sound object is declined in a multiple way, faithful to the general poetry that we let's get rid of this artistic object.



DIGITAL RESEARCH principles of interactive game

The performances give rise to a dematerialized interaction experiment with the software solution developed by the company Nectar de Code. The project questions the place of the powers by transgressive propositions disturbing the hierarchy commonly established between real and virtual. The community of netizens-players has an enhanced point of view on the device and knows the position of the landscape resources. The teams compete to take possession of these wealth, giving orders to the puppeteers or driving robots to achieve their aims. The actions of the live performance determines the phases of the digital game (i.e the throwing of coal on the device by the puppeteers triggers a rise in coal prices in the game on the net ...). This high-low confrontation is noticeable in a silent way by the spectator present, just as we feel the influence of large multinationals on our daily lives ... There is something going on beyond us but what? What are the implications in our immediacy?



THE CREW

CONCEPT, SCENOGRAPHY AND PUPPET DESIGNING & MANUFACTURING

Ezéquiél Garcia-Romeu

DRAMATURGY AND DIRECTION ADVICES

Laurent Caillon

ORIGINAL STRING QUARTETT

René Koering

SOUND DESIGN:

Stéphane Morisse

TECHNICAL, PUPPET MANIPULATION AND MACHINERIES

Thierry Hett

ASSISTANT PUPPET MANUFACTURING

Martine Le Saout

ACTING AND PUPPET MANIPULATION

Ezéquiél Garcia-Romeu, Iroslav Petkov and, from National Puppet Theatre of Vidin (Bulgaria): Christo Ivanov, Margarita Kostova or Teodora Rashev, Plamen Kanev

DIGITAL GAME DESIGNING AND DEVELOPEMENT

Pierre Gotab, Benjamin Maza, Aurore Huitorel Vetro, Castel Prod / Nectar de code

COMMUNITY MANAGEMENT

Marie Ousset

DESIGN OF THE VIDEO STREAMING

Emmanuelle Vié le Sage

PRODUCTION AND GENERAL MANAGEMENT

Frédéric Poty
assistant for the Balkans: Theodore Vodenitcharov

ASSISTANT SCENOGRAPHER

Odile Artru, Ana Almeida

ASSISTANT FOR THE PUBLIC WORKSHOPS

Victoire Ponza

ASSISTANT VIDEO

Philippe Rombaut

COORDINATION "INEUPUP" EUROPE CRÉATIVE PROJECT

Rosalie Lakatos





INFORMATIONS DE PRODUCTION



DATE OF RÉATION: 14 novembre 2018

NUMBER OF PEOPLE ON STAGE: 7

NUMBER OF PEOPLE ON TOUR: 8

GAUGE: 90 personnes

FREIGHT: 600 kg, 16m³

SET BUILDING (INCLUDE SOUND AND LIGHT): 3 shift

MINIMUM SPACE REQUIRED: no seats, audience must have the ability to move all around the set, the show can be performed on open air in quiet place at sunset and later.

WIDE: 10 meters minimum

LENGTH: 17 meters minimum

HIGH: minimum 4,5 meters

DURATION OF THE PERFORMANCE: 3 time 35 mn, possibility of 2 set per day

COMPLETE TECHNICAL RIDER ON REQUEST

FINANCIAL CONDITIONS ON REQUEST



USEFUL LINKS TO DISCOVER COMPANY'S WORK



INTERNET-GAME THE SMALL TEHATRE FROM THE END OF THE WORLD:

<https://www.lepetitheatreduboutdumonde.com>



CIE WEBSITE

<http://www.ezequiel-garcia-romeu.com>



VIDEO CREATION RESIDENCY CHARTREUSE DE VILLENEUVE LEZ AVIGNON:

<https://www.youtube.com/watch?v=IANJiVi2RU4>



VIDEO FULL LENGTH VIMEO LINK:

<https://vimeo.com/308544686>



EXTRACT COMPOSITION KOERING:

<https://www.youtube.com/watch?v=df-0yePtP1s&t=57s>



TEASER PETIT THÉÂTRE DU BOUT DU MONDE OPUS 1:

https://www.youtube.com/watch?v=w7B6R6q_mPA





CONTACTS

FRÉDÉRIC POTY
Administrateur / Directeur de production
+ 33 (0)6 64 86 52 01
frederic.poty@ezequiel-garcia-romeu.com
contact@ezequiel-garcia-romeu.com

EZEQUIEL GARCIA-ROMEU
Direction artistique
+ 33 (0)6 49 42 49 33
ezequiel.r723@gmail.com

NATHALIE THAUVIN, AUSRA LUKOSIUNIENE, OLGA TARARINE
CIE IVA
Chargées de production / Diffusion pour la Russie et les Pays Baltes
+ 33 (0)6 63 66 66 40
nathaliethauvin@orange.fr

ELLA PERRIER
Secrétaire Général Théâtre de Nice
+ 33 (0)6 32 89 48 16
ella.perrier@theatredenice.org



THÉÂTRE DE LA MASSUE
CIE ÉZÉQUIEL GARCIA-ROMEU



C/O L'ENTRE-PONT – 89, Route de Turin - 06300 Nice • contact@ezequiel-garcia-romeu.com • www.ezequiel-garcia-romeu.com

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