A marionette figure, possibly made of wood or plaster, is suspended by a network of thin black strings. The figure is positioned in the lower half of the frame, looking upwards and to the left. The background is dark, with some horizontal rods and strings visible at the top, suggesting a stage or rehearsal space. The lighting is dramatic, highlighting the figure's form.

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 by Laurent Caillon.

ARTISTIC TEAM

Conception and staging

Ézéquier Garcia-Romeu

Dramaturgy and advising

Laurent Caillon

Puppets and automata

Ézéquier Garcia-Romeu

Martine Le Saout

With the help of Lucille Delbecque, Daria Holovchanska and Alicia Malialin

Video creation

Antoine Vialatte

Sound

Thierry Hett

Lighting

Ézéquier Garcia-Romeu

Artistic counsel on images, video and music

Marie-France Leccia

Acting and puppeteering

Ézéquier Garcia-Romeu

Roxane Merten-Pallanca

Simon T. Rann

THE CONTEXT

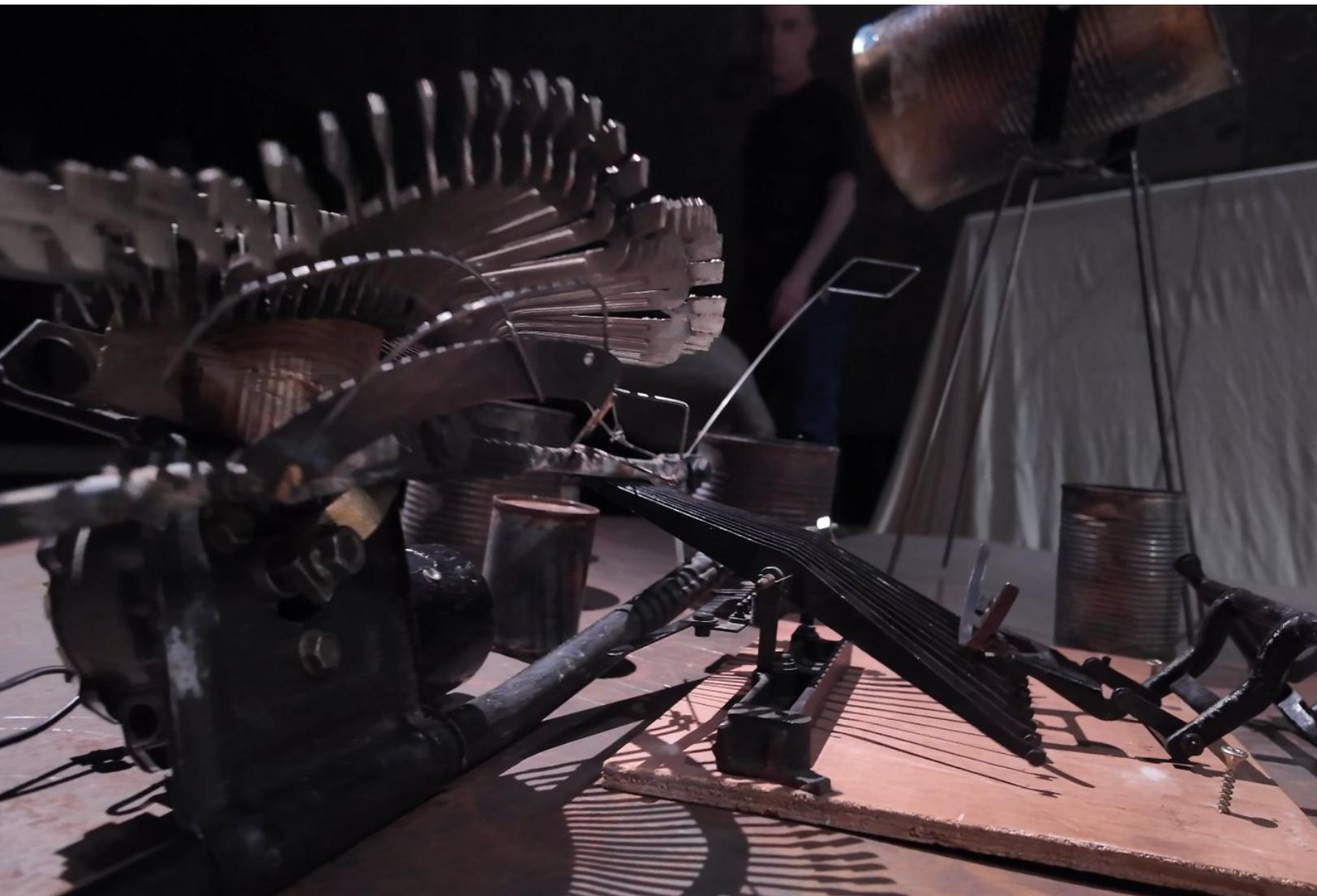
End of the 19th, beginning of the 20th century: the industry organized the labor at a forced march, in service of a triumphant capitalism.

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 recounts the chaotic path of utopias, reminder of these workers who lived to the rhythm of their hopes and who committed to endless struggles.

Theater of images and poetical performance, this last opus immerses the audience in a post-industrial and pre-apocalyptic universe inhabited by the specters and remains left behind by the civilization of coal, steel and oil. It builds, in front of the audience, a universe of impressions marked by the peculiar aesthetics of modern ruin.



THE DRAMATURGY

The dramaturgy is based around the evocative strength of remembrance.

Laurent Caillon, our dramatist, says in his notes:

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

As opposed to ancient ruins which are subject to a comforting romanticism, the industrial ruins, more recent, are the ruins of iron and 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 societies destroyed that misery and the global expansion of capitalism reduced to crumbs in the multiple drain channels of labour force."³

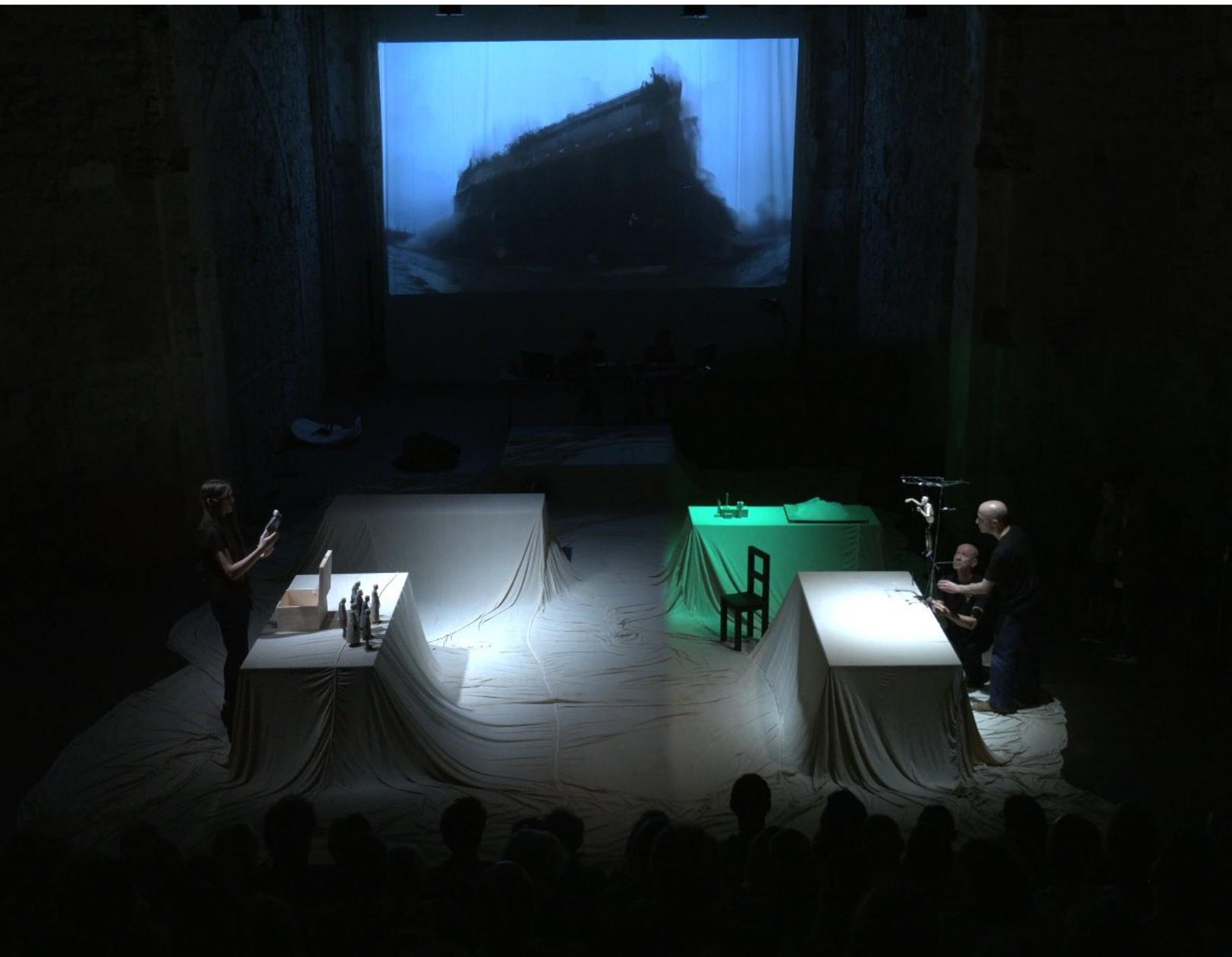


THE SPACE

The scenography rests on a layout of modular tables around which the audience circulates. Here is 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 kind of storyboard. In the end, the exhibition is hybrid, between plastic form and interactive play. From ramifications and multiples entries, according to the principle of the exquisite corpse, the audience is invited to imagine his own personal reading of the story."⁴

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



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.

PRODUCTION

This third opus of Le Petit Théâtre du Bout du Monde is 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, FMTM);
- the Théâtre National de Nice – Centre dramatique national Nice Côte d'Azur (National Theater of Nice, TNN);
- the Théâtre 71 – Malakoff scène nationale.

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





TECHNICAL INFORMATION

Number of people on stage: 4.

Number of people on tour: 5.

Capacity: up to 140 people.

Set freight: 200kg, 12m³.

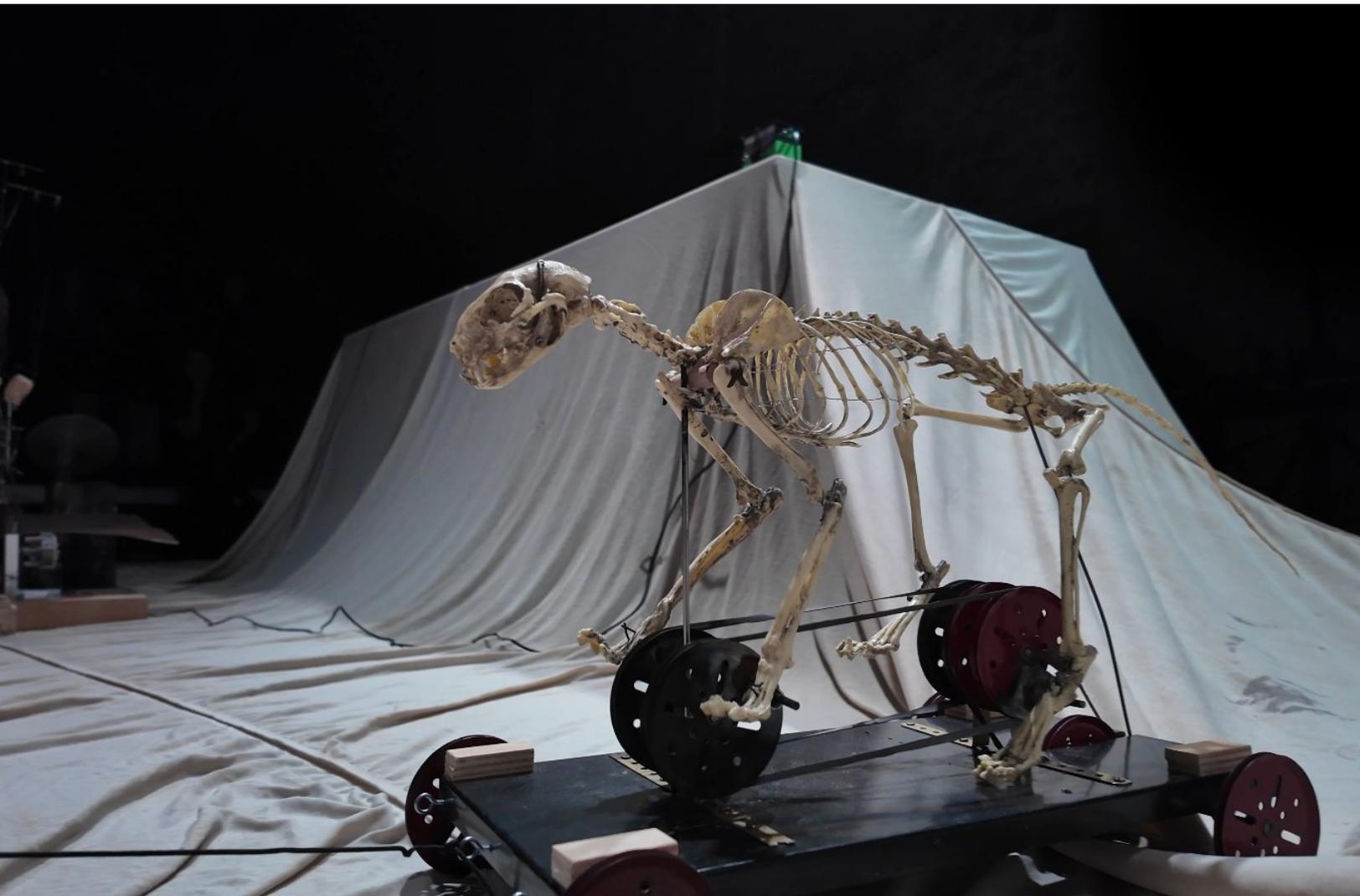
Assembly (sound and lighting included): 2 services.

Minimum space required: 10 meters width / 10 meters length / 4.5 meters height.

Stage: up to 40 people standing and who must be able to freely circulate around the stage. Up to 100 people on elevated front rows. It is possible to add rows on the sides depending on the hall's space.

Performance's length: 50 minutes, up to 3 shows per day.

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



LE THÉÂTRE DE LA MASSUE

Video repertoire

Le Petit Théâtre du Bout du Monde - Opus III

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

Le Petit Théâtre du Bout du Monde - Opus II

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

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

Le Petit Théâtre du Bout du Monde - Opus I

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

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

Le Scriptographe

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

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

La Méridienne

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

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

Banquet Shakespeare

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

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

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. Adapted from: Robert Linhart, *L'Établi*.
3. Adapted from: Georges Peignard, *Grondement dans le lointain*.

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CONTACTS

Administration and technique

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