



PROMETHEUS' BIRD

OR THE MIRACLE OF TRAGEDY

Theater, live music and puppet

**An European production directed
by Camille Trouvé & Brice Berthoud | Les Anges au Plafond**

Creation at Centre dramatique national de Normandie – Rouen in fall 2023

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COMPANY INTRODUCTION | PRESENTATION

CAMILLE TROUVÉ & BRICE BERTHOUD **LES ANGES AU PLAFOND** **CENTRE DRAMATIQUE NATIONAL DE NORMANDIE-ROUEN**

Les Anges au Plafond co-founded by Camille Trouvé and Brice Berthoud in 2000 is an international company. Supported by Institut Français and Alliances Françaises they have performed on several continents (South America, the United States, Asia, Europe, such as Tchekhov Festival and Obraztsov Festival in Moscou, Minneapolis Puppet Festival and Open Eye Theater in Minneapolis, Jerusalem International Puppet Festival, Quiquiriqui Festival in Granada Spain, Internationales Figurentheaterfestival in Munich Germany...). In 2017, in acknowledgement of their work in France and abroad, the company was labelled “Company With National And International Influence” by the Ministry of Culture. Working together in a mirror-like relationship, directing each other, Camille Trouvé and Brice Berthoud directed 13 shows, some of them have been performed more than 300 times. They are all currently running. Since its foundation the company has undertaken a multidisciplinary project at the crossroads of performing arts : theater, visual language, movement arts, new magic and music. This cross disciplinary approach is the driving force of their work, and contributes to the recognition of the puppet arts as a vector for innovation and the renewal of aesthetics.

For more than twenty years Les Anges au Plafond have been artists associated with major houses, such as : Maison de la Culture - Scène nationale de Bourges, Malakoff scène nationale, Scène Nationale d’Aubusson, Maison des Arts du Léman - Scène conventionnée de Thonon-les-Bains and Le Bateau Feu - Scène Nationale de Dunkerque. Their collaborations are strong and long-lasting that have led them to operate throughout the country in a network of broadspectrum distribution and partnerships.

Since October 2021, Camille Trouvé and Brice Berthoud have been the new co-directors of the Centre dramatique national de Normandie-Rouen. They are developing an ambitious project of cross-disciplinary art entitled Alive! . Their season programming is opened to international. Alexander Zeldin, British director and playwright, and Kaori Ito, Japanese dancer and choreographer are associated artists to this project.

· **Camille Trouvé | Actress, puppeteer, director**

She trained in the art of puppetry in Glasgow, Scotland. On her return to France she met major directors/playwrights such as: Wajdi Mouawad, François Cervantès and Catherine Germain. She attended further training courses at the École Supérieure Nationale des Arts de la Marionnette – Institut International de la Marionnette, in particular with the English company Green Ginger. Camille's shadow theatre mentor is the Italian puppeteer Fabrizio Montecchi. The heart of her approach is transmission and instruction. That is why she runs and co-directs professional training courses to pass on her knowledge and participate in the development of the puppetry arts in all their diversity.

· **Brice Berthoud | Actor, puppeteer, director**

Trained as a circus artist, he started out as a high-wire artist and juggler. In 1994 he joined the Strasbourg-based company Flash Marionnettes. This company renews the puppet genre and explores with rigour and inventiveness the fascinating and complex actor-puppet relationship. In parallel to his work as an actor-puppeteer and director, he is frequently asked to share his expertise in puppetry. In particular, he participated with the Ministry of Culture in the creation for the label of National Puppet Centres.

In 2000 Camille Trouvé and Brice Berthoud created Les Anges au Plafond, articulating their artistic language around three main axes : the impetus of the epic, the space in question and the gestures of manipulation, visible or invisible. Their shows explore the complex relationship between manipulator and object, the distance it produces, and the humour it sometimes affords. Recognising the capacity of Camille Trouvé and Brice Berthoud for listening, for supporting the younger generation and for understanding, the Institut International de la Marionnette de Charleville-Mézières invited them in 2020 to become godmother and godfather of the 13th promotion of the École Supérieure Nationale des Arts de la Marionnette.



PRESS QUOTES

} Le Nécessaire Déséquilibre des choses

"Among other delights at the FMTM, we loved the boundless inventiveness of Les Anges au Plafond."

Christina Marino, *Le Monde*

"A succession of magnificent and vibrant scenes."

Thierry Voisin, *Télérama Sortir*

"Here the company offers us an ambitious artistic gesture that explodes like a huge firework."

Mathieu Dochtermann, *Toutelaculture*

} Le Bal Marionnettique

"The festive, spellbinding world of this accomplished Bal marionnettique lingers long after the show is over."

Christina Marino, *LeMonde.fr*

} White Dog

"Les Anges au Plafond made a great impression."

Gérald Rossi, *L'Humanité*

} R.A.G.E.

"We've never seen such dramatic virtuosity and poetic force. Not to be missed."

Thierry Voisin, *Télérama Sortir*

} Du Rêve que fut ma vie

"Simultaneously caustic and heartrending, intense and delicate, this production shows Camille Trouvé at the top of her art !"

Thierry Voisin, *Télérama Sortir*

LES ANGES AU PLAFOND PRODUCTIONS

2023

L’oiseau de Prométhée ou le miracle de la tragédie

2021

Le Nécessaire Déséquilibre des choses

2020

Le Bal Marionnettique

2019

De qui dira-t-on que je suis l’ombre ?

2017

White Dog

2015

R.A.G.E

2014

Du Rêve que fut ma vie

2012

Les Mains de Camille

2009

Au Fil d’OEdipe

2007

Une Antigone de papier

2004

Les Nuits Polaires

2000

Le Cri quotidien



Video links:

Trailer for Le Nécessaire Déséquilibre des choses

<https://www.youtube.com/watch?v=jXOOt12yFJk&t=3s>

Backstage at the Bal Marionnettique

https://vimeo.com/397386166?embedded=true&source=vimeo_logo&owner=4852293

Trailer for White Dog

<https://www.youtube.com/watch?v=zEijWT1R-ig>

Trailer for R.A.G.E

<https://www.youtube.com/watch?v=uVHZt72Bhn0>



THE PLAY

Across the expanse of time that separates them, two versions of Greece come face to face on stage: one mythological and eternal; the other contemporary and very much rooted in reality.

A large table set for a banquet. A celebration, which however isn't one.

On one side, humanity's last supper with the Gods; on the other, the negotiating table presided over by the IMF, the Central Bank and the European Union: a leap in time.

Over here, Prometheus tricks Zeus when the meat of the sacrificial bull is being shared out; over there, the Greek government is negotiating a new bail-out plan... We are simultaneously at the twilight of the Golden Age of Classical Greece, and in 2015, at the height of the Greek public debt crisis.

This dichotomy offers a way of talking about the economic and financial crisis that has not released its stranglehold on contemporary Greece, talking not only about its origins and its symbolism, but also, and perhaps most importantly, about what it means for the future.

The Prometheus myth, the tragedy in 3 acts of the Greek crisis :

In Act 1, we witness the setting down of the crisis mechanisms brought by the powerful protagonists sitting at the negotiating table: on one side, Giorgos Papandreou, Christine Lagarde, Michel Sapin and Angela Merkel; on the other, Zeus, Prometheus, humankind and the Gods.

Act 2 dramatises the first austerity measures and the revolt of the Greek people. On the mythological side, the humans have been chased from paradise and find themselves bereft of feathers, beaks, claws and horns. On the economic side, the seven successive austerity plans have not prevented Greek debt from increasing to hit 175% of GDP. Greece can no longer borrow on the markets, and is verging on defaulting on its payments. At the end of this act hope comes in the form of this young government, which offers an alternative to the deflationary policies of the Troika. The negotiations resume and a power struggle begins between Greece and its creditors.

Act 3 opens on the dangerous hypothesis of a Grexit. The government decides to ask the people what they want through a referendum, but the issue at stake in the public consultation gets derailed. «For or against the new bail-out plan» becomes «For or against leaving the Eurozone». The trap snaps shut once again.



A PLAY FOR EUROPE

The project brings together European partners for its cast, production and diffusion. Writing residencies and workshops in Europe are planned for the 2022/23 season. Contacts are being built with Greece, Norway, Italy and Germany.

This show will be an European project.

This questions concern the entire community of European States, whose leaders participated in the elaboration of the various rescue plans for Greece. As a result, all the European, in an indirect way, are involved in this crisis, in its management, in its issues. And of the failure of austerity policies.

On the stage, four languages cross each other : French, English, Greek and German.

Language is at the heart of the debates, with its challenges of translation and mutual incomprehension.

THE CREATIVE PROCESS

Documentary research

Enquiring on the ground, collecting eyewitness accounts, listening to the individual, intimate stories of the people living through this crisis. In collaboration with the Institut Français in Athens and the steering committee of Elefsina (Eleusis) European Capital of Culture 2023, we are currently building a programme of exchanges and residencies between Greece and France. We want as many real-life elements as possible to provide the material nourishing the situations created on stage. The words of the Greek people will provide the foundation of our dramaturgical construction.

In order to be true to facts and to render the genesis and management of the crisis in all its nuances, we will call on the resources of specialists in several disciplines (geopolitics, economics, law...).

An economist, an author and a playwright will support us throughout the writing process.

Puppetry, or the art of manipulation

The Gods and other heroes of Greek mythology cannot be played by simple flesh-and-blood actors. It is too good an opportunity to miss to portray them – imposing, superhuman, superb and disproportionate – with the help of puppets.

Similarly, the major political figures who, as much as fulfilling their historical roles, will also serve as a metaphor for the institutions to which they belong, will probably not be played directly, but by “delegation”. The advantage of using puppets is to convey that it is not so much about the people themselves as about the positions and responsibilities they embody.

‡ The set design, reinventing the table

For the symbolic recreation of the banquet of the Gods and mankind we need a large table around which the members of the public, the actors and the puppets can sit.

To unite the myth with the reality of contemporary politics, this element of the set will be based on the table used by the European Commission for the meetings of its members. It will be divided into three spaces, in which the three “parties” at the banquet will set up camp: the Greek people, the gods and the Troika.

‡ The place of the audience – privileged or left on the sidelines

The challenge of the dramaturgy is to reconstruct a popular agora.

One section of the public will therefore be invited to sit at the banquet table with the puppets and actors, while the rest will be seated in the auditorium. Each member of the public seated at the table will eat, observe and be the confidant of one or another of the protagonists. The banquet will be asymmetrical: each member of the public will occupy a single place, and have a unique sensory experience. The food and drink served will be different according to the group. It will be very clear who are the privileged ones and who are left on the sidelines.

And we will ask members of the audience at several points what they think about this.

‡ Rebetiko, the crisis blues

As in all our productions, the music will be played live by musician-actors, who will take part in the unfolding of the story. The choice of music came naturally: Rebetiko, a musical genre born in Greece at the beginning of the 20th century.

The term comes from the word ‘rebetis’, which refers to a marginal but upright type of person who only obeys his own codes. At once the music of the underworld, of bandits and anarchists, it is the voice of protest. Censored under the dictator Ioánnis Metaxás, Rebetiko played a central role in the expression of the Greek people’s revolt against all forms of fascism and oppression.

In Athens in 2015, during the mass protests against the austerity measures, youth expressing their anger reinvented the genre in the form of Rebetiko-fusion. Beside the traditional instruments like the bouzouki, the baglama and the guitar appeared computer-assisted music that gave these protest songs a new contemporary dimension. It was the blues of the crisis, shouted defiantly during the daytime demonstrations, and cried over at night in the tavernas and clubs of the port of Piraeus.

Conclusion

Let poetry take hold of the political and economic situation in an attempt to shed light on it
Create a place for collective thought on the stage
Extend this process of reflection through debates and meetings
Let the puppets speak about our humanity
To see a bird disrupt the banquet table
Persisting in understanding despite the complexity of reality
Rethinking the place of Greece, the cradle of philosophy, democracy and theatre
Hearing the Greek people's song of revolt to the sound of the bouzouki
To finally know why Prometheus was chained.



CAST AND CREATIVE TEAM

DISTRIBUTION

A project by Camille Trouvé and Brice Berthoud

Director | Camille Trouvé

Assistant director | Jonas Coutancier

Playwriter | in progress

Dramaturgy | Saskia Berthod

Set design | Brice Berthoud

Puppeteer | Brice Berthoud, 1 German artist,
1 Greek artist, casting in progress

Creation of puppets and plastic universe | Camille
Trouvé, Jonas Coutancier, Amélie Madeline, Séverine
Thiebault et Magali Rousseau

Live music | Greek musicians, search in progress

Economist adviser | Pierre-Alain Muet

Historical and geopolitical advisers | in progress

Translator | in progress



Subtitling | in progress

PRODUCTION

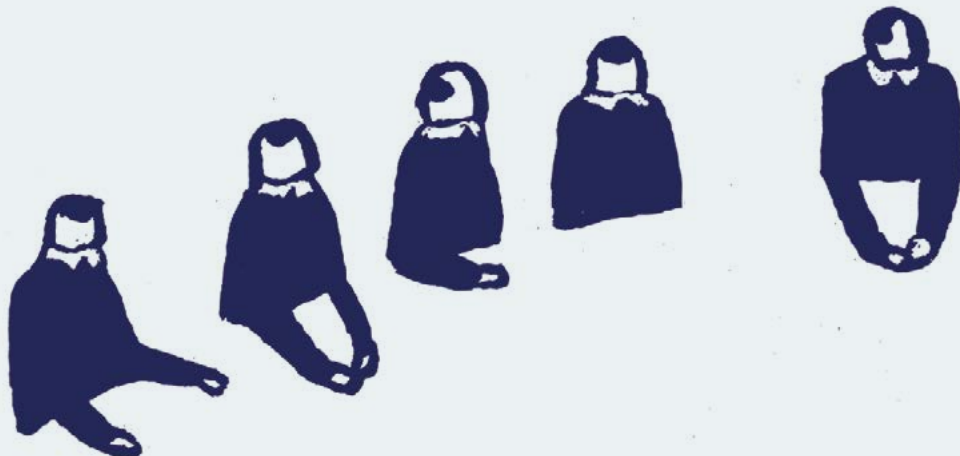
Centre Dramatique National de Normandie-Rouen / Les Anges au Plafond

COPRODUCTIONS

MCA Maison de la Culture d'Amiens | Maisondelaculture de Bourges – Scène nationale | Théâtre Jean Lurçat, Scène Nationale d'Aubusson | Festival Mondial des Théâtres de Marionnettes de Charleville-Mézières | Théâtre Paul Éluard de Choisy-le-Roi, Scène conventionnée d'intérêt national - Art et création pour la diversité linguistique | Les Passerelles, Scène de Paris - Vallée de la Marne | Théâtre des Quatre Saisons de Gradignan, Scène conventionnée d'intérêt national - Art et création | Le Théâtre municipal d'Aurillac – Scène conventionnée | Saisons culturelles de la Ville de Riom | Scène55 Mougins - Scène Conventionnée Art et Création

SUPPORTS

TV Control Center (Κέντρο Ελέγχου Τηλεοράσεων – KET) à Athènes | Grand R - Scène nationale de la Roche-sur-Yon | Théâtre des Quartiers d'Ivry - CDN du Val-de-Marne | Sablier - Centre National des Arts de la Marionnette Ifs-Dives-sur-mer | EMC de Saint-Michel-sur-Orge | Pivo - Pôle itinérant en Val d'Oise - Scène conventionnée d'intérêt national - Art en territoire | Malakoff scène nationale | Scène Nationale 61 | Maison des Arts du Léman – Thonon-Evian-Publier | Trident – Scène nationale de Cherbourg-en-Cotentin



THE TOUR 2021-2022

Le Nécessaire Déséquilibre des choses

Mont-Saint-Aignan (76)
CDN de Normandie-Rouen
4 au 7 octobre

Dunkerque (59)
Le Bateau Feu
18 & 19 octobre

Aubusson (23)
Théâtre Jean Lurçat
Scène nationale
2 & 3 février

Vitrolles (13)
Théâtre de Fontblanche
2 & 3 mars

Tarbes (65)
Le Parvis | Scène nationale
23 & 24 mars

Mougins (06)
Scène 55
31 mars & 1^{er} avril

Dans le cadre de la tournée
départementale du Grand T
Châteaubriant (44)
Théâtre de Verre
4 avril

Redon (35)
Théâtre Le Canal
7 avril

Ancenis-Saint-Géréon (44)
Théâtre Quartier Libre
11 avril

Pornichet (44)
Le Quai des Arts
14 avril

Le Bal Marionnettique

Mont-Saint-Aignan (76)
CDN de Normandie-Rouen
24 septembre

Tarbes (65)
Le Parvis | Scène nationale
de Tarbes Pyrénées
1^{er} & 2 octobre

Oloron-Sainte-Marie (64)
Espace Jéliote ~
Centre National de la
Marionnette
4 octobre

Epernay (51)
Le Salmanazar
Scène de Création
et diffusion
15 novembre

Portes-lès-Valence (26)
Le Train Théâtre
22 novembre

Tournefeuille (31)
Festival Marionnettissimo
24 & 25 novembre

Aubusson (23)
Théâtre Jean Lurçat
Scène National
14 janvier

Thorigné-Fouillard (35)
Festival des arts de la
marionnette Manimagine
4 février

Dans le cadre de la Biennale
Avec Ou Sans Fils
Vendôme (41)
L'Hectare | Territoires
vendômois, Centre National de la
Marionnette
10 février

Mont-Saint-Michel (50)
Théâtre de l'Agglomération du
Mont-Saint-Michel-Normandie
9 mars

Ifs (14)
Le Sablier ~ Centre national
de la marionnette
16 mai

Dans le cadre de la biennale
internationale des arts de la
marionnette

Ivry sur Seine (94)
Théâtre des Quartiers d'Ivry |
Centre Dramatique National du
Val-de-Marne
3 juin

Perpignan (66)
L'Archipel | Scène nationale
14 au 16 juin

Je tue nous

Dans le cadre des 20 ans
du collectif Freddy Morezon
Toulouse (33)
Théâtre le Ring
15 octobre

White Dog

Paris (75)
Théâtre 14
7 au 25 mars

Aurillac (15)
Théâtre municipal
25 mai

Bourg-en-Bresse (01)
Théâtre de Bourg-en-Bresse
7 & 8 juin

R.A.G.E

Chicago
International
Puppet Theatre Festival
19 au 21 janvier

Le Havre (76)
Le Volcan
Scène nationale du Havre
11 & 12 mai

Une Antigone de papier

Pont-du-Château (63)

Le Caméléon

12 mai

Les nuits polaires

Mont-Saint-Aignan (76)

Maison de l'Université

18 au 20 octobre

Dans le cadre du festival Les Théâtrales Charles Dullin

Orly (94)

Centre Culturel Aragon-Triolet

15 au 18 novembre

Aubusson (23)

Théâtre Jean Lurçat ~ Scène nationale

1^{er} mars au 5 mars

Le Cri quotidien

Moirans en Montagne (39)

Festival Ideklic

15 juillet

Petit-Quevilly (76)

Lycée Lemonnier

10 octobre

Neufchâtel-en-Braye (76)

Lycées (agricole et professionnel)

11 octobre

Cambrai (59)

Musée des Beaux-Arts

3 décembre

Les fenêtres

Dans le cadre de Paris OFF festival

Paris (75)

Théâtre 14

2 au 4 septembre

Aubusson (23)

Théâtre Jean Lurçat ~ Scène nationale

9 & 10 septembre

Rouen (76)

Nuit blanche | Aître Saint-Maclou

1er octobre



Follow our tours:

<https://www.lesangesauplafond.net/calendriers>

CONTACTS

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