

A handful of people ...

Something which resembles happiness.



A photograph of a person playing a brass instrument, likely a trumpet or trombone, on a stage constructed from a dense, intricate framework of wooden beams. The stage floor is made of wooden planks, and a circular light fixture is visible on the ground. The background is dark, suggesting a nighttime performance.

A handful of people ...

Something which resembles happiness.

“One must not be afraid of happiness.
It is solely a good moment to experience.”

Romain Gary

OBJECT THEATRE
A PARTICIPATIVE, WALKABOUT SHOW FOR 70 PEOPLE
ALL PUBLIC FROM 10 YEARS OLD - 1h35

PHOTOS: CHRISTOPHE LOISEAU



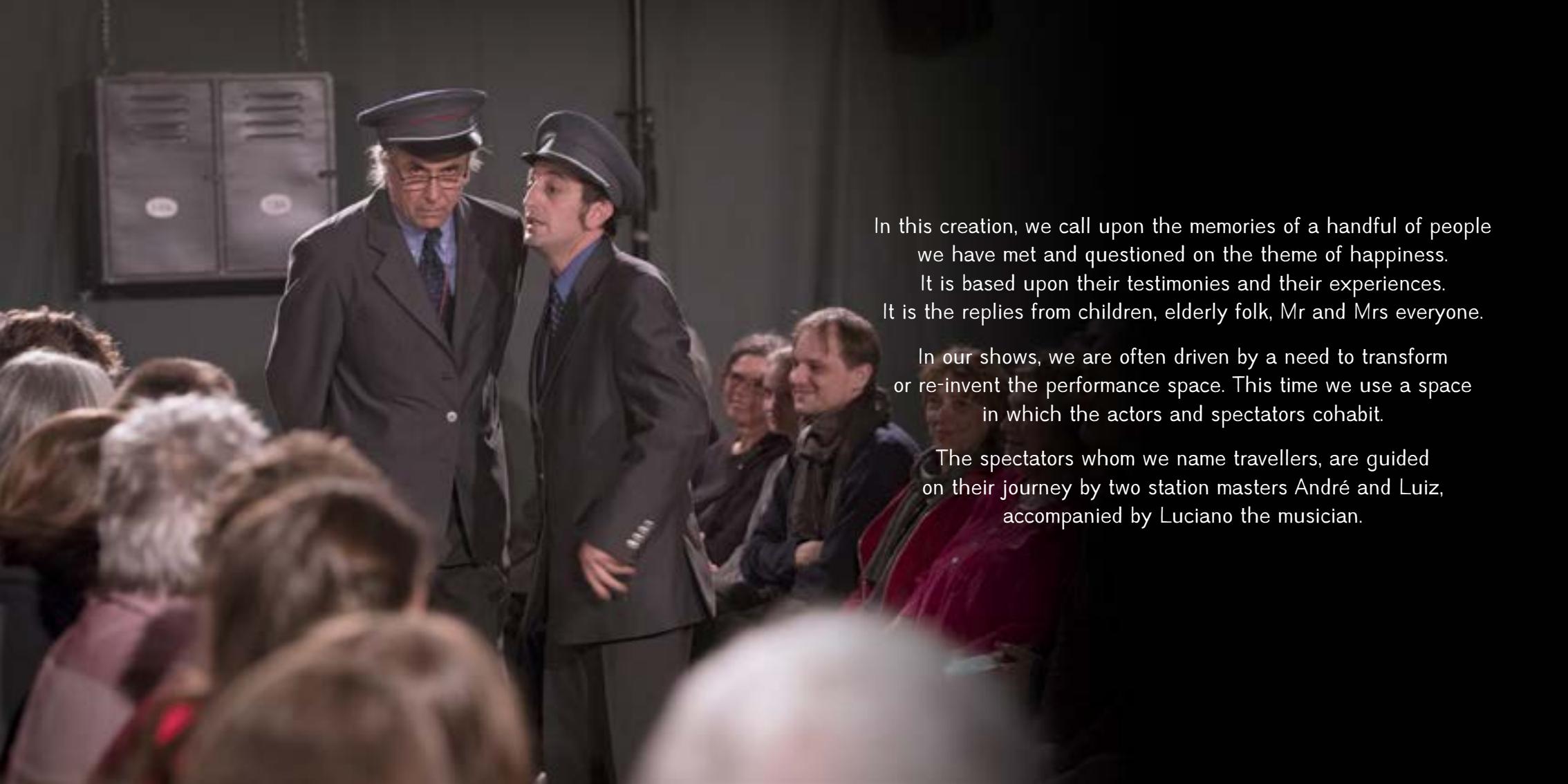
Does happiness not come from the way in which
we observe the small things in life, the things
that carry a spark or open doors to our imagination?

Happiness needs wandering, like the one
we offer ourselves when we begin a voyage.
It is on the path we travel, with the right to drift,
with discoveries and pitfalls.

What moves us when we go on a voyage?
What are we looking for?

What do we expect from the unknown,
is it the contact with others? and if by allowing us
to enter their lives, would they not enlighten our own?

Here we attempt to do so with lightness and humour.



In this creation, we call upon the memories of a handful of people
we have met and questioned on the theme of happiness.
It is based upon their testimonies and their experiences.
It is the replies from children, elderly folk, Mr and Mrs everyone.

In our shows, we are often driven by a need to transform
or re-invent the performance space. This time we use a space
in which the actors and spectators cohabit.

The spectators whom we name travellers, are guided
on their journey by two station masters André and Luiz,
accompanied by Luciano the musician.



Each traveller is given a numbered chair, light and easily movable.
It represents the main element of the scenography.

Using their chairs, the travellers are invited to configure the space
by following the instructions given to them. In this way,
they contribute individually and collectively, creating five scenes
which shape their voyage.

By establishing this complicity with the public, we attempt
to expand our field of vision and stimulate the imagination,
without saying or explaining, solely by suggestion.

It is through this shared pathway that the meaning
of the play emerges.

By sensibly resonating objects and images, they become
evocative signs of a poetic universe, so we are staying faithful
to our field of predilection: Object Theatre.

The importance is the voyage, not the destination.





Tania Castaing & Charlot Lemoine

Concept, scenography and performance

The Velo Theatre was founded by Tania Castaing & Charlot Lemoine issue of the Beaux Arts in London and Angers. Since 1981 they have been working towards an intimate and poetic relationship with the public.

Believing that emotions are born from the fragile relationship that the actor establishes with the objects surrounding him; Velo Theatre amongst others, invented a new style of expression, Object Theatre.

Although they have since added text to certain creations, the joy of manipulating objects is still intense and intact.

In 1993 the company moved to a disused fruit preserving factory in Apt, Vaucluse. Now transformed into a theatre, it has become their home base, as well as a reception space for other national and international theatre groups in residence.

Velo Theatre poetic migrants and pilgrims, have toured the world since 30 years, with silent or polyglot shows addressing one and all.

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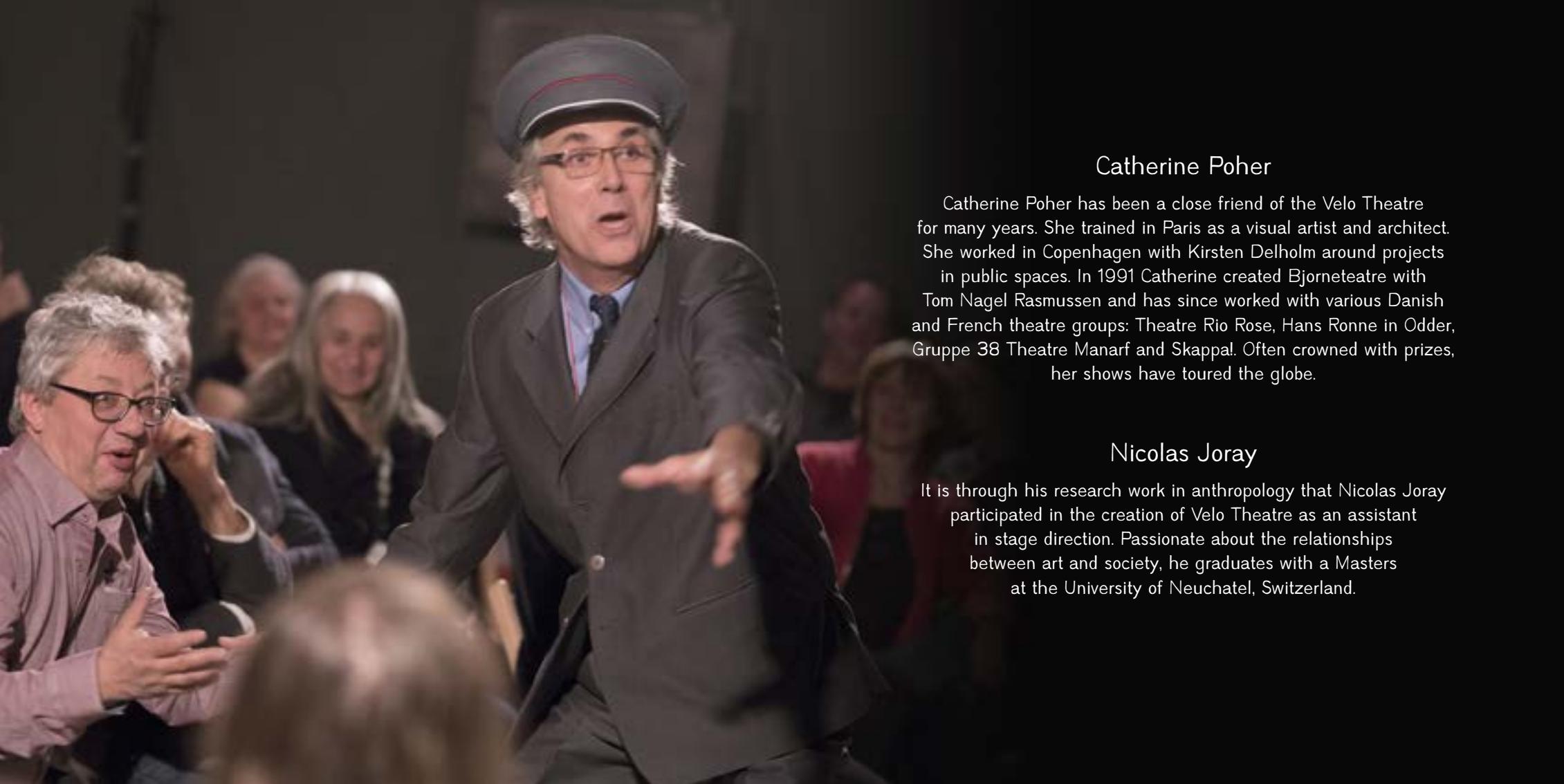
José Lopez

A versatile stage manager since 1997, he has helped guide the creations of Velo Theatre through his enlightening insight. He has gradually stepped out of his technical role to become more involved in the concept and as a performer on stage.

Fabien Cartalade

Composer and multi-instrumental musician, classically trained (trumpet & trombone), he has continually evolved between jazz, rock and philharmonic orchestras (Négresses Vertes, Raoul Petite, Les Robertes, Gaio).

Following a first successful collaboration, the company wished to associate him in this new creation. They have given him the reins of the musical composition and interpretation.



Catherine Poher

Catherine Poher has been a close friend of the Velo Theatre for many years. She trained in Paris as a visual artist and architect. She worked in Copenhagen with Kirsten Delholm around projects in public spaces. In 1991 Catherine created Bjorneteatre with Tom Nagel Rasmussen and has since worked with various Danish and French theatre groups: Theatre Rio Rose, Hans Ronne in Odder, Gruppe 38 Theatre Manarf and Skappa!. Often crowned with prizes, her shows have toured the globe.

Nicolas Joray

It is through his research work in anthropology that Nicolas Joray participated in the creation of Velo Theatre as an assistant in stage direction. Passionate about the relationships between art and society, he graduates with a Masters at the University of Neuchatel, Switzerland.



Flop Lefebvre

Like Charlot Lemoine and Tania Castaing, Flop came from the Beaux-Arts in Angers. This creation is a new opportunity for them to work together.

Co-founder of the group ZUR in 1984, he works on the interface of fine art, film, sound, performance, lighting and dance.

Besides this he undertakes research into brico-luminology collaborating with other groups and companies such as Lili DésaStres, Skappa!,

Theatre Manarf, Gruppe 38, les Souffleurs de reves... and the Velo Theatre for "Complot du reve" in 1989 and "The frog at the bottom of the well believes that the sky is round" 2013.

Les Ateliers du spectacle

Velo Theatre also called upon the expertise and technical experience of the Ateliers du spectacle, with whom they have been partners for years.





Production
Vélo Théâtre

Co production

Brighton Festival - England

Le Carreau - Scène Nationale de Forbach et de l'Est mosellan (57)

La Garance - Scène Nationale de Cavaillon (84)

FMTM - Festival Mondial des Théâtres de Marionnettes de Charleville-Mézières (08)

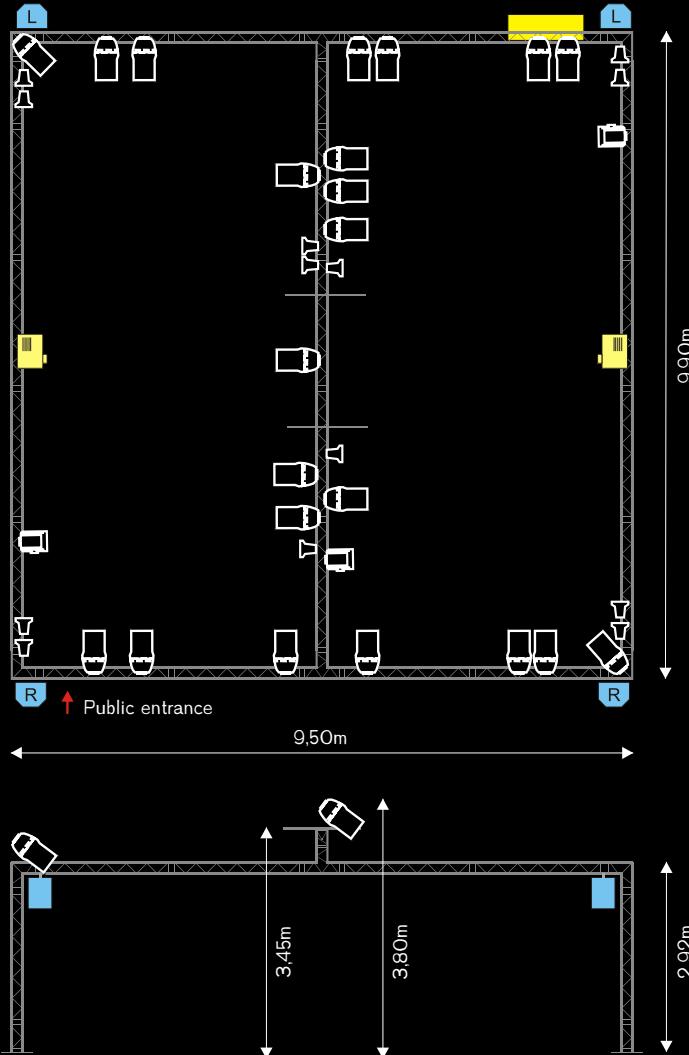
Théâtre Durance - Scène conventionnée Château-Arnoux/Saint-Auban (04)

Le Pôle Arts de la Scène/Friche la Belle de Mai (13)

and the support of **DRAC PACA**



The Vélo Theatre is supported by the Ministry of Culture/DRAC PACA, the PACA Region, the Department of Vaucluse, the Community of Communes Pays d'Apt Luberon, and the town of Apt.



Conditions

Object Theatre, a participative, walkabout show for exactly 70 people.
All public from 10 years old. Groups from 12 years old.

The company consists of 5 people on tour.

Space 12m x 12m x Height 4m
Complete Blackout

No rake seating required. We supply seating for all the public.
Please note: if the dimensions of your space are inferior to this, please contact us!

Unloading and set up, the day before the first performance.
8h with the help of 2 technicians.

Strike and loading 3h with the help of 2 technicians.
To respect the time of the set up, the space must be completely free of all furniture.
Parking for a 20 m³ truck, for loading and unloading.

It is imperative to provide somewhere secure for the public to leave all their personal effects and belongings before entering the playing space.

We need you to supply: 2 small goldfish.

For each performance we need 2 bottles of water and 4 bottles of sparkling non alcoholic wine. 2 bags of ice cubes.

Technical Requirements

Material to be supplied by the theatre

1 power supply

One sound system with 4 speakers type MPB 200 or PS10/PS15

Sub on stands

2 DI

Materiel supplied by the company

The complete metal self supporting structure

1 control cupboard

2 video projectors

70 folding chairs

Scenery composed of cotton legs

10 X 10 m floor covering

**Please contact us if you need more information concerning
this technical sheet.**

Charlot Lemoine : +33 6 11 64 01 71 or José Lopez : +33 6 32 25 03 79

Diffusion

This show is proposed on the base of 2 performances per day.

Tariffs : please contact Velo Theatre

Aurélie Aloy : compagnie@velotheatre.com / +33 6 74 77 04 42

The journey, happiness
and the metaphors related to them...



VÉLO THÉÂTRE

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