

**SHOW | EXHIBITION**  
FROM OCTOBER 10 TO 15, 2022

# BATRACIA BOUÉE UTOPIE GONFLABLE

LOUIS ATLAN / ELENA GALEEVA / COMPAGNIE LA SERRE

SHOW : THU. 13 OCT - 7 P.M., FRI. 14 - 9 P.M., SAT. 15 - 5 P.M. / 1H30  
ESPACE DES ARTS - STUDIO NOIR

EXPOSITION : FROM 10 TO 15 OCTOBER / CONTINUOUSLY  
ESPACE DES ARTS - ESPACE D'EXPOSITION

INFORMATION AND BOOKING  
TÉL : 03 85 42 52 12 - [BILLETTERIE@ESPACE-DES-ARTS.COM](mailto:BILLETTERIE@ESPACE-DES-ARTS.COM)  
[ESPACE-DES-ARTS.COM](http://ESPACE-DES-ARTS.COM)

ESPACE DES ARTS, SCÈNE NATIONALE - DIRECTION NICOLAS ROYER  
CS 60022 - 71102 Chalon-sur-Saône Cedex



## PRESENTATION / SYNOPSIS

Hello to you,

We're a team of young artists who freshly graduated from TNB, coming from France, Russia and Sweden. During our studies we often worked together, sharing our skill and experiences.

From there a show is born» Batracia Buoy: inflatable utopia", a crazy fable about global warming and the mankind adaptability to it.

Here is the synopsis:

*In a near future, Earth is nothing but water. A simple vast area of water, composed of what were yesterday's glaciers, seas and lakes. Mankind managed to make itself a life on it: Batracia buoy. An inflatable city born on what was left floating and drifting from the ancient world. Objects from the past start to move back up to the surface so a squad has been created. A squad who recycles and references the things that come back from the past, and whose characters come in to play.*



## INTENTION NOTE:

Duration: 1h30

All Publics

### THE PLAY:

On the prerequisite that Mankind carried on its activities until he drowned the whole Earth ; Batracia buoy would be the last place liveable before he disappears. There, survives a community whose floating bases are rapidly prone to mutate.

By playing on the opposition between bottom and surface, past and present or the group and the individual, we are looking via a fable to turn what is at stake with climate change into a pool of metaphors.

In this world built only on the surface, the best swimmers and free divers became the chosen . People in their sixties are limited! cats too...The floating city drifts and runs sometimes into the remains of ancient places now lost , into wandering old ship wreckage ,or schools of narwhals pushing plastic bags. We stay away from them cause they could burst our inflatable world.

We keep away from typhoons and dangerous currents. We get our bearings thanks to stars and zooplankton. We more or less remain in what used to be, a few years ago , a skyscrapers area, scrutinizing the abyss for something to re-emerge from this sunk past. And precisely to manage to make out, sort, and re-use anything coming up, we set up the « floating garbage squad »



Bill Viola  
«Avancer chaque jour»  
(2002)

## **FGS - FLOATING GARBAGE SQUAD**

Being confronted to an old stinking skeleton is a risk it's a kind of student job wich pays you in « bubbles », the batracian money. By wondering how we could re possess the remains and the trash of a past civilisation, we will try to set the basic rules, the concerns, the actual issues of this post world, to talk about an aboveground society, looking for roots to understand its present. A mankind trying to establish new and common rules in a basically unstable floating world.

## **NEW WOLRD'S CONFLICTS**

However, different visions are emerging, creating divisions. Some of them are already giving up Batracia Buoy and its future :stating that humans were created with feet so to live on land ; others trying to somehow believe in it and some never challenging it ; Three visions respectively embodied by 3 characters of the squad: Arth, Silvius and Pier.

## **CHARACTERS**

For the characters living in BB we wanted to focus on their teenage years: This specific moment where you need to define yourself among the others, when your inner feelings are so moving we think life is endless. Teenage years are the years where all your dreams can come true with the arousal of desire.

For this characters ,we dwelled on a specific period, the teenage years, when you have to define yourself among the others and when inside things change so quickly that the remaining years seem long and remote. The age of all dreams, all possibility, of all the first times .

The characters will take us along into their deepness, their flaws, in what urges them to swim and breathe every day: to find food, drink, shelter, thrive, love and dream.

Three youngsters questioning theirs relationship between themselves, between them and the group and the future of the world.

## **LANGUAGE**

That's an other question: What separates the different countries that no longer exist? No more dry land, no boundaries: the rising waters reshuffled everything.

The challenge of the writing itself is language. Always moving. How many words have changed and how did the vocabulary evolve? What made this language ? Everything has to be imagined, to be played and found again.

## RESURGENCE OF THE PAST

We want to use what resurge from the depth as a magic force, a fantastic presence like fragments of the end of the world assembled by an hallucinogenic archaeologist!

By browsing our common background, Bible episodes, Jules Verne's books or a decadent play in a datcha by a lake, this story is, above all, something where you can project yourself like a bubble air. A bubble air in this tragicomedy which partially covers our conscience but let our end, like a last call before it.

## TECHNICAL ASPECTS

For the stage design, all technical elements available will be used: light, scenography, and actor's physical capacities. We have to report deformation/blurred effects from the real world. The video projections of virtual reality or the shots filmed with waterproof camera will play between reality and fiction, hallucinogenic dream and return to the surface.

This will to gather our skills was natural because we used to do it during our studies.

To work with dancers, performers and plastic artists urge us to see the stage like a temple where we could create our own rituals but also like a place for interactions , a place to craft and throw buoys in a drifting world.

## TRANSLATION

Some parts of the play will be voluntarily untranslated to participate in the effect of strangeness of the world deployed. Some passages will be translated live by the actors, the translation process will be directly part of the play. Some words and their explanations will be included in the exhibition part. We will be curious to try with you to subtitle some parts of the text on video projection.



*3D modeling of the Espace des Arts  
of Chalon-sur-Saône under water - Nathan André*

## first scene

*everyone speak i turn, covering the words of the previous one, changing the order, the meaning.*

Athur  
things made us float  
and human attracted by waters  
made them rise till it covers everything

Pierre  
they float the things we do  
they are attractive for the human of the waters  
circular shapes ready to help him

Max  
we are floating, we are doing things  
and water attracted par human  
covers him as he was going to die  
\*

### *Alarm sound*

NARWHALES !

NARWHALES !

NARWHALES !

he's just underneath us,  
he is there,  
I can feel him.

so, to make the whale leave, we 've developped a sort of a prayer, everyone just gathers together and blows. The perpetual air moving out of our mouths is like a spell to make the narwhale go, sometimes it can take from 3 to 4 hours before he decides to go else where.

he usually comes before the night, when the day didnt' give him much food to eat and he claims for our seaweed.

I'm sitting on the buoy and the backwash of the vastness always comes at the same time, comes back, leaves and comes back. Sitting on the shore I receive every wave through the plastic of the buoy, I feel every wave that comes to rock me, to rock me endlessly, that's what the sea does ; it extends the primary stage of life, amniotic life and I pitch.

\*

At night while the ocean rocks us, everyone is dreaming about the sea. Everyone is dreaming of one thing into the sea, happy things, floating things, sometimes depths, drownings. Always victims of our environment because we reach a non violence point with our ecosystem. Even an insignificant event can bounce back in the buoy, with the risk for it to burst. Human tacitly made a pact with himself and I talk in the name of the entire colony. He made a pact of no more disturbance: no overflowing mud. BB is the last beacon, the final survival, no more swirls. And in the collective unconscious this is the common thread.

But him, him, he dreams of murder, not as a victim but dreams with bruises. Dreams where he jumps out of the buoy onto a whale to strangle it : he sinks his fist, his little fist , little but firm in the hole of the whale and he stands like that, mumbling.

FISTFUCK THE WHALE

He woke up and said :

FUCKING NARWHALE

FUCK FUCK FUCK FUCK FUCK THOSE WHALES

Like it was love

\*

## CHANSON : (d'après la rime de l'ancien marin)

JOUR, APRES JOUR, APRES JOUR  
JE DERIVE SUR MON MAT DE BOUÉE  
NUIT, APRES NUIT, APRES NUIT  
JE ME BALANCE SUR L'OcéAN, ÉCROUÉ

PARFOIS SE POSENT  
RIANTS ET MOROSES  
DES ALBATROS PAR LE VOL FATIGUÉS

PARFOIS ILS CAUSENT  
PARFOIS ILS OSENT  
LACHER LEUR FIENTE SUR MON CRANE SALÉ

ET DE LEUR FIENTE MARINE MOI MEME JE ME REPAIS  
AVEC DES ALGUES  
PETITE SALADE

AVEC DES ALGUES  
NOURRITURE FADE  
AURIEZ VOUS DU KRILL POUR ACCOMPAGNER

JOUR, APRES JOUR, APRES JOUR  
JE DERIVE SUR MON MAT DE BOUÉE  
NUIT, APRES NUIT, APRES NUIT  
JE TANGUE ET VOMIS DURANT TOUT LE TRAJET.

PARFOIS SE POSENT  
RIANTS ET MOROSES  
DES ALBATROS PAR LE VOL FATIGUÉS

ET DE LEUR FIENTE MARINE MOI MEME JE ME REPAIS  
ET DE LEUR FIENTE MARINE MOI MEME JE ME REPAIS



## Le dérivé dans son épave:

(..) La dernière des dernières, et je l'ai vu du périscope, je l'ai vue, c'était la reine parmi les reines, et tu te rends compte, moi pauvre crevette égarée dans un suppositoire de métal à quelques lieues sous les eaux, j'avais l'œil dessus. Un œil sur le miracle de la nature. La dernière de toute une lignée, la dernière princesse terrestre, je voyais sa cheville menue toute menue s'enfoncer dans le dernier espace sablonneux, avant que les eaux ne recouvrent tout, que l'océan ne recouvre tout, écrasant tout, que les dernières feuilles des derniers arbres ne bruissent dans les cimes déjà chenuées de nos dernières forêts, laissant partir les oiseaux qui ne pourront plus laisser reposer leur vol désormais, qui erreront de fatigue d'un bout à l'autre du globe, et se poseront sans trouver plus jamais d'eau douce, avant que les monstres marins ne se fassent un festin de tout, que le dernier sport pratiqué par toute une humanité soit le surf bon an mal an tous à tenir sur un dernier bout de bois, une dernière planche tous dans la dernière vague, le dernier remous, le dernier trou dans la couche bleutée, les derniers appels à l'aide, les derniers radeaux, les derniers grands gestes des bras et dans les cris, dans les pleurs de sels qui se versaient, et annonçaient déjà la fin, dans toute la culminance de cette attachement pour de la terre, j'ai vu à quel point tout était vain et pourtant si beau. dans sa dernière seconde dans son dernier glou glou, la terre, si belle a versé sa dernière larme. et l'eau salée a tout recouvert.

*dialogue Arth et Pier:*

--you're gonna tell him to use the buoy by night ?

...you're gonna give him one of your file ?

Not at all, no

you should

don't know why

For once somebody like what you are fishing out,

you should

we can only be friends, don't know why I should

right now

you're a guy , she is a woman

yes and so ?

Some things go beyond us

ecrit en russe

you should

Oh yes one things goes beyond you: your inner self

one point !

Full buoy

tss tss tss it's not my fault if it happens to me,

I look everywhere at these moments

I saw how you swam more right after she talked to you

My fin broke

yeah yeah my fin broke , pull the other one !

Why should I lie ?

Because you love her , it's blatant

Ok I'm gonna stop there

stop what ?

Talking to you

Ahg ah hit and sunk

And even if it moved me that someone like what I fish, why are you interfering ?

Ah sorry just trying to help you talking

Why talking, why talking when things can't be said

Ok

things we should keep for us, underneath

As soon as it goes out it's dead

Humans destroy what is beautiful

So you love her

you love her

no

you love her

well perhaps if you enjoy it

Ah ah you see

Go and launch the kayak, I'm coming

your heart melts like the ices of the ancient world

you're getting on my nerves

you're sinking, you're sinking

AM I sinking ?

You're blushing

I'm blushing and sinking ?

You're blushing and you didn't get sunburned

\*

**Maxime : (voiceover)**

It seems the depths are full of things that belong to the elders ?  
It seems the elders live on the water and outshined it  
It seems that water rose and knocked the houses down  
and that the elders kept what was light because water didn't submerge it. And  
life was born again like that by floating on the water.

\*

*Aquatic dive towards a lost city.*

**Arthur:** we are going to make you visit the main sites  
To the North lays the ancient bubbled towns  
it's where the backwash is the stronger  
but it's dangerous  
buildings collapse and you can be sucked up beneath while swimming on the  
surface.

To the West it's where all the plastic bags are floating  
we are wondering if a tip wasn't lying there  
it's where we go on Saturdays because it's cool  
In the East it's the abyss. Right in the abyss and you don't know what's in  
it. Whales, narwhales and plankton can be found there.  
If by chance a school of narwhales appear we must attract them towards the  
open sea Ok ? this way no risk of drills

To the south it's our destination now. Lots of wreckages rusting and floating.  
Ideal for christening

***Tout se passe du point de vue du public enseveli sous les eaux.  
Tout est de l'autre côté de ça et parfois quand quelqu'un croit les voir  
il s'agit en fait, d'un reste de fonds. de l'ancien monde, et du vrai pu-  
blic présent dans la salle.***

Va doucement faudrait rien rater.

Avance / продвигать

Avance là c'est quoi ?

C'est un vieux mec, rien de bien méchant, t'en fais pas.

T'es sûr. Viens on le fouille.

On le fouille ?

Ce vieux cadavre là.

Non продвигать moi je fouille pas ça.

On sait pas peut-être qu'il avait des trucs intéressants sur lui.

Il se décompose, il y a plus que des os sous son gilet

tâte le.

non.

tu veux pas.

J'avance, je touche pas à ça

Trouillard, ce qu'il y a dans ses poches je te préviens je partage pas.

## **Arthur et les autres:**

J'ai fait une découverte

Regardez là.

De la roche se forme

Quelque chose sort et se crée,

un nouveau sol

une roche perce l'immensité bleutée, la croute darde !

on revient !

la Terre revient !

Tout le monde croyait à un trou mais c'était tout l'inverse, un trou vide, non, un trou plein !

ça irradie !

de chaleur ça sort et rougeoie regardez, ce volcan.

Tu sais pas de quoi il s'agit ne t'approche pas

Comment ça vous savez pas,  
c'est évident que c'est un trou noir, wormhole, trou de ver, et  
qu'il crée de la matière, quelqu'un quelque part a commencer  
à nous venir en aide, on nous alimente,  
on nous sauve,  
quelqu'un quelque part nous donne une suite. regardez !

un volcan ?

non un volcan ce serait trop chaud, on pourrait pas être à moins de 50 mètres, puis les bulles que ça dégagerait.

c'est peut-être un volcan d'un nouveau genre..

Restez là si vous voulez, je vais essayer d'en prélever un morceau.

## THE SCENOGRAPHY

The aim is to represent the underwater world (the past in the play), the life on the surface (the present in the play) and their differences. But also to allow the evolution within these worlds and their interactions.

We are very interested by the video medium and its use on the stage, by the « off-camera integration, of the street, of the outside of the stage and of its impact on the acting.

For that we'd like to work on the contrast of the light and sound between the two shots (underwater and on the water) and add video. To represent the surface/underwater we plan to stretch a blue plastic curtain.

The light will line up on the shades of blue, which, by reflection, cross the blue plastic curtain.

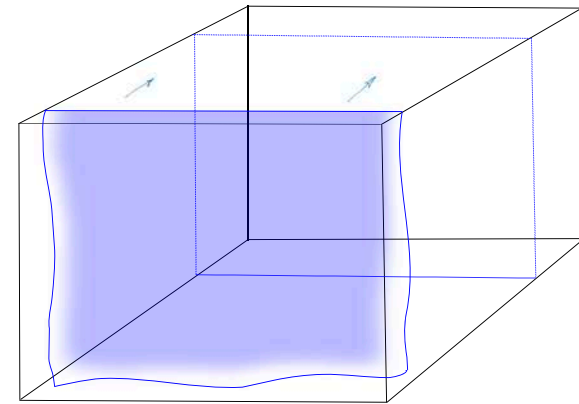
We will test out so to create different atmosphere, different depths, and different structures to feed the dramaturgy.

## THE EXHIBITION

Installation, transportable and that can be modified will be on stage. It will set for the emblematic /invisible elements of the play. A kind of display for a white room where the public will discover some selected elements of this universe: tools, setting, sculptures. All of this related to the life in Batracia buoy.

The idea would be to offer a permanent exhibit, accessible before and after the show, showing the collaboration between artists from two different worlds. We plan it as an extending story, an anthropological display as we can find in a museum. But unlike these it won't be about artefacts of an extinct population (Pompeii, Lascaux) but for a population to come from whom we'd already be the ancestors

And then, in the same way the players observe our past world, we would observe this world to come. That's this game of changing situations, from the observer to become the observed, from the living to the archaeological trace we want to experiment. This feeling that our civilization, in spite of its ambition, megalomania, is not less fragile, ephemeral and will become one day an historical ruin.



*(Sketch of the scenic setup)*



ICE SCULPTURE - ELENA GALEEVA





Video projection in the aquarium: the image is refracted on three levels, on the floor, on the ceiling and on the aquarium, a world of the past remained under water, a floating present and a vague future which deforms with each step around the installation.

At the foot of the aquarium is a shell that broadcasts the story of an inflatable utopian world. The spectator can approach it, take it and hear the story as if it were the sound of the sea.

## **TECHNICAL ASPECTS:**

### **MATERIALS:**

#### **set:**

- a large blue plastic curtain (PVC)
- pieces of translucent linoleum
- constructions of objects (sculptures..)

#### **sound:**

- speakers diffusing sound at 360 degrees.
- 4 microphones.
- 1 hydrophone.

#### **video:**

- 1 camera and live broadcasting system
- 3 video projectors: one for projection on the whole height and width of the stage. one for mapping and another projector or monitor that would be used to retranscribe the off-screen.

#### **various objects :**

- an aquarium in the center of the stage (which we will install on wheels)
- a mini-model of the ancient underwater world (that we will create)

## **OPERATING SCHEDULE 2022**

The EUR-CAPS (University School of Research - Creative Approaches to Public Spaces of Bois Perrin in Rennes),  
The Beaux-Arts du Mans TALM  
The National Theatre of Brittany (TNB) and  
The Young European Theatre Focus Festival - Espace des arts  
National Dramatic Center of Chalon-sur-Saône  
support this project

### **APRIL - JUNE**

Creation of certain elements of the set, thought and developed at the Beaux Arts  
pursuit of the writing

### **JULY/AUGUST/SEPTEMBER**

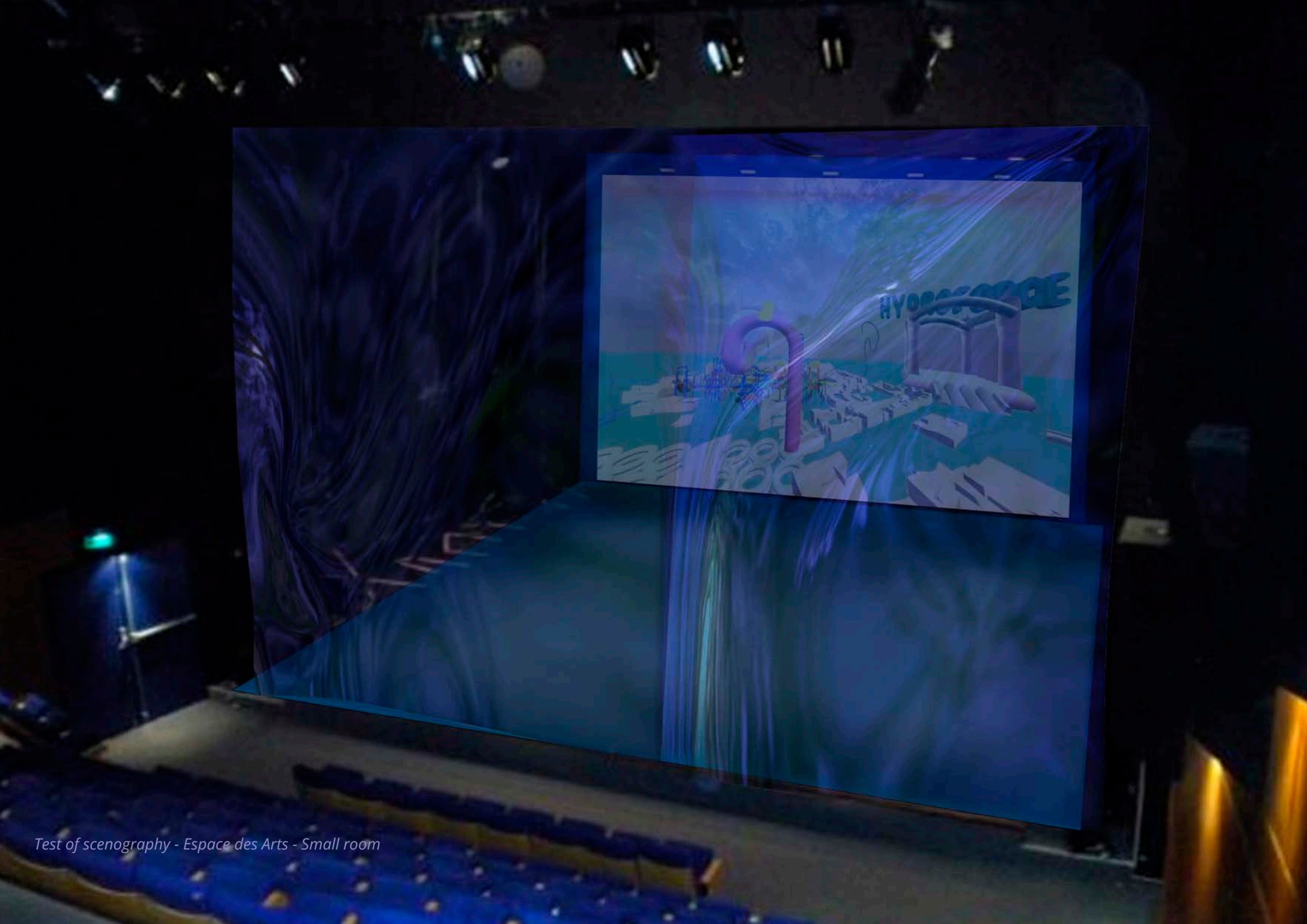
Readings, rehearsals with the actors at the Théâtre National de Bretagne.

### **AUGUST/SEPTEMBER**

Link between space and bodies in the Eurcaps premises .  
Creation and test of scenography, lights, and videos  
Set up of the exhibit

### **SEPTEMBER/OCTOBER**

Rehearsals and finalization of the staging at the Espace des Arts,  
Setting up of the exhibition,  
Generals,  
Performances.



*Test of scenography - Espace des Arts - Small room*



## SETTING/UNSETTING

For the creation and set up in the place, and in order to optimize the time of assembly and disassembly on the D day we'll book the set for at least an entire day.

Regarding the equipment it would be all that we'll need on the spot (If it's possible for you) .

The hydrophone , the video projector and the cameras will be provided by « les beaux arts ».We will just have to bring them on the set. This list is only there to check with you what you can provide to facilitate the transportation.

*INSTALLATION «DEEP BLUE SURROUNDING YOU» LAURE PROUVOST - VENICE BIENNALE, 2019*

## INFLUENCES

### LITERARY INSPIRATIONS:

THE BIBLE - GENESIS .7. THE DELUGE  
MOBY DICK - HERMAN MELVILLE  
TWENTY THOUSAND LEAGUES UNDER THE SEA - JULES VERNE  
THE ETERNAL ADAM - JULES VERNE

### FILM INSPIRATIONS:

SOLARIS - ANDREÏ TARKOVSKY, 1972  
STALKER - ANDREÏ TARKOVSKY, 1979  
WATERWORLD - KEVIN REYNOLDS, 1995  
ATLANTIDE - THE LOST EMPIRE - GARY TROUSDALE & KIRK WISE,  
2001  
WALL-E - ANDREW STANTON - 2008

### THEATRE INSPIRATIONS:

PHILIPPE QUESNES - THE SERGE EFFECT, 2008  
  
MY BROTHERS, PASCAL RAMBERT - ARTHUR NAUZCYIEL 2021  
  
BAJAZET - FRANCK CASTORF, 2019  
  
THEO MERCIER - AFFORDABLE SOLUTIONS... / RADIO VINCI, 2021

### CONTEMPORARY ART :

ROBERT WILSON - NOAH'S ARK, 2016  
  
DAMIEN HIRST VENICE BIENNALE - TREASURES FROM THE  
WRECK OF THE INCREDIBLE, 2017  
  
INSTALLATION «DEEP BLUE SURROUNDING YOU» LAURE  
PROUVOST - VENICE BIENNALE, 2019  
  
EXHIBITION AERODREAM - PARIS - CITÉ DE L'ARCHITECTURE,  
2021

### SEARCHERS:

JACQUES POLIERI - DRAMATURGY AND SCENOGRAPHY  
  
JUAN CAMELO - PROFESSOR OF AESTHETICS AND PHILOSO-  
PHY IN ART - BEAUX ARTS DU MANS  
  
NATHALIE HERTZBERG - PROFESSOR OF PHILOSOPHY, SPE-  
CIALIST IN SCIENCE FICTION CINEMA





*Just between dramatization and contemporary art our project is right in line with the current research which tends to gather all the fields. Where more and more plastic artists use the technique of the drama, or on the contrary, like Robert Wilson who takes his director and scenography work in the space of the exhibition.*

ROBERT WILSON - NOÉ'S ARCH, 2016



## ARTISTS:



**Louis Atlan** - Project initiator and author - graduated from the Théâtre National de Bretagne, class of 2021 - formed at the Ateliers du Sudden and then at the Conservatoire of 14ème in Paris, he also holds a Bachelor's degree in Literature from the Sorbonne-Nouvelle. He grew up in the South of France and in French Polynesia. Studying at the TNB alongside artists such as Valérie Mréjen, Wajdi Mouawad and Pascal Rambert made him realize that he wanted to write. There he created texts for his fellow students, deploying an imaginary dimension from real elements and this writings led to two stage productions. He considers the text as a musical part for actors. In 2020, he wrote a monologue for his friend Arthur Rémi, presented as a carte blanche at the TNB. The research of Louis Atlan focuses on the sounds of language and polyphony. He studies mainly English and Russian authors and intends to use these languages in *Batracia Buoy*. In 2021 he accomplished an Erasmus internship in St. Petersburg at the Totchka Dostupa festival, from which he wrote a short story «Window on Petersburg». His characters are the people he meets, living or dead, they evoke their loneliness, their relationship to groups, to the repressed, to the confession, to the desire, to the dream and they are often at the margin.



**Elena Galeeva** - Director and scenographer of the project - multidisciplinary artist, graduated in graphic design from the Arctic University of Murmansk in Russia, a city located beyond the Arctic Circle where she lived until she was 19. She practiced painting and sculpture with her father, a painter and ice sculptor, before leaving to study Fine Arts at the Lapland University in Finland. From this experience she felt the need to continue to perfect her skills abroad. When she arrived in France in a preparatory class at the Beaux-Arts de Nantes, she began to work with video, before joining the TALM Le Mans School of Fine Arts and the Le Mans Conservatory in dramatic art. Her art work enriches her scenic approach and vice versa. The postulate being to make dialogue between the inanity of the sculpture and the living of the actors. For her diploma, she edited two texts by Russian authors: «Marble» by Joseph Brodsky, and «Shadows» by Fiodor Sologoub. In 2021, she leaves for the Expanded-Cinema class with Clemens Von Wedemeyer at the National School of Fine Arts in Leipzig. This led her to develop a work of docu-fiction exploring the intimate stories of Russian expatriates in France. This year, she enriches her scenic approach with Kate Blaker, sculptor and scenographer, by focusing on light in space and its possibilities of diffraction, notably by using materials such as glass and ice.





**Linnéa Ekelöf** - Curator of the project's exhibition - Born in Mamlö, Sweden, she studied Computational and Mechatronic Design at the School of Fine Art and Design in Le Mans, after completing a Bachelor of Arts degree and an Erasmus internship at the Royal Academy in Stockholm. Her practice, centered on sculpture and interactive installation, questioned the relationship between matter and new media technologies. She she is working on the system called «soft robotics». These same robots are currently used to complete our research in the ocean depths. Her silicon robotic entities take the form of small creatures, equipped with a respiratory system. The breath emanating from them is a vector of empathy for the spectator, because it takes up the functional symbolism of any living being, a direct index of our emotional state, and thus weaves a new possibility of language, of understanding, a more intimate relationship between man and the technologies that will surround him.



**Clément Macoin** - Sound designer - stage manager - Currently at the end of his master's degree in sound design at the ESAD in Le Mans, he formed as a stage manager at the Diplôme des Métiers d'Art in Nantes, then followed a degree as a sound operator in Paris, alternating with his job as a stage manager at the Théâtre 13, where he works on the sound creations for several companies. Drummer and percussionist since the age of 5, rhythm is essential in his thinking about sound. He is also interested in the involvement of the spectator in the manipulation of sound, which he will apply in his diploma project on the theme of social confinement.



**Nathan André** - 3D designer and geopolitical advisor of the project - He followed a theatre courses at the Conservatoire du Mans during his studies at the Beaux-Arts du Mans, where he put on two shows for his diploma: «On the way home from the supermarket I beat up my son», based on a text by Rodrigo Garcia, and «Under the rising sun», a re-enactment of political parlements. He is interested in the history of social struggles, the mixing of civilizations, the dialectic and the relationship between technology, the body and the psyche through sculpture, photomontage and drawing. In his latest work, he models immersive virtual spaces by computer and questions the representation of the self and our collective fantasies. Where desire releases from constraints, where identity can be transformed, he thinks of his arts works as spaces of life and death, of renewal. He uses new technologies and seeks to extract their desirable potential by giving birth to imaginary cities where social relationships, relationships to technology and to the non-human are reinvented, inspired by the spirit of groups such as SuperStudio or Archigram.



**Pierre de Brancion** - Actor - He started his education at the conservatory of the 14th arrondissement of Paris, then joined ERACM in 2018, he worked with Anne Alvaro on versification, with Émilie Leroux on the relationship with the public, and on physicality with the dancers of Emma Dante. He finished his studying under the direction of Baptiste Amann who created the play for the class in the end of their educational path: « Amours Premiers ». He is also studying acrobatics and considers stage work to be very closely linked to physical practice. He particularly likes authors such as Dennis Kelly who combine both purity of language and solid dramaturgy. Now he works with directors Vladia Merlet and Emilie Leroux, and on the radio under the direction of Louise Loubrieu. During his 3 years of training, he wrote his first play, Maladie Blanche, which he co-directed with Marine Guez and which was supported by ERACM and they prepacking for the young directors' competition.



**Arthur Rémi** - Actor - began acting in Bordeaux at the Jacques Thibaud Conservatory for four years. In 2018 he joined the X class of the National Theater of Brittany school. During three intensive years, the teaching, supervised by Laurent Poitrenaux, is intended to be as broad as possible, it is focused on the exploration of the practice of acting through workshops of all types, conducted by most of the associated artists of the place. Damien Jalet for the body, Gisèle Vienne for puppetry and voice dissociation, Guillaume Vincent for improvisation, and performance with Phia Ménard will be the most essential for him. At the same time, his love of Japanese culture has helped him develop a sensitivity to the process of writing and staging his plays. After graduating, he performed under the direction of Arthur Nauzyciel, Clément Pascaud, Mohamed El Katib and Phia Ménard.



**Silvan Hahn** - Actor - born in Germany near Lüneburg, discovers theater at the age of 15. He plays for years, after graduating from high school he does an apprenticeship as an interior decorator on the side, works not only on stage, but also backstage as a set assistant, in the props department, as a stagehand. He takes part in workshops on marionettes and puppet theater in France with Hannah Malhas and Deborah Maurice, builds puppets for the stage, and in 2020 begins studying art with a focus on stage design and film at the Hochschule für Gestaltung in Offenbach am Main. What interests him is the dissolution of the ego in space, on stage, in a figure, in dance, in art. He appreciates the truth of the imperfect, the field between naivety and consciousness.

## LA SERRE COMPANY:

The “La Serre Company” was created by Louis Atlan and Pierre de Brancion and thought of as a tool to make their personal and group projects fructify. They met in the Dramatic Art Conservatory of the 14th arrondissement of Paris and entered National Dramatic Schools: Louis in the National Theatre of Brittany and Pierre in the School of Actors of Marseilles-Cannes. When they graduated, they unified, in a desire to write, for their own or together, with a commune sensibility to musicality, languages and contemporary texts and the will to bring their projects to the scene, associating with various artists, from multiple horizons.



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