



Curriculum Links

Science, Drama, Visual Art,
Technology

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Dimanche

Focus & Chaliwaté

2020 TEACHERS RESOURCE

**New Zealand
Festival** OF THE ARTS

Wellington
Community Trust
supporting community initiatives

CAST AND CREATIVES

Focus & Chaliwaté (Belgium)

Written and directed by **Julie Tenret**, **Sicaire Durieux** and **Sandrine Heyraud**

Performed by: **Sicaire Durieux**, **Sandrine Heyraud** and **Christine Heyraud**

Dramaturgy: **Alana Osbourne**

Lights by: **Guillaume Toussaint Fromentin**

Sound by: **Brice Cannavo**

Sound for Backup by: **Loïc le Foll**

Scenography by: **Zoé Tenret**

Stage Set Construction: **Zoé Tenret**,

Bruno Mortaignie (LS Diffusion),

Sébastien Boucherit and

Sebastien Munck

Puppets created by: **Waw ! Studios** /

Joachim Jannin

Puppet assistant creators: **Jean-**

Raymond Brassinne,

Emmanuel Chessa, **Aurélie Deloche** and

Gaëlle Marras

Video by: **Tristan Galand**

1st AC: **Alexandre Cabanne**

Key Grip: **Hatuey Suarez**

Underwater filming: **Alexandra Brixy**

Video set construction: **Zoé Tenret** and

Sébastien Munck

Costumes: **Fanny Boizard**

General Stage Management:

Léonard Clarys

Stage Management: **Leonard Clarys** with

Isabelle Derr

Commissioned by Adelaide and Auckland Arts Festivals

Focus focuscie.be

Julie Tenret studied and trained at l'INSAS (Brussels Drama Institute). She took part in *Squattages poétiques* by the Company Gare centrale, and created *Fragile* with Isabelle Darras in 2009, a show with actors, objects and puppets, directed for the stage by Agnès Limbos. *Fragile* received an award for its sensitivity, its force and commitment at the Rencontres de Théâtre Jeune Public of Huy in 2009. The show has been performed 350 times.

She founded *Focus* in 2011 and together with Isabelle Darras, the Night Shop Théâtre Company and created the show *Silence* in August 2013. *Silence* is awarded the Prix de la Ministre de la jeunesse and the Coup de foudre de la presse at the Rencontres de Théâtre Jeune Public of Huy in 2013 ; it was presented at the Théâtre des Doms during the Avignon Festival in 2014 and was awarded the Prix de la Critique Jeune Public in 2015. To this day *Silence* has been presented 370 times.

Chaliwaté chaliwate.com

The artistic work of Chaliwaté Co. is nourished by many different manners of approaching the mime art to create physical and visual shows. Since working on their first show *Joséphina* in 2009, they have continued to expand and enrich their stage writing and creative process, constantly looking for new perspectives, taking part in workshops and collaborating with other artists from different theatrical genres. They created *Îlo* in 2011 and then collaborated with Loïc Faure (Jongloic Company) to create the show *Jetlag* in 2015. They then worked in association with the Focus Company (Julie Tenret) to create *Backup*, a 25 minute development version of what has become *Dimanche*.

ABOUT THE SHOW

Between dreamlike fiction and factual reality, *Dimanche* paints a witty and tender portrait of humanity surprised by the uncontrollable forces of nature.

A family is about to spend their Sunday together, a family tradition. But the walls are shaking, strong winds and torrential rain rage outside and the storm has only just begun. Amidst this climatic chaos, the protagonists absurdly attempt to maintain a normal family life.

Dimanche observes the ingenuity and stubbornness of humans as they try to preserve their day-to-day habits, going to absurd extremes to keep up a sense of normalcy despite the chaos of an ecological collapse.

Meanwhile, three travelling wildlife reporters are doing their best to document the apocalypse. They film, with what little equipment they have, Earth's last living species: three wild animals on the brink of extinction.

The companies Focus and Chaliwaté have worked together to create *Dimanche*. Both companies have separately worked with puppetry and object theatre, admiring each other's work.

“For a long time we have been following and appreciating each other's work. It became clear that we had a similar approach to our art and it was obvious that we shared a common taste for unusual theatrical forms. As if we spoke the same visual, artisanal and poetic language.

We want to mutualise our skills and tools to shape something special combining movement art, object theatre, the marionette, stage acting and video. This new project is a logical next step in the creative process and artistic exploration of both companies. We work meticulously, concentrating on the smallest details to create a singular visual, metaphoric and poetic language, which grows from daily life, the personal and intimate experience, the “infra-ordinary”, aiming to touch the universal and question that which no longer seems to concern us.”

Using humour, ingenuity, puppetry and mime the performance is a wordless call to arms against the climate crisis because they observed, both at home and among others, a total gap between the awareness of the extreme urgency to act in the face of the climate and the pace of the daily life that continues.



Julie Tenret, Sadrine Heyraud, Sicaire Durieux

PRODUCTION AND TECHNIQUES

SET

The set plays with a sense of scale and changing perspectives, from the tiny to the gigantic. The van starts off as a little model driving through a snowy landscape, eventually ending with the three reporters in the room with us bouncing away as if we are in the van together. They use clever effects and scenery in a simple, inventive and comical way to conjure many different environments.

Video features throughout using close-ups, wide shots, tracking shots and zooms to give the audience a new perspective on the scene, the view through the lens of the reporters. The artists also cleverly use film techniques in their live action sequences to rapidly change scale and perspective. We go from a 'long-shot' where we see a snowy landscape in the distance to a 'mid-shot' where it seems we are in the van with the performers.

GESTURAL THEATRE

The companies specialise in gestural and object theatre where body, gesture, mime and movement are the key forms of communication. Everyday objects and the performers bodies are used to create different scenes with minimal props. With the windscreen wipers, a steering wheel and the bobbing motion of their bodies, a van miraculously appears. Snowsuit clad bodies are mountainous landforms.

NARRATIVE

Dimanche is a show without words, although images and metaphors are used to tell the story. The construction of the show uses physical action, mime, humour, object and prop manipulation, clowning and charm to convey the narrative. The audience is drawn into the narrative using these devices, and in the process introduced to big ideas and important themes.

PUPPETRY AND PROPS

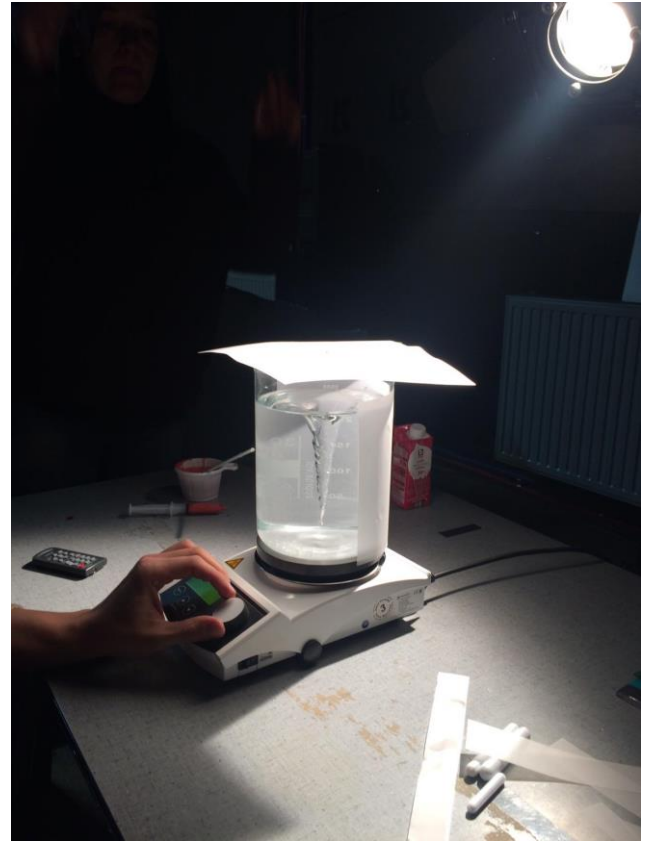
Dimanche features exquisite puppets by Waw! Studio. The puppets are manipulated by visible performers on stage, though the mastery of the puppeteers helps them disappear into the background. The companies use lots of props and objects to bring to life the images in the story. With no words, these props along with gesture, mime and movement tell the story.

THEMES

The Climate Crisis: The main theme of *Dimanche* is an issue at the forefront of many people's minds. This is evidenced in recent School Strike 4 Climate action throughout the world. We recycle, reduce and limit our consumption of water. We take our own bags to the supermarket and bring our own water bottles to limit plastic use. Yet *Dimanche* asks – is this enough? Are we too complacent in the face of impending doom. Do we have our heads in the sand? The narrative begins in the near future: climate change is no longer a hypothetical future, but is very real, bringing with it disastrous consequences, melting ice, fires, hurricanes and tsunamis. Since the beginning of human history, we have used storytelling, entertainment and art as a way to imagine and navigate our way through difficult topics, to find connection with people who are also struggling to understand, to debate and discuss, and put ourselves in the shoes of people other than ourselves. *Dimanche* is a good example of this.

The Intimate and Universal: *Dimanche* follows two storylines. An oblivious family, sharing a meal in front of the television and the adventurous reporters, travelling around the globe to document the last living species on earth. The family unit and the home are something we recognise and connect to – the audience can put themselves in the shoes of the family ignoring the issues to the point of absurdity. What are we ignoring outside our door?

Behind the scenes



Behind the scenes content from the companies, preparing the set where the van travels through for filming. Spinning water in a jar creates a tornado like vortex. You can make your own by following the instructions in this link: sciencekids.co.nz/experiments/makeatornado.html

FURTHER RESOURCES AND READINGS

WATCH

Watch the trailer for *Dimanche*: youtu.be/FtJ2q57w7dg

Take a look at previous work by Chaliwaté company:

Jetlag, about loneliness and airports: chaliwate.com/en/spectacle/jetlag/

Ilo, about climate change and water scarcity: chaliwate.com/en/spectacle/ilo/

READ

A review of Backup, the first version of *Dimanche*: scotsman.com/lifestyle-2-15039/culture/edinburgh-festivals/dance-physical-theatre-circus-review-backup-summerhall-1-4784528

GO FURTHER

Explore puppetry and other theatrical performances that use them:

A Very Short History of Puppetry (Boston Guild of Puppetry): puppetsbostonguild.org/puppetry

Warhorse trailer: youtu.be/wujNwkObgN4 and TED talk on genius puppetry behind War Horse: youtu.be/h7u6N-cSWtY

Pinocchio at the National Theatre (UK): youtu.be/JaGtOoalY3o

Peter and the Wolf at the New Zealand Festival of the Arts 2018: youtu.be/xVdOgejhEuM

Climate change:

Explore the work of young environmental activist Greta Thunberg: bbc.com/news/world-europe-49918719 or theguardian.com/environment/greta-thunberg

Read through The Guardian's 'Too Hot to Handle' series and take a lighter look at the dark problem of climate change: theguardian.com/environment/series/climate-change-too-hot-to-handle

"Humor stops people from worrying about their politics and lets them take in the information ... Scientists don't always understand their audience. Getting someone to laugh is half of the work of getting them to understand." Read about humor and climate change on EcoWatch here: ecowatch.com/climate-change-anxiety-humor-2641318077

For Teachers, "What I've learnt from listening to children talk about climate change" theconversation.com/im-a-psychotherapist-heres-what-ive-learned-from-listening-to-children-talk-about-climate-change-123183

PROVOCATIONS AND ACTIVITIES

PRE-FESTIVAL

Watch the trailer and read the information about *Dimanche*. Look at some of the companies' other works. What are your expectations of this performance?

If animals could speak to us what would they say about the changes happening in our climate?

Have you ever had a story change your mind about something big?

AT THE FESTIVAL

What is the atmosphere before the performance? What do you notice about the set or curtain before the performance starts?

What captures your attention during the show? The actors? The set? The music? Why?

What questions do you have about the production? What is the meaning of the performance?

AFTER THE FESTIVAL

What was your overall reaction to *Dimanche*? Did you find the production compelling? Stimulating? Intriguing? Challenging? Memorable? Confusing? Evocative? Unique? Delightful? Meaningful? Explain your reactions.

What was this show about? What was the story?

What did you notice about staging, lighting, sound, music, costume, direction and other production elements? How did the production elements support or enhance the performance?

How did the performers use their bodies to create different moods and effect and characters throughout the performance?

How was scale used throughout the performance? What effect and mood did this create?

How was technology used to create different effects in the performance?

What were the main symbols and motifs in the performance? Why were these important to the performance or narrative?

How are you personally affected by climate change, now and in the future? What about your school? Your community? Aotearoa / New Zealand as a whole?

Need something more? Contact your SchoolFest team with any questions about the performance.

schoolfest@festival.co.nz | (04) 473 0149