

Miettes



Street performance
Company histoires publiques
Belgium

Story

“Miettes” is a slice of life of a pretty unusual trio whose home is the street.

It is the story of three women coming out of nowhere and seeking the best place to beg. For a couple of pence, they will deliberately draw attention, and unwillingly, they will perform the play of their life, the “miettes” (crumbs) of their existence.

They just stand in front of the audience, carrying on their backs and in their hands all they have: a huge cardboard box as a carpet, on which they put their “waste container home”. They have their own way to build up a real living space with their own codes, a space which they awkwardly and charmingly invite the audience to step into.

They are constantly enjoying changing the basic angle of their triangular relationship, highlighting different power struggles that create dynamics between the scenes of the performance.

This way, out of boredom, the three of them develop a very enjoyable rhythmic and visual hand game which is practically a technical feat; a small duel turns into a choreographed boxing game where the waste container becomes a real boxing ring; two crumbs ally to build a shower in order to wash, with the help of numerous brushes, the filthy foot of the third one of them; they are not a team when it comes to sharing the money they collected, but they are able to re-ally on the occasion of a delirious musical trip made from mishmash...

They go through many funny, harsh, tender or trivial situations that touch adults and children.

What are we telling?

"Miettes" deals with the world of the street and with the people who survive in it. What intimacy is left when one constantly lives in a public space? Is it still possible for individuals to meet? Is self-fulfilment still an option? What unexpected treasures can come out of human beings living in such difficult conditions?



"Miettes" is a show that deals with these questions in an unconventional way, with humour and emotion. Based on concrete situations, the show still drains out the subject's realistic side and goes further.

It introduces three homeless women who can immediately be identified as such, but who are perceived as clown figures from the beginning. They don't wear a red nose but with their dirty faces and their broken nails, they have all the means and the sensibility they need to seek the audience's reaction. They can be identified rather as "bugs", as totally outstanding beings that are uncontrollable and surprising. The cartoon world emerging from the show highlights the incredible reaction

speed of the crumbs. This extravagance, combined with their clumsiness and their inability to adapt, strengthens the show even more.



The audience is taken to task; they are questioned without being made guilty. Our aim is to create and to establish a vivid and happy link with them. We allow them to laugh at those three crumbs and lead them to be surprised by the daring poetic quality that emerges from those hurt bodies.

How do we tell?

"Miettes" is a speechless performance.

However, these women are not silent at all, quite the reverse! Their bodies are loud, shaken with life, with sounds, with growls, with exclamations, with vocal expressions....

Because the crumbs don't chat by means of sentences, they invented a brand new communication medium. This way, we establish a very physical and visual play code. Between crumbs, no need to speak to be understood, and that applies to the audience, too.

When crumbs tell about themselves at all, then implicitly, without words, thanks to some *mises en abyme* performed through the relationships between them, with the audience and through their way to react against the situations they go through. The brutality shows up inevitably through the absence of words. May it be in good times or in bad times, the bodies are the ones to talk.



They also introduce a purely musical aspect into the show. Thanks to the objects they collected here and there and which are valuable only to them, they create purely rhythmic symphonies. These music shows, performed by the crumbs as a job or as a proof of love, bring about a cheerful atmosphere every time.



Who did this?



“Miettes” is a production of the company “histoires publiques”.

After a first street performance, “Bêtes de foire sur piste de danse”, the company continues to work with street acting with this creation. The issue of marginality, which they deal with against a background of monster characters in the first show, becomes more essential and the company goes into details while exploring the issue of homeless people in this second street performance.

The company comprises **Aurore Latour**, **Delphine Veggiotti** and **Julie Marichal** who are the actresses and authors of this show. They were educated at the Conservatoire Royal de Mons in Belgium. Thanks to their personal and very diverse experiences, they gather sometimes on the occasion of common projects.

Simon Gautiez was in charge of bringing an external point of view.

In its musical and rhythmic side, the show was enhanced by the contribution of **Marie-Sophie Talbot**.

Simon Gossiaux, our builder, developed the technical possibilities of our scenographic equipment which is based on a steel waste container.

The costumes were created by **Bertille Gibourdel**.

“Miettes” received a creation support grant from the federation Wallonie-Bruxelles for the industry of street art.

What do we need?

Play space

Hard and even ground, asphalt if possible. Has to allow access to the waste container once it is mounted.

The minimum dimensions required for the show are 6.5 m depth and 8 m width.

A background wall is recommended.

In the event of several representations, the set has to remain mounted, sheltered from view and in a supervised space.

Mounting

1h30 sheltered from view. Outside the venue of the performance.

The waste container will remain hidden in a place next to the stage until the beginning of the show.

We are autonomous for all technical concerns.

Dismounting

Dismounting time on stage 20 minutes.

We would ask for 45 minutes time outside the venue of the performance in order to dismount or re-mount the set.

Duration of the performance

40 minutes.

Audience

200 people.

Minimum time between the beginnings of two performances

2 hours

Dressing room

A closed dressing room with a water tap and a mirror, next to the stage.

Price of the show

1200 EUR

Sliding scale pricing starting from 2 booked performances.

At the expense of the organizer:

Catering

Meal after the performances

Accommodation if needed

Travel costs outside

Belgium



Available on request:

Pictures

DVD of the entire performance

-7 minutes video introducing the show available on YouTube

<http://www.youtube.com/watch?v=Day3gSGtbaw>

Flyers

Contacts

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