

COMPAGNIE

LOVE OF RISK

OLIVIER RANNOU

CREATION 2023



LOVE OF RISK

UNPREDICTABLE OBJECT THEATER • ALL AUDIENCES, 8 YEARS AND OVER • 30 MIN

PRÉSENTATION DU PROJET

Ballet for robot vacuum cleaners

A man is waiting to be served for a candle-lit dinner accompanied by romantic music. Here, the service is automated and managed by artificial intelligence with somewhat limited capacities. Robots move about randomly and come and go in the space, creating a hypnotic dance. During the performance, their behaviour is increasingly disordered and they even seem to have human intentions.

A question of balance, on the edge of the precipice, an accident is never far away.

CAST

Staging Olivier Rannou

Staging assistance Morien Nolot, Robin Lescouët, Ariel Doron

Construction & performance Morien Nolot, Olivier Rannou

Light design Alan Floc'h

Support for project development Charlène Faroldi, Louise Gérard, Sandrine Hernandez

PARTNERS

Coproduction L'Hopital - Laboratoire des Arts de la marionnette, La Chapelle-sur-Erdre (35) • Théâtre de Cuisine, Marseille (13) • Centre culturel de Liffré (35)

Pre-licence Le Théâtre de Laval, Centre National de la Marionnette

Residence hosts Jungle-Lieu partagé, Le Rheu / Théâtre de Poche - Hédé-Bazouges

Supports With the financial help of Brittany Regional Department of Culture, the Brittany Regional Council, the Departmental Authority of Ille-et-Vilaine and the City of Rennes.



LOVE OF RISK

CREATION 2023 Panique au Parc, OFF du Festival de marionnettes de Charleville-Mézières (FR)

TEASER VIDEO [Vimeo link](#) (duration 1'50)

SCHEDULE find all the Love of Risk dates on the [calendar page](#) of our website



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BAKÉLITE: AN OBJECT THEATRE COMPANY

Bakélite first saw the light of day in 2005 in Rennes. Artistic director Olivier Rannou specialises in creating memorable shows for family audiences, combining the atrociously comic with the straight-up crazy.

There is an art of meticulous detail and exacting precision, combining wild imagination with practical ingenuity. Playing with symbols and the evocative force of ordinary objects, Compagnie Bakélite is capable of conjuring up an army with three figurines, folding whole cities into a suitcase, and turning a piggy bank into a real financial institution.

Bakélite's calling card is the precision with which their performances are structured and assembled, with a rigorous shot-by-shot approach to dramatic presentation inspired by cinema... all the better to subvert those visual codes in shows such as *L'Affaire Poucet*, *Stick-Up*, *The Galley*, *The Caravan of Horror*, *Invaders* and *Hostile*.

Compagnie Bakélite is also the fruit of three artists working in partnership: Aurélien Georgeault-Loch, Alan Floc'h and Guillaume Alexandre. All three write and develop their own artistic projects, directed for the stage by Olivier Rannou and produced by Charlène Faroldi.

In parallel to the company's work creating and performing original shows, Bakélite is the driving force behind the 'Panique au Parc' collective, flying the flag for object theatre at the international festival in Charleville-Mézières.

The company is now based at the Jungle, a space for artistic residencies and development located in Le Rheu, of which Bakélite is one of the founding members.

Bakélite devises, organises and promotes collective experiences. It uses the organisational skills it has honed in the course of its collaborations to benefit artists.

In 2016, Bakélite was one of the founding members of Jungle, a place of residence and artistic creation. A driving force in the life of the collective, the company organises, among other things, Safari – an annual showcase of the work of the artists in residence for members of the public.

In 2018, Bakélite assembled the Panique Au Parc collective, which flies the flag for object theatre at the world festival in Charleville-Mézières. It's a project by the companies for the companies – and for their audiences!

Echoing its efforts to support artists, Bakélite also organises creative gatherings between object-theatre companies. These gatherings, which it calls LaBo(s), were launched in 2018 in Le Rheu and then relaunched in 2020 at La Bank in Redon, prompting the desire to repeat the experience in other locations. So many opportunities to unearth material, make connections and explore together.

In 2021-2022, the company is fulfilling a residential assignment in Liffré, as part of which it will co-develop temporary artistic trails throughout the town with the help of its inhabitants. *Forêt For Ever* will be one of the creations in this context. All will be opportunities for Bakélite to continue to experiment with other ways of bringing art and the public together.

The Bakélite story is still being written – who knows what it is yet to come up with tomorrow, or the day after?

BIOGRAPHIES

OLIVIER RANNOU — ARTISTIC LEADER, DIRECTOR, ACTOR, PUPPETEER, SCENOGRAPHER

In 2000, Olivier Rannou encountered the world of live performance: his job as a cultural mediator led him to the Théâtre Lillico in Rennes, where he was in contact with the Marmaille Festival. This is when he made his decision: he would combine his humour and his love of DIY in theatre. At the beginning of this adventure, there was also a decisive friendship with Alan Floc'h, a talented and resourceful stage manager who has been Olivier's accomplice since the first creations.

Theatre, yes, but in what form? Olivier discovered the playful side of object theatre as well as its extremely demanding nature during a training course with Christian Carrignon, the co-director of the Théâtre de Cuisine. He refined his approach under the benevolent guidance of Denis Athimon of the Bob Théâtre, whose humour he appreciated as much as his ability to follow the clear lines of a story.

Olivier launched Compagnie Bakélite in Rennes in 2005. The adventure began at the Lillico Theatre, which offered him a chance to perform on stage in *L'Affaire Poucet* (2005). This was followed by ten years of fruitful artistic collaboration.

Stick-Up, Olivier's second show, was very well received and was performed over 300 times. This was followed by *The Galley*, *The Caravan of Horror*, *Invaders* and *Hostile*. The sixth show is already being created.

With time, Olivier is still refining his artistic universe. The humour is often quite dark and remains a constant feature. The dramaturgy has become increasingly precise and wordless. The inventiveness is clear in the art of misappropriation, both of the object and of the cinematographic and literary genres from which Olivier likes to draw. The forays into new fields of exploration have multiplied over the years: installations (*Précipitations* and *Blizzard*) and scenographic tours based on diverted objects (Marmaille, Safari, etc.).

Olivier has refined his vision through experience and now uses it to help other artists in their own creative process. He assisted in the direction of *Mytho Perso* by Myriam Gauthier, *Faits divers* by Pascal Pellan, *Cake et Madeleine* by Aurélien Georgeault, and *Starshow* by Alan Floc'h.

MORIEN NOLOT — CONSTRUCTION & PERFORMANCE

She could have been an art restorer or an archaeologist. She finally chose a Beaux-Arts course at the Conservatoire, heading towards sound and matter.

She finds her inspiration by digging into intangible memories as much as into the most trivial objects. She walks through garage sales, goes through archives, follows news feeds, delves into the history of the arts and all this material gleaned, combines creations where reality and fiction intersect. In 2012, she created the company Kislrod, based in Rennes, which today accompanies three shows of object and material theater: *Sur le rivage*; *The fantasized life of Mr G*, and recently *Sortir du bois*, a road trip inspired by motorway scenes as well as 17th century vanities.

Since 2017, she is Théâtre du Cercle associate artist. In 2019, she joined Scopitone & Cie as an interpreter for "Le Vilain p'tit canard".

Since 2020, she has regularly collaborated with the Bakélite company on the outside (Hostile, L'Amour du Risque, Jean-Marc) and as a dramatic artist on Forêt for Ever #1.

ARIEL DORON — DIRECTING ASSISTANCE

Ariel is a puppeteer, director and performer.

In his work, he uses very little text and a lot of playfulness in order to deal with hard social and political subjects.

Each project is created with a the puppetry or performance discipline that best suits it, with the hope to always expand and question the media in which its created in, and with a desire to inspire viewers to feel, think and react.

His shows have won international prizes and are regularly invited to festivals and theatres in countries such as Germany, China, Denmark, France, Russia, England, Scotland, Canada, Estonia, India, Poland, Israel, Japan, Finland, Greece, Turkey, Italy, Spain, Czech Republic, Bulgaria, Switzerland, Austria, Lithuania and many more..

Currently living in Germany, Ariel has collaborated with institutions such as Maxim Gorki Theater Berlin, Theater Junge Generation Dresden, Schauburg Theater München, Staatsschauspiel Dresden, FITZ! Figurentheater Zentrum Stuttgart, Hanut 31 Gallery-Theater Tel Aviv and more. He also teaches and is invited to give lectures and masterclasses in institutions such as Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart, UQAM Université de Québec a Montreal, Central School of Speech & Drama, London and more.

Ariel also animates puppets for dozens of Television & Cinema productions, such as Sesame Street Israel, where he plays the beloved character "Elmo".

He graduated Cinema studies (B.A) in Tel Aviv University, studied puppetry classes in the School of Visual Theatre, Jerusalem, the Train Theater Greenhouse Project, Puppetry School, Holon, and Tel Aviv, and participated several masterclasses in the Institute International de la Marionnette, Charleville-Mezières.

ROBIN LESCOUËT — DIRECTING ASSISTANCE

Robin was born in 1981 in the Corrèze region of France, and has a background in graphic design and music. After attending the École Régionale des Beaux Arts in Rennes and gaining a degree in graphic design, he began working in the theatre in 2005 when he joined the company "Le joli collectif". From 2005 to 2015, he worked on almost all the company's projects as a musician, graphic designer, set designer and stage director. From 2010 to 2020, with the other members of "Le joli collectif", he co-directed the Théâtre de Poche and the biennial *Bonus* festival. In 2015, in parallel with all these activities, he realised a teenage obsession by creating an unclassifiable electronic music label called *Lost Dogs Entertainment*. Since 2015, he has begun to design his own stage objects, creating several short performances. Between 2014 and 2020, he assisted Enora Boelle with the direction and writing of her shows *Moi canard*, *J'ai écrit une chanson pour MacGyver* and *On ne dit pas j'ai crevé*. In 2018, he directed *Comment le monde échappa à la ruine* inspired by Stanislas Lem's short story, and in 2019 he created the performance *Unfortunately still without any title* at the Belluard Bollwerk International festival in Fribourg (Switzerland).

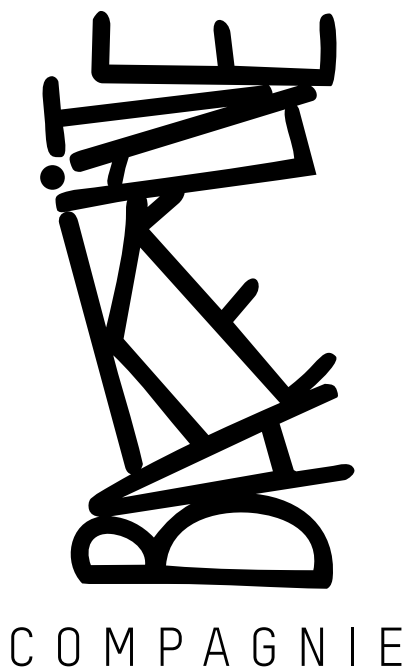
ALAN FLOCH — LIGHT DESIGNER

After training as an electrical engineer, Alan Floch very quickly decided to pursue a career in the performing arts instead. He was part of the team at Theatre Lillico from 2002 to 2006, serving as lighting director and projectionist. He has worked as lighting and stage director for major festivals in the region, including La Route du Rock, Marmaille, Au Pont du Rock, the King Arthur Festival and more. He was also the general stage manager for the Marmaille Festival from 2014 to 2018.

He has designed lighting for Dario Fo's *Tale of a Tiger*; Noëlle Renaude's *Rose, Australian night*; Sandrine Le Mével-Hussenet's *The Seine is a Tiger and Honey* as well as RoiZIZO Theatre's *Hic et Nunc* and *Clémence de Clamard*, also appearing as a performer in the latter.

A longstanding collaborator of Compagnie Bakélite, Alan Floch has been involved in all of the company's creations: *L'Affaire Poucet*, *Stick-Up*, *The Galley*, *The Caravan of Horror*, *Dead or Alive*, *Invaders*, *Hostile*. That involvement has taken many forms, from lighting director to general fixer, performer and stage manager for touring productions.

In 2019 he wrote and performed *Star Show*, directed by Olivier Rannou.



CONTACTS

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