



**L'USINE**  
**THÉÂTRE**      **LA GÉNÉRALE**  
[www.lagenerale.fr](http://www.lagenerale.fr)

**Puppet and object theatre**  
**Suitable for all ages from 6**  
**years old**

# **Nothing!**

A show for all ages, from 6 years old.

**A creation of the Atelier des Songes company.**



Play and manipulation: Aurélie Gourvès and Délia Sartor

Set design, scenery, puppetry and lighting: Henry Castres

Assistant directors: Cristina Iosif and François Accard

Music: Emile Parisien (Album "La Belle Époque", saxophone-accordion duo)

**Dissemination  
of contacts:  
Laurence Bloch**

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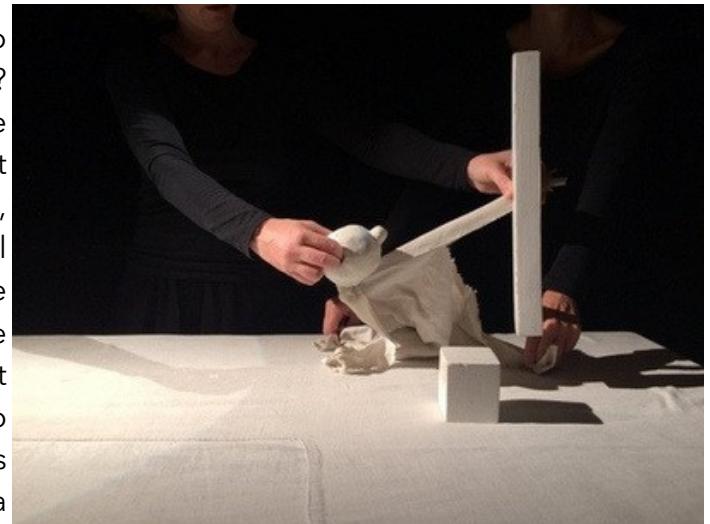
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# Statement of intent

Do you know any human being, child or adult, who has never desired to possess more than they have? Who hasn't dreamed of or tried to dominate someone? Or even imagined a world different from their own? Possession, authority, ownership, spirituality, awareness of others and of oneself... All these archetypes are present in humanity and have shaped us since the beginning of time. We propose observing them closely and laughing at them. Laughing at ourselves, in an attempt to understand humanity. What if humanity were as mediocre as it is brilliant? What if laughter, or a critical look at humanity, could bring us to our senses, even just a little? This is the challenge of this show...

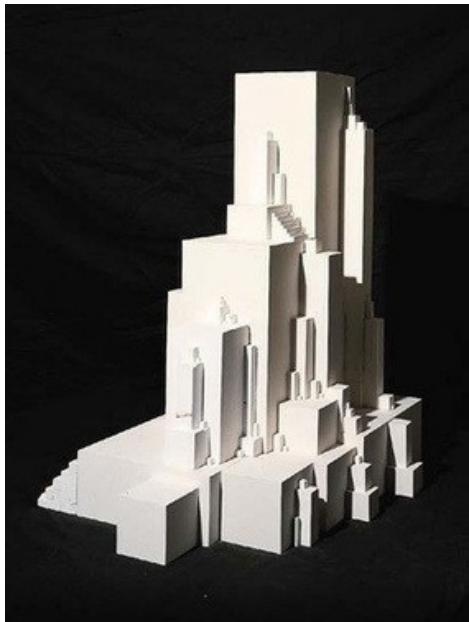


## Summary

A human being. A kind of clown. Made of everything. A human being, built in reaction to the world, constantly searching for the other. But how many stages must we go through before taking flight toward the other? What if humanity has become stuck along the way? Entangled in survival instincts, clinging to things that are nothing, just fragments of ourselves that we believe we leave as a trace for future generations ... So let's stop for 45 minutes to observe how funny, pathetic, and poetic humanity is all at once : it's our family, and like family, we adore it without being able to stand it.



# Set design and staging



Kazimir Severinovitch Malevitch  
Architectone Zeta 1923-1927. Yeso

White has always been used as a line, a revealer of light, a support for color, but also as transcendence, purity, limbo, virginity. In the 20th century, it contributed to the disappearance of painting and became the support for space, for infinity, and indeed, a radical element of abstract art, theorized by Malevich. The arrival of "Suprematism" offers, through non-representation, the possibility for the viewer to become an artist, to have their own interpretation. We begin with Malevich's white square on a white background to explore the archetypes that constitute humanity. White is essential to reveal the pure dimension, stripped of all anecdotal detail. Cubic forms serve to initiate humanity's journey in its complexity through abstract paintings on infinite white.

## The form

A large white table stands in the middle of a black stage, like a playground suspended in mid-air, upon which a puppet moves. It is manipulated by four hands: a kind of white clown, a burlesque and minimalist figure made from a piece of fabric that twists and transforms at will, and a head (just a nose, no mouth or eyes) made of elastomer. The puppet wanders alone across the white stage. Cubes of different shapes and sizes appear on the stage and serve as building blocks, projection tools, objects of imagination and play for the puppet, a support for its successive discoveries and emotions.





The company "L'Atelier des Songes" was born from the desire of a few people to explore puppetry through shows for early childhood and young audiences. After 18 years of existence and tours in several regions of France (and Spain), with 10 shows, around a hundred performances per year, and an average of 8,000 children attending our shows each year, we continue every day to dream of the world through our performances. With various themes, both poetic and sociological, our shows always offer a specific reflection: Our first show, "Le Petit Roi" (2007), depicted a child confronting the unjust power of an all-powerful king. "Murmure des Saisons" (2012) illustrates the difficulty of communication between all beings, autistic or not. "The Eclipse" (2010) played with the notions of unjust law, justice, and immigration in an attempt to encourage independent thought and reflection on the laws to which one should submit or against which one should rebel. The show, "The She-Wolf and the Child" (2016), simply addresses the patience a child needs to approach a wild animal and the fear it generates: the wolf. In 2018, two projects emerged: "Nothing," a tabletop puppet show for all ages (6+) based on the world of Malevich; and "The Guardians of Dreams," linked to the exhibition "Please Touch," an introduction to modern art for young children. With "Trafic" in 2022, the Company continued its exploration of art history by juxtaposing theater and outsider art. "Ata, les voyages infinis" (Ata, the Infinite Journeys), an adaptation of a children's book, and "Le Cerf- Volant" (The Kite) were created in 2024 for young audiences and early childhood. Since 2024, the company has been working on its new creation based on the world of Fernand Léger. "Bonjour Mr Fernand" (Hello Mr. Fernand) will premiere in Biot, at the Fernand Léger Museum, in co-production with the National Museums of the 20th Century of the Alpes-Maritimes, with the support of the DRAC Dracénie (Regional Directorate of Cultural Affairs of Dracénie). "Petit 1" (Little 1), a mixed-media show (early childhood and young audience formats), is also in development as part of the Babil project (DRAC Normandie), which supports theater companies working in daycare centers, closely with children. Through these shows, we attempt to reflect on the world that is taking shape day after day, and to offer this reflection to children. We believe that the best weapons to give children today are reflection, confidence, speech, and poetry.

# The team

## **Aurélie Gourvès**

An actress and dancer for 10 years, she trained in Italy and later in Paris with JP Denizon. She has worked with various companies: Miel de Lune, Oscar Castro, Théâtre Aleph, and Living Theater. She has appeared in several films and documentaries (including Gilles de Maistre's film for Arte, "Voir le pays du matin calme"). Currently, she develops performances in unusual spaces in Paris (a theatrical reading of "Cut" by Emmanuelle Marie). For the past 10 years, she has created and performed with Atelier des Songes.

## **Henry Castres :**

Initially trained as a photographer, he worked for agencies such as Balenciaga. Later, he turned to contemporary art, becoming an assistant to artists (Di Rosa, Ben Vautier, Absalon, Boltanski). For several years, he worked as a set designer for various companies (En votre compagnie, Petit Bois Compagnie). Since 2006, he has created all the set designs for Atelier des Songes productions and participates in directing and acting. He is also the co-artistic director of Usine Théâtre, a residency space in Mazères/Salat. He works to support and finalize productions for emerging companies.

## **Délia Sartor :**

After beginning her musical career as a violinist at the Toulouse Conservatory (CNR), she turned to theater, training with F. Azema and Denis Rey at the Grenier Théâtre, and later continuing her studies with JP Denizon in Paris (formerly an actor with Peter Brook). She joined Cave Poésie and, together with René Gouzenne, created shows based on the works of Bertolt Brecht and Henri Michaux. An actress for 15 years with various companies (En votre compagnie, L'artisanat des menteurs...), she has also organized socio-cultural projects in Seine-Saint-Denis focused on theater and discrimination. Since 2006, she has co-directed "L'atelier des songes" (The Workshop of Dreams), where she designs the sets, acts, and occasionally makes the puppets. She is also the co-artistic director of Usine Théâtre, a residency space in Mazères/Salat.

## **Cristina Iosif :**

After obtaining a Master's degree in Performing Arts, specializing in puppetry, from the National University of Theatre and Film Arts in Bucharest, Cristina Iosif joined the eighth graduating class of the National School of Puppetry Arts in 2008. As part of her studies, she created a solo piece in 2010 about human trafficking and the forced prostitution of women in Eastern Europe: Once Upon a Time. In 2011, she directed her graduation project, Imago, a performance that uses the evolutionary process of insects as a metaphor for death. Upon graduating in 2011, Sylvie Baillon invited her to join the collective Tas de Sable - Chés Panses Vertes. In 2013, she presented her first professional creation, MADE IN, a performance exploring themes of self-imposed exile and foreignness, based on a text by Alexandra Badea. Between 2014 and 2017, she directed Harmonie, a stage installation where objects represent humans. At the same time, she worked in puppetry workshops, assisted in directing, and performed as an actress-puppeteer.

## **François Accard :**

An actor for over 30 years, he joined the Théâtre du Frêne (94) in 1997, then directed by Guy Freixe, and acted in most of its productions: Molière, Lorca, Marivaux, Friel, Levin, both in France and abroad. For the past thirty years, he has directed, in particular, musical productions: song recitals, children's musicals, and even Ramuz and Stravinsky's The Soldier's Tale. In 2012, he directed Philippe Dorin's Le monde, dott, with the company Les Petits Pas (91). Since 2011, he has regularly collaborated with Corinne Réquéna for the company Miel de Lune (92), first as an actor and then as assistant director. In 2016, he was assistant director to Gatienne Engélibert at the Théâtre du Frêne for M. von Mayenbourg's Martyr. Since 2019, as a guest director, he has collaborated on the last three creations of the company L'Atelier des Songes (31).

*Théâtre, Marionnettes*

## Rien

**TTT** On aime passionnément | ★★★★★ (aucune note)

ÉVÉNEMENT TERMINÉ



Nothing? Or quite the opposite? In a white world where anything is possible, a little man appears, a kind of tiny white clown made from a piece of fabric with a ball and a nose on top. From his birth to his escape to another place, we follow the different stages of his journey. As soon as the puppet learns to balance and walk, his need to possess some (white) cubes becomes irresistible. Then come the desire to dominate, the yearning to believe, fear, boredom... Each vignette evokes a stage of human development. Without a word, with only a few sound effects, two actress-puppeteers bring this little piece of fabric to life, perfectly imitating gestures and postures (especially those of a child). An unexpected, subtle, and funny story of humanity in miniature, which will be revealed as part of the Festival of the Awake Dreamers.

Françoise Sabatier-Morel (F.S.-M.)

# **Technical specifications**

**Suitable for all ages (6+).**

**Maximum capacity:** 180 people in the stands.

**Show duration:** 45 minutes.

**Setup time:** 3 hours.

**Teardown time:** 1 hour.

**Stage dimensions:** 6 m x 4 m x 3.50 m. Maximum stage height: 20 cm

## **List of sound and lighting equipment provided by the company:**

Mini PC with power supply, lighting controller, cables, and DMX.

5 x 90W profile spotlights with gels and spotlight stands.

## **The organizer will provide:**

1 x 250W amplifier and 2 x speakers. 3.5mm mini-jack connection on stage for PC.

1 x 5-step stepladder or standard ladder.

Darkness in the performance area.

2 x 220V power outlets near the performance area.

1 x black backdrop.

## **Simple catering in the dressing room.**

**Contact: Stage Manager Henry Castres +33 (0) 7 44 43 37 14**

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