

LES PLANETES



collectif La Ville en Feu

LES PLANÈTES

is a retelling of Gustav Holst's symphonic poem of the same name by **La Ville en Feu** through a capella singing, acting and dancing.

Us ten choreographers, composers, directors and performers dive into this symphonic work to let it be heard and seen outside conventional venues.

In this symphony, Gustav Holst depicts each planet of the solar system in a musical painting, each with its own colors, energies and topics. We kept Holst's order as a common thread throughout our vocal score.

But we decided to add an eight planet, the Earth, at the start of the show. Since it was not originally included in the score, we chose Hymn of the Travellers, a choir piece also composed by Holst, to embody it.

Finally, our use of singing and dancing offers a shift in this orchestral symphony. We perform it *a capella* outside of a conventional stage setting, weaving an intimate connection with the audience and our surroundings, imbued with cosmic and interstellar images.

This show can be seen as the odyssey of explorers relying on the sounds of the score to find their way. Together we embark on a journey throughout the solar system, and Holst's symphony, departing from planet Earth towards Mars and Neptune.

DRAMATURGY AND CREATIVE PROCESS



La Ville en Feu's work always has multiple starting points. On the one hand the symphonic work, in this instance ***The Planets***, which serves as a basis, and on the other ten distinct personalities who collectively and horizontally make this material their own and suggest working methods, improvisations, compositions to the group.

This work is constantly evolving, requires time and never knows where it is headed during the creative process.

The first residencies allowed us to brainstorm many ideas around the topics of planets and space travel. We initiated a wide research process encompassing science, astronomy, astrology, mythology and cinema. It was an opportunity for us to experiment with different body and voice qualities and with a choreographic and musical grammar specific to each planet. Given our background in theater, we first moved towards a narrative form : inspired by science-fiction, we pictured ourselves being astronauts or space pirates, leaving the Earth to find a better place. Then, much as in *Proxima* by Alice Winocour, we asked ourselves what made us want to move away from the realities of our planet and its gravity (in every sense of the word).

In an era of technological and digital empire, when some dream of conquering Mars, we looked for creative processes that bring out the simplicity of our raw bodies and voices. Rather than trying to replicate a trip through space, we worked on using the existing qualities of our environment and fitting into it.

MAKING SPACES

Our method makes us look for ways in which our voices and bodies coordinate with the many different spaces they invest. We create in situ.

Each one of the show's iteration requires time to adapt, to rethink the form and how to best highlight the space offered to us, whatever it might be : street, park, hall, yard, bridge, planetarium, museum, etc.

Where will our songs sound best? Where will our dance moves exist and bring the space around us to life? We train our eyes to quickly analyze spaces so as to optimise their acoustic and spatial potentials.

In the end, our work would take on the form of a 100-meter walk through. This would be a night journey, to soak up the particular feel of a city and of its human and non human dwellers in the darkest hours of the day.

The performance articulates with the visual and sound effects of its surroundings and therefore with the opportunities provided in terms of lighting. Unlike with **Le Sacre**, we wish to perform at night, under the stars, and play with the night ambiance and existing lights, whether it be public lighting or moonlight.





STAGGERING SINGING BODIES

The members of **La Ville en Feu** do not share the same dancing and singing background. Bodies and practices are extremely diverse. But the theatricality of the performance is something they obviously all have in common : faces are very expressive and bodies almost have an expressionist quality to them. This expressiveness is also due to singing.

Singing erupts as a cry, a necessity, and after six years of working together, we refined it to the point where it now is a specific practice unique to us.

Singing guides our bodies, the way they interact, the form they take on, the rhythm they dance to. It dictates the physical states we experience under the influence of the symphony.

Our singing does not strive to be perfect but to convey raw emotions. It can be lyrical or a growl, constantly interacting with others and our surroundings.

OTTER
SERVICE

BETROTTER
LEAVE



LA VILLE EN FEU

is composed of Marius Barthaux, Maxime Bizet, Thomas Bleton, Louise Buléon-Kayser, Agathe De Wispelaere, Justine Dibling, Juliet Doucet, Giulia Dussollier, Jean Hostache, Myriam Jarmache, Simon Peretti and Garance Silve.

It is a collective of multidisciplinary artists who studied drama, singing and dancing in municipal conservatories in Paris and in schools of theater and dance in France, Switzerland and Belgium.

They met in Nadia Vadori-Gauthier's movement class.

In September 2015, the collective started a laboratory of choreographic and vocal research on *The Rite of Spring* by Igor Stravinsky. Their aim: to compose a new version of the symphony using singing and dancing. The first version of **Le Sacre** was created in June 2016 for the festival Danse Élargie at the Théâtre de la Ville.

In 2017, *La Ville en Feu* joined forces with *La Faim du soir tard* and *Les Occiputs* to create **La Grosse Plateforme**. Today this structure comprises 17 artists, creators, actors, dancers, managers, stage designers, performers, singers and teachers who collaborate on various multidisciplinary creations. As a collective, their goal is to make this platform a space where they can come together and think about artistic creation in today's context.



TECHNICAL SPECIFICATIONS

A photograph of a woman with long brown hair, wearing a blue baseball cap and a green jacket, sitting on the ground at night. She is looking towards the camera with a neutral expression. In the background, there are other people, some wearing red jackets, and a blurred city street scene with lights.

The show lasts about **45 minutes**.

It is a **strolling** performance.

It is performed **at night**, in places that are **long enough for us to cross them** (railway tracks, streets, tunnels, museum halls, bridges, etc.)

No technical assistance is required.

No need to close the street to vehicles of any sort.

Before the premiere, we need at least **4 hours to become familiar with the performance space**, its acoustics and lighting, so as to adapt our show to it, as well as **to rehearse**.

Before the performance, **we need a place to make ourselves physically and vocally ready**. This space is to be warm, isolated from the performance space but nearby (less than a five-minute walk).

The length of the show varies depending on the size of the place.

If one of the performance spaces offered is closed (bar, hall, courtyard, etc.), it has to be big enough for each member of the audience to be able to see the show. It will otherwise be necessary to limit the number of people attending.



Upcoming shows

2024

- March

Lieux Publics (Marseille) - PREMIÈRE

Past shows

2023

- January 21st

L'Étoile du Nord (Paris), end-of-residency show, presentation for professionals

2022

- June 29th - 2nd July

Belluard Bollwerk Festival, Le Sacre AND Les Planètes in diptych form (Friburg, Switzerland)

2021

- March 23rd

Vanves Theater, end-of-residency show

2020

- October 22nd

Les Hivernales - CDCN Avignon, end-of-residency show

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Teaser: <https://vimeo.com/780383255>

Photo credits: Julie Folly/@juliegolly

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<http://lagrosseplateforme.com>



European platform for artistic
creation in public space

