



The utopia of re-birth
Open air installation-art performance

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Who are we?

Founded in 1990, the Théâtre de L'enjeu started several art-installation performances in Belgium.

The group then settled in Avignon in 2002.

The choice of a poor theatre
unbound by subsidies

A feeling of duality
true quality of life,
and technological progress
Eden, or the Golden Age.

Our referees, Artaud, Kantor,
Grotowsky, Beuys, Kienholz...
are not there to replay
the story of Artaud le Momo,
the dead Class,
or the Coyote performance...
We respect them,
they forced theatre out of its boredom.

Today, the stake is to survive our human condition
in a world without compass
where it is impossible to get lost,
and to set in scene
the banality of every day life
individuals forever searching, without reason.

Cryogenic: the trilogy's final journey

In 2003, at the Avignon Festival, we produced Thermogenic, heat generator, dealing with oppression and slavery.

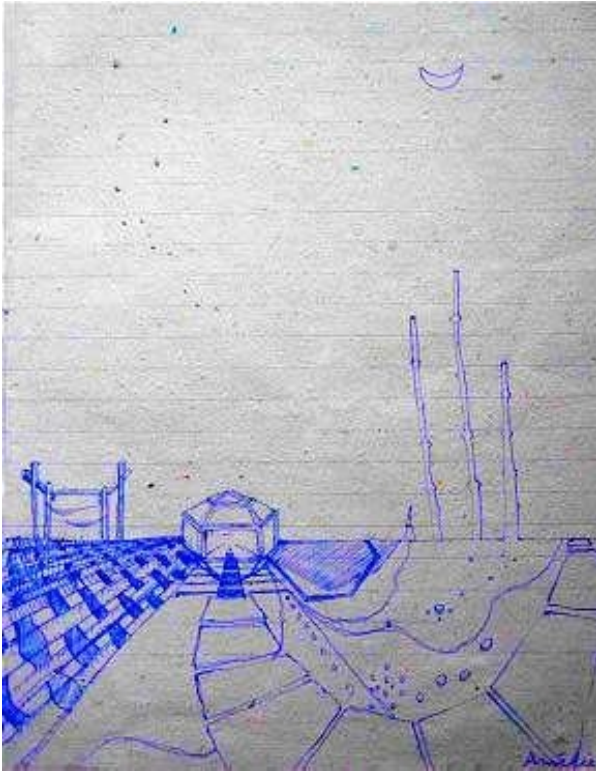


In July 2007, also in Avignon, Hydrogenic, a progressive slip towards trouble... The different states of water, its relation to primal energy, to the creation of the Universe, and the dangers facing our planet.

Today, Cryogenic, illusion and appearance: dreambreakers.. Ultra low-temperatures research, the utopia of re-birth.



The installation-art piece



They act upon a tropical environment, a pathogenic medium, the opposite of their own glacially healthy research.

The installation is a tropical garden, colourful, commanded by a transparent, hexagonal dome, this being a refrigerated place. It is filled with multi-coloured tubes and cryo generating cylinders...

The temperature is displayed on screen : -140 degrees, inevitably rising.

The lighting has an orange tint creating a sensation of dreaming.

Scientists lost without a compass, without references, losing their minds, playing with fire and freezing, vaguely aware of the consequences of their actions.

The origins of each material has been well thought-out, it's about using the 'ready-mades' available in the immediate surroundings; earth, stones, plants, ropes, wood, or even the provisionally natural colorification of water.

Other materials linked to 'mad science' can be seen; multi-coloured fluids passing through long tubes, white overcoats and gloves for handling the ultra low-temperatures, lung protecting masks, and lab equipment made out of glass and stainless steel.

The installation-art piece

The projection of sound, video and light is controlled by a data processing device inside the lab-dome.

The ultra low-temperatures that reign inside help boost the performance of the processors through supra-conductivity.

A quest for empowerment generates from the ultra low-temperatures research.



Producing ultra low-temperatures with liquid nitrogen is dangerous. Inside it's container the temperature is -196 degrees, any prolonged contact with the skin will invariably leave it freeze damaged.

Well ventilated work space is a must, or better yet, outside. This is because the nitrogen gases will invade the room and drive out the oxygen.

Protective garments, gloves, and eye wear comes highly recommended.

The village of Pai, Mae Hong Son (N-W Thailand)

caught our attention for several reasons:

Its tropical climate, balanced by altitude - warm in the day, but cool at night, from November to February.

The meeting and merging of Thai, French and International taste for art, due to the multi-cultural visitors of the area. A very diverse audience seemed available to us.

The clash between the contemporary reality of the S-E Asian region, opposed by the contrasting and complementary relationship between tradition and modernity.



The installation, made mainly out of bamboo and other light materials, will be taken down and sent by boat towards new pastures, including the Avignon Festival of 2009. An exhibition in Island is also intended, as well as a simplified setting in space on the Transmongolian railway, between Beijing and Moscow.

The actors, from varying nationalities and recruited through several different channels, will know very little about each other before starting to work on the exhibition. They are chosen because of their motivation and inspiration, they may be beginners, and will be introduced to the piece, and trained for the act, according to their general knowledge and life experience, during the building process before the play begins.

Languages used are French, English and Thai.

The performance

A village of "Tropicalians", living behind closed doors in a self-sufficient commune, directed by the "Scientists". Cells of individuals come together, dedicated to the study of, as well as the production of ultra low-temperatures, aiming to understand the physical phenomena manifested, amongst others, the cryo-preservation of human beings.

At dusk, a neighbourly meeting takes place between two Scientists, intent on playing with fire, and three Tropicalians who oversee the operation. This exquisite dialogue is brutally interrupted by the chaotic noise of the ceiling caving in.

This causes a slip towards new organisation. Arrangements are made and character traits forge in order to re-construct the site and keep the research going.



Without imitation, illusion, and psychology, the actor becomes a being of his concrete reality. The creative process thus requires intuition, the rest is up to the actor. Conscience is under scrutiny, disarmed, beyond the protection of false masks.

The notion of the installation, the open air art performance

The displays blend a dynamic arrangement, visual art and highly technological media.

Installation art is a form of psychological and artistic nomadism. Often, the art-work can neither be moved, nor sold.



The installation art-performance exists when the artist sets his piece of installation-art in scene. Spectator intervention is key. All the senses are stimulated. A stream of people flow between the displays and through the installation, but so do their thoughts.



Open air installation art-performance. Working outdoors heightens the sense of danger, the elements are uncontrollable. Contributions from Earthworks, Andy Goldsworthy, also play a part as an actor/spectator of the installation. Although the installation does not require much room, taking it down and re-constructing it elsewhere requires labour.

Our illumination of installation-art performance

Using basic materials - the body, time, space,
re-using poor materials, used up, far from what they were
originally intended for, disposable, available for creation.

Linked to anthropology, rites of passage

A metamorphosis of scenic codes,
evaluating the lack of artistic authority.
A place for meetings, feelings,
the waking of the senses
the visual before text

The scene is anachronic,
there is only a notion of time passing,
a game between day and night.
Nothing is ever finitly defined.

Creation comes from instinct,
leaving its freedom up to nature
but hardly by chance,
it tries to create true liberation
facing human coercion,
ignoring illusion and appearance.

The actors write their text in workshops
inspired by their surroundings,
their communal life at the time of creation;
the story, the reason, or excuse for the act is
elaborated day after day.
They then forget about writing,
taking part in semi-improvised acting.

Each actor makes up part of the weave,
everyone is needed, but noone is indispensable.
From there, easily interchangeable roles develop.

The spectators take part in the performance,
loaded with their cultural baggage,
they are visitors of the the tropical village,
they integrate an intimate, yet public space.

The text, like the object, becomes part of the actor.
Signs, the shrinking of reality.
"I'm not acting, i'm acting with"
to create a blank page
free from the illusionary universe of text.