



**ADELAIDE
FESTIVAL**

28 FEB - 15 MAR 2020

Image: Yves Kerstius

FAMILY / BELGIUM

Dimanche

Cie Chaliwaté & Cie Focus

Written and directed by Julie Tenret,
Sicaire Durieux and Sandrine Heyraud

**AUSTRALIAN PREMIERE /
AUSTRALIAN EXCLUSIVE**

**28 February - 1 March 2020
3 March - 7 March 2020
SPACE THEATRE
ADELAIDE FESTIVAL CENTRE**

Duration 1hr 20mins, no interval

Performed by Sicaire Durieux, Sandrine Heyraud
and Christine Heyraud

Dramaturgy Alana Osbourne

Scenography Zoé Tenret

Stage set construction Zoé Tenret, Bruno Mortaignie
(LS Diffusion), Sébastien Boucherit and Sébastien Munch

Puppets created by Waw! Studios / Joachim Jannin and
Jean-Raymond Brassinne

Puppet assistant creators Emmanuel Chessa, Aurélie Deloche
and Gaëlle Marras

Lights by Guillaume Toussaint Fromentin

Sound by Brice Cannavo

Video by Tristan Galand

1st AC Alexandre Cabanne

Key Grip Hatuey Suarez

Underwater filming Alexandra Brix

TV news filming Tom Gineyts

Post-production videos Paul Jadoul

Video set construction Zoé Tenret and Sébastien Munch

Video sound Jeff Levillain (Studio Chocolat-noisette) and
Roland Voglaire (Boxon Studio)

Costumes Fanny Boizard

General stage management Léonard Clarys

Stage management: Léonard Clarys and/or Isabelle Derr and/or
Hugues Girard and/or Nicolas Ghion

Co-produced by Théâtre Les Tanneurs, Théâtre de Namur, Maison
de la Culture de Tournai/Maison de la création, le Sablier - Ifs,
Théâtre Victor Hugo de Bagneux, Scène des Arts du Geste / EPT
Vallée Sud Grand Paris et La Coop asbl. (FR), Arts and Ideas New
Haven (USA), Adelaide Festival (AUS), Auckland Arts Festival (NZ).

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A CHAT WITH THE CREATORS

Why this title?

Dimanche means Sunday in French; it's not only the day the story unfolds in the show, but it's symbolically the day dedicated to rest and family activities.

Where do you find your inspiration?

In anything that is around us: especially the day-to-day routine and the current news. We work meticulously, concentrating on the smallest details to create a singular visual and poetic language which grows from daily life, the personal and intimate experience, the 'infra-ordinary', aiming to touch the universal.

Each of you already have a great background working with your companies, Focus and Chaliwaté: what prompted this collaboration?

For a long time we have been following and appreciating each other's work. It became clear that we had a similar approach to our art and it was obvious that we shared a common taste for unusual theatrical forms – as if we spoke the same visual, artisanal and poetic language. Although we use different tools – body and gestures for Chaliwaté, miniature objects and puppetry for Focus – we found a common language, besides a great artistic and human affinity.

Did the theme of environmental consciousness come up early in the process? And why this choice?

The starting point of the script is the discrepancy that we observed in ourselves and in others: on one hand, there is the extreme urgency to act on climate change and to take political decisions, and on the other hand, the inability to really integrate this urgency and this need for change into our daily lives. We look like a community of people who are totally out of sync with the current time – we try to maintain our daily lives to the point of absurdity.

The future you paint in *Dimanche* is quite grim. Do you feel pessimistic?

There is hope, but not necessarily at the end of the show. It is elsewhere: in humanity, in mutual aid, in the love that people have for each other. We are quite pessimistic about the global policy that does nothing against global warming, but we still believe that humans can turn things around.

