



*PROMETHEUS' BIRD*

CREATION 2023

Camille Trouvé & Brice Berthoud | Les Anges au Plafond

Text by Christos Chryssópoulos



# ON TOUR

• **Pôle International de la Marionnette | Festival Mondial des Théâtres de Marionnettes Charleville - Mézières (FR)**

→ 19 & 20 sept 2025

• **Maison des Arts du Léman Thonon-Évian-Publier | Théâtre Maurice Novarina Thonon-les-Bains (FR)**

→ 13 & 14 nov 2025

• **Théâtre municipal de Coutances (FR)**

→ 15 & 16 jan 2026

• **Théâtre de Laval – Centre National de la Marionnette | Laval (FR)**

→ 11 & 12 feb 2026

• **Théâtre de Sartrouville et des Yvelines–Centre dramatique national (FR)**

→ 13 mar 2026

• **Théâtre d'Aurillac (FR)**

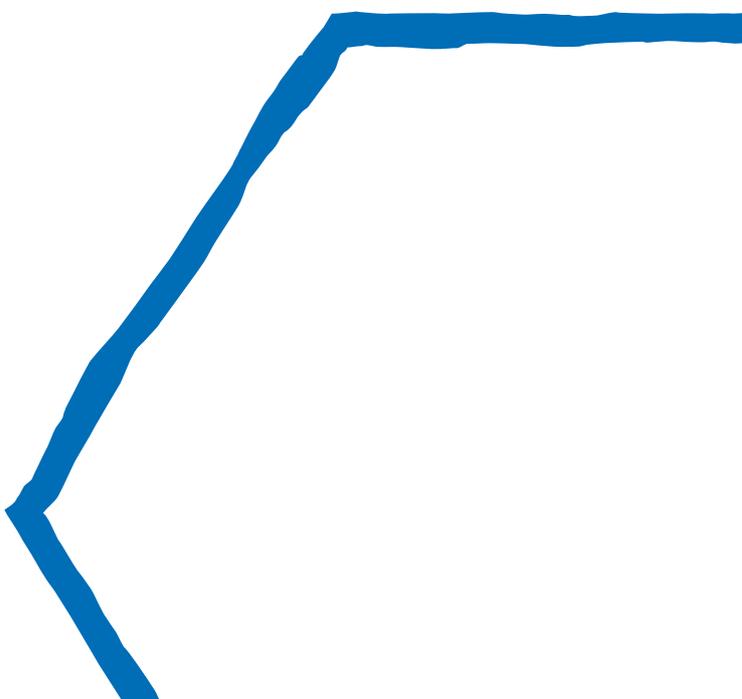
→ 18 & 19 mar 2026

• **L'Estive, Scène nationale de Foix et de l'Ariège · en coréalisation avec MiMa Foix (FR)**

→ 25 & 26 mar 2026

• **Mixt – Terrain d'arts en Loire-Atlantique | Nantes (FR)**

→ 7 | 8 | 9 & 10 apr 2026



# THE PLAY

Across the expanse of time that separates them, two versions of Greece come face to face on stage : one mythological and eternal ; the other contemporary and very much rooted in reality.

A large table set for a banquet. A celebration, which however isn't one.

On one side, humanity's last supper with the Gods ; on the other, the negotiating table presided over by the IMF, the Central Bank and the European Union : a leap in time.

Over here, Prometheus tricks Zeus when the meat of the sacrificial bull is being shared out; over there, the Greek government is negotiating a new bail-out plan... We are simultaneously at the twilight of the Golden Age of Classical Greece, and in 2015, at the height of the Greek public debt crisis.

**This dichotomy offers a way of talking about the economic and financial crisis that has not released its stranglehold on contemporary Greece, talking not only about its origins and its symbolism, but also, and perhaps most importantly, about what it means for the future.**

## The Prometheus myth, the tragedy in 3 acts of the Greek crisis :

In Act 1, we witness the setting down of the crisis mechanisms brought by the powerful protagonists sitting at the negotiating table : on one side, Giorgos Papandreou, Christine Lagarde, Michel Sapin and Angela Merkel; on the other, Zeus, Prometheus, humankind and the Gods. Act 2 dramatises the first austerity measures and the revolt of the Greek people. On the mythological side, the humans have been chased from paradise and find themselves bereft of feathers, beaks, claws and horns. On the economic side, the seven successive austerity plans have not prevented Greek debt from increasing to hit 175% of GDP. Greece can no longer borrow on the markets, and is verging on defaulting on its payments. At the end of this act hope comes in the form of this young government, which offers an alternative to the deflationary policies of the Troika. The negotiations resume and a power struggle begins between Greece and its creditors.



Act 3 opens on the dangerous hypothesis of a Grexit. The government decides to ask the people what they want through a referendum, but the issue at stake in the public consultation gets derailed. «For or against the new bail-out plan» becomes «For or against leaving the Eurozone». The trap snaps shut once again.

## A PLAY FOR EUROPE

The project brings together European partners for its cast, production and diffusion. Writing residencies and workshops in Europe were planned for the 2022/23 season. Contacts were built with Greece, Norway, Italy and Germany.

This show is an European project.

This questions concern the entire community of European States, whose leaders participated in the elaboration of the various rescue plans for Greece. As a result, all the European, in an indirect way, are involved in this crisis, in its management, in its issues. And of the failure of austerity policies.

On the stage, four languages cross each other : French, English, Greek and German. Language is at the heart of the debates, with its challenges of translation and mutual incomprehension.

## THE CREATIVE PROCESS

### DOCUMENTARY RESEARCH

Enquiring on the ground, collecting eyewitness accounts, listening to the individual, intimate stories of the people living through this crisis. In collaboration with the Institut Français in Athens and the steering committee of Elefsina (Eleusis) European Capital of Culture 2023, we built a programme of exchanges and residencies between Greece and France. We wanted as many real-life elements as possible to provide the material nourishing the situations created on stage. The words of the Greek people provided the foundation of our dramaturgical construction. In order to be true to facts and to render the genesis and management of the crisis in all its nuances, we called on the resources of specialists in several disciplines (geopolitics, economics, law...). An economist, an author and a playwright supported us throughout the writing process.

### PUPPETRY, OR THE ART OF MANIPULATION

The Gods and other heroes of Greek mythology cannot be played by simple flesh-and-blood actors. It is too good an opportunity to miss to portray them – imposing, superhuman, superb and disproportionate – with the help of puppets. Similarly, the major political figures who, as much as fulfilling their historical roles, also serve as a metaphor for the institutions to which they belong. The advantage of using puppets is to convey that it is not so much about the people themselves as about the positions and responsibilities they embody.

## THE SET DESIGN, REINVENTING THE TABLE

For the symbolic recreation of the banquet of the Gods and mankind we need a large table around which the members of the public, the actors and the puppets can sit.

To unite the myth with the reality of contemporary politics, this element of the set is based on the table used by the European Commission for the meetings of its members. It will be divided into three spaces, in which the three “parties” at the banquet set up camp : the Greek people, the gods and the Troika.

## THE PLACE OF THE AUDIENCE – PRIVILEGED OR LEFT ON THE SIDELINES

The challenge of the dramaturgy is to reconstruct a popular agora.

One section of the public is therefore invited to sit at the banquet table with the puppets and actors, while the rest stays in the auditorium. Each member of the public seated at the table will eat, observe and be the confidant of one or another of the protagonists. The banquet is asymmetrical : each member of the public will occupy a single place, and have a unique sensory experience. The food and drink served will be different according to the group. It will be very clear who are the privileged ones and who are left on the sidelines. And we will ask members of the audience at several points what they think about this.

## REBETIKO, THE CRISIS BLUES

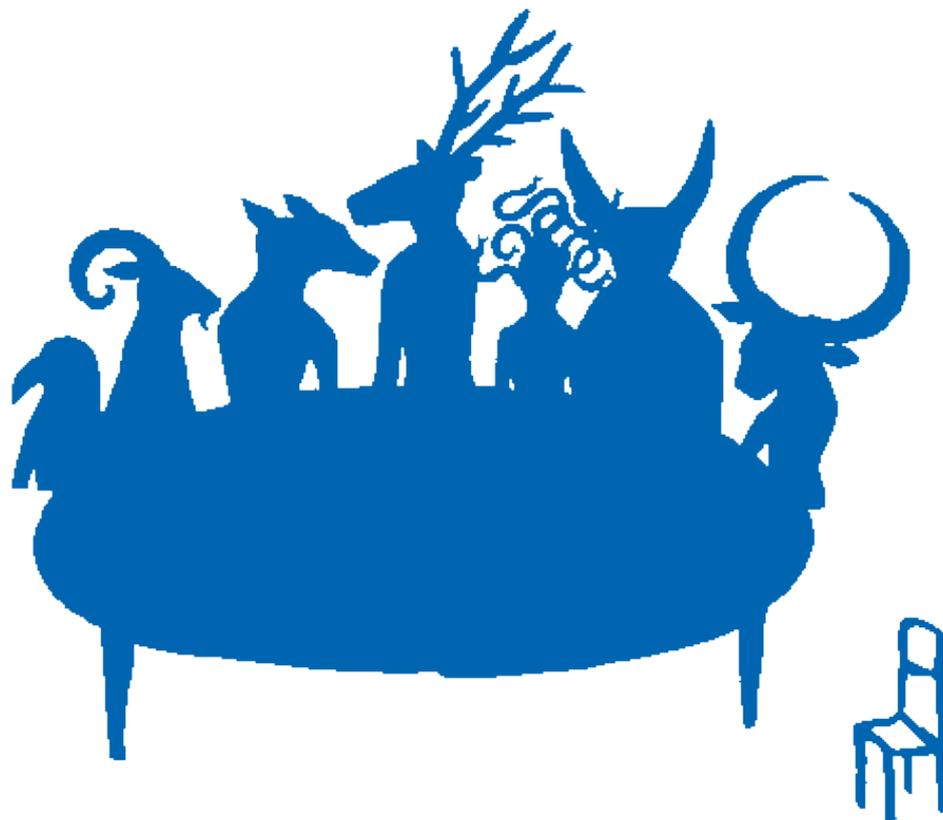
As in all our productions, the music will be played live by musician-actors, who will take part in the unfolding of the story. The choice of music came naturally: Rebetiko, a musical genre born in Greece at the beginning of the 20<sup>th</sup> century.

The term comes from the word ‘rebetis’, which refers to a marginal but upright type of person who only obeys his own codes. At once the music of the underworld, of bandits and anarchists, it is the voice of protest. Censored under the dictator Ioánnis Metaxás, Rebetiko played a central role in the expression of the Greek people’s revolt against all forms of fascism and oppression.

In Athens in 2015, during the mass protests against the austerity measures, youth expressing their anger reinvented the genre in the form of Rebetiko-fusion. Beside the traditional instruments like the bouzouki, the baglama and the guitar appeared computer-assisted music that gave these protest songs a new contemporary dimension. It was the blues of the crisis, shouted defiantly during the daytime demonstrations, and cried over at night in the tavernas and clubs of the port of Piraeus.

## CONCLUSION

Let poetry take hold of the political and economic situation in an attempt to shed light on it  
Create a place for collective thought on the stage  
Extend this process of reflection through debates and meetings  
Let the puppets speak about our humanity  
To see a bird disrupt the banquet table  
Persisting in understanding despite the complexity of reality  
Rethinking the place of Greece, the cradle of philosophy, democracy and theatre  
Hearing the Greek people's song of revolt to the sound of the bouzouki  
To finally know why Prometheus was chained.



# CAST & CREATIVE TEAM

All ages 12 and over  
Approx. 1h45

**Around the table** Rhiannon Morgan, Victoire Goupil, Elan Ben Ali and Achille Sauloup

**Puppeteer** Christelle Ferreira

**Sur le fil** Olivier Roustan

**Live music** Stéphane Tsapis

**Directors** Camille Trouvé et Brice Berthoud

**Assistant director** Jonas Coutancier

**Text** Chrístos Chryssópoulos with Camille Trouvé and Brice Berthoud

**Traduction** Anne-Laure Brisac

**Dramaturgy** Saskia Berthod

**Economist adviser** Romain Zolla

**Puppets and universe design** Amélie Madeline, Séverine Thiebault, Camille Trouvé, Jonas Coutancier, Magali Rousseau with the help of Caroline Dubuisson

**Set design** Brice Berthoud avec Maxime Boulanger et Adèle Romieu

**Patina** Vincent Croguennec with the help of Alexa Pinaud

**Costume design** Séverine Thiébault

**Musical direction and composition** Emmanuel Trouvé

**Musical composition and live performance** Stéphane Tsapis

**Lighting design** Louis de Pasquale

**Sound design** Tania Volke

**Video design** Jonas Coutancier

**Tour general stage management** Gaëlle Grassin en alternance avec Marie Jolet

**Lighting control** Louis de Pasquale en alternance avec Malek Chorfi

**Sound control** Tania Volke en alternance avec Jean-Christophe Dumoitier

**Stage management** Philippe Desmulie en alternance avec Yvan Bernardet

**Set construction** Les ateliers de la maison delaculture, Scène nationale de Bourges et Salem Ben Belkacem

**French sign language adaptation** Célia Darnoux et Périne Paniccia with the help of Paul Sterckeman

**Text** Chrístos Chryssópoulos - Published by Éditions Signes et Balises  
<https://bit.ly/LivreODP>

## LES ANGES AU PLAFOND

Since its creation in 2000, the company Les Anges au Plafond has followed its own distinctive path forward, becoming a model in the art of puppetry – and beyond. The multidisciplinary approach aimed for by its founders, Camille Trouvé and Brice Berthoud, has pushed its experiments to the limit of aesthetic boundaries between the various artistic disciplines involved in live performing arts. Arts of movement, the search for physical beauty, new magic, and musical drama are mingled together in their productions, all gravitating round the central focus of puppet manipulation.

In the dramaturgy, the breath of the Word always echoes an epic dimension. Whether drawing intimate stirrings from biographical material, as in *Du rêve que fut ma vie* or *R.A.G.E.*, or questioning founding myths, as in *Une Antigone de papier* or *Au fil d'Œdipe*, attention to the human always goes hand in hand with laying bare the threads that hold our destiny together. *Les Anges* (the angels) are Fates who are as interested in the singular fabric of each existence as in the complex skein of our collective history. The personal and the political are embraced within a single poetic gesture. Each performance is an ode to freedom and to the beauty of the creative act.

As co-directors of the Centre Dramatique National de Normandie-Rouen since October 2021, Camille Trouvé and Brice Berthoud are developing a project for vibrant creative theatre, open to the world - a cooperative, generous and unifying space. With their impetus, the Drama Centre is becoming the epicentre of a multidisciplinary style of theatre, enabling the crossing of the arts on stage to conjure up tomorrow's narratives and aesthetics.



## **Camille TROUVÉ**

**ACTRESS, PUPPETEER & DIRECTOR**

She trained in the art of puppetry in Glasgow, Scotland. On her return to France she met major directors/playwrights such as : Wajdi Mouawad, François Cervantès and Catherine Germain. She attended further training courses at the École Supérieure Nationale des Arts de la Marionnette – Institut International de la Marionnette, in particular with the English company Green Ginger. Camille's shadow theatre mentor is the Italian puppeteer Fabrizio Montecchi. The heart of her approach is transmission and instruction. That is why she runs and co-directs professional training courses to pass on her knowledge and participate in the development of the puppetry arts in all their diversity.



## **Brice BERTHOUD**

**ACTOR, PUPPETEER & DIRECTOR**

Trained as a circus artist, he started out as a high-wire artist and juggler. In 1994 he joined the Strasbourg-based company Flash Marionnettes. This company renews the puppet genre and explores with rigour and inventiveness the fascinating and complex actor-puppet relationship. In parallel to his work as an actor-puppeteer and director, he is frequently asked to share his expertise in puppetry. In particular, he participated with the Ministry of Culture in the creation for the label of National Puppet Centres.



# CONTACTS

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## LEARN MORE

[www.cdn-normandierouen.fr/  
production/l-oiseau-de-promethee/](http://www.cdn-normandierouen.fr/production/l-oiseau-de-promethee/)

**Production** CDN de Normandie-Rouen ~ Les Anges au Plafond

**Coproduction** MCA Maison de la Culture d'Amiens, Maison de la culture de Bourges – Scène nationale, Théâtre Jean Lurçat, Scène Nationale d'Aubusson, Festival Mondial des Théâtres de Marionnettes de Charleville-Mézières, Théâtre Paul Éluard de Choisy-le-Roi, Scène conventionnée d'intérêt national – Art et création pour la diversité linguistique, Les Passerelles, Scène de Paris – Vallée de la Marne, Théâtre des Quatre Saisons de Gradignan, Scène conventionnée d'intérêt national – Art et création, Communauté d'agglomération Mont Saint-Michel-Normandie, L'Hectare-Centre national de la Marionnette-Vendôme, Le Grant T – Théâtre de Loire-Atlantique

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