

LA CIE DES SIX FAUX NEZ



PRÉSENTS
FIAMMIFERI

CREATED IN MAY 2021


SIX FAUX NEZ
FABRIQUE DE SPECTACLES



Three puppeteer-musicians and an ingenious pop-up caravan,
for a marvellous adaptation of Andersen's fairytale "The Little
Match Girl".

A splendid visual and poetic interlude for all the family.
A musical show without words, an extraordinary cry of poetic
anger against inequality.

DIMITRI
VANDAMME

NAMUR EN 'MAI 2021

SO Faux NEZ
FABRIQUE DE SPECTACLES



"A show that is close to perfection, in terms of the set, the music and the handling. A treat for us old kids. Thank you for making us dream.
Gilbert, spectator at the Charleville Mézières Puppet Festival 2021.



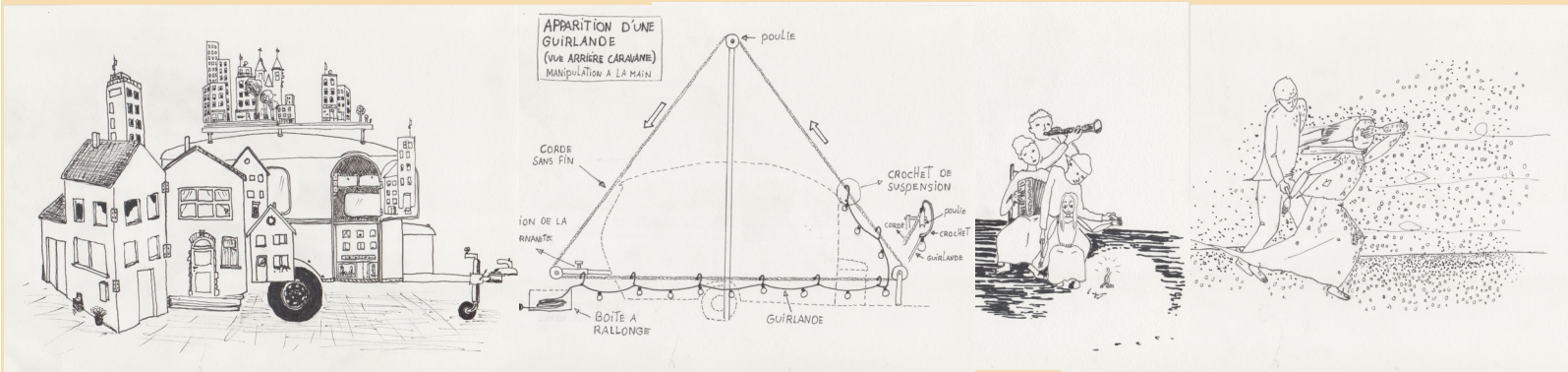
Genre/Artistic discipline: Street performance without text, set in a pop-up caravan/ 3 actors/musicians/ 1 very lively puppet.

Running time: + or -35 min

Target audience: All audiences - families aged 8 and over - schoolchildren possible

Fiammiferi - Or how to survive in a world where you can't even sell a match. ?

This show is like a dream, revisiting the ever-political tale of "The Little Match Girl". In a world turned upside down, a little girl tries to sell matches on Christmas Eve. But not everything goes according to plan... A simple story full of metaphors raises questions about our contemporary lifestyles and consumerism.



Intermingling puppetry, mechanical manipulation and music, the show is like a small poetic music box, where we navigate to the vibrations of the accordion, bass clarinet, vocals, percussion ... in an eclectic sonic journey taking us from Moondog to Brahms through the sounds of blues...

The pop-up sets, made of metal, cardboard, pulleys and ropes, are exclusively mechanical and manipulated by sight, as in the theaters of yesteryear. The company has chosen a strong, cinematic aesthetic, something between Charlie Chaplin, Raoul Servais and Karel Zeeman, to captivate us even more.

The show was developed in the schools (classes of 11 and 12 year old) of Houyet, Warlin and Hulsonniaux as part of an "Artists in Residence in Schools" project supported by the Culture and Education Unit (FWB) - for 6 months, we played at writing and building sets and puppets with these children whose imaginations ran wild. This show is not at all written for a young audience, but takes its source in the often abundant imagination and the always uncompromising viewpoint of these children/citizen artists,,,,

How the project began





**'DIMITRI
'VANDAMME**

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'NAMUR EN 'MAI 2011



JEAN-MARC
SCHNEIDER

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'NAMUR EN 'MAI 2021

DISTRIBUTION

With Barbara Moreau, Benoit Creteur, Vincent Verbeeck.

Directed by Micheline Vandepoel.

Design: Barbara Moreau and Benoit Creteur.

Writing/dramaturgy: collectif.

Musical direction: Vincent Verbeeck.

Set design and production: Benoit Creteur.

Puppet design and production: Barbara Moreau.

Props design and production: Benoit Creteur, Barbara Moreau, Vincent Verbeeck.

Stage management: Sébastien André or Louison Assié.

Sound consultant: Louison Assié.

**DIMITRI
VANDAMME**

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NAMUR EN 'MAI 2021

FIAMMIFERI

La petite, ses allumettes, sa misère

Critiques

Publié par Michel Voiturier
14 juillet 2022

Critiques



Almost everyone is familiar with Andersen's The Little Match Girl. Here, this miserable tale is given a new, wordless version, set in a society world of technical progress and impoverished suburbs. Images and music speak in action.

The original story dates from 1845. It tells of the misery of the little people who are dying of hunger. It the drama by suggesting that the little girl, who dies in the cold because no one because no one bought her matches on Christmas Eve, is reunited in heaven with her beloved her beloved, recently deceased grandmother.

Cie des Six Faux Nez wanted to transpose this story into a more contemporary world. Since the company's shows travel all over the world, it decided to transform a small holiday caravan into a kind of pop-up picture book. This nomadic space is transformed between instrumental music and songs.

A mime introduces the caravan. He gives the signal that triggers the appearance of a metallic 3D of a city in preparation for Christmas. Elements are added to situate the action: Christmas trees A plane takes off and heads for the horizon. Everything here seems modern, new and gleaming.

That's the main attraction of this adaptation. The audience goes from surprise to surprise. Three actors-manipulators-musicians act, dance and sing as they operate a host of mechanical tricks that embellish the set with details. They accumulate. They amaze.

When everything is unfolded, the world will appear divided in two. Garden side: An isolated hovel of rusty metal; On the courtyard side: the gleaming steel megalopolis where city dwellers are crammed together in the of programmed modernity.

The atmosphere changes when a rag doll the size of a little girl appears. This is where the magic of the puppet comes to life. Even if its face shows no particular expression, it is the gestures and movements that the puppeteer breathes into it that convey emotions that make her seem alive.

The whole show is captivating, even though the tale is well known. This exchange between the adult trio and the child shows such connivance between them that nothing else matters.

The end is inevitable. It leaves us with a final image: the little girl dead in the snow, the tonnes the waste of consumer society pouring down on her as the big city inexorably continues its reign of production.

Michel Voiturier

FIAMMIFERI

Flora Tremoulet Avignon 2022, Storytelling, Puppet, Politics, Educational, Show for all ages, Musical, Object theatre, Musical theatre, street arts, multidisciplinary, show for all ages no comment

Show by the Six faux nez company (Belgium), performed on Friday 8 July 2022 in the courtyard of the Espace Alya in Avignon (84) as part of the Avignon Festival.

This re-adaptation of The Little Match Girl is a silent, visual show with a poetic, political and committed edge. It's true that we all know this terrible story, but that we didn't understand its exact meaning when we were growing up, and I think that the show retraces exactly the major issues in Anderson's text.

The play appeals to young and old alike through its use of metaphors about industrialisation. The caravan comes completely to life thanks to pulleys, ropes and wheels, creating a real little village where the little match girl will evolve.

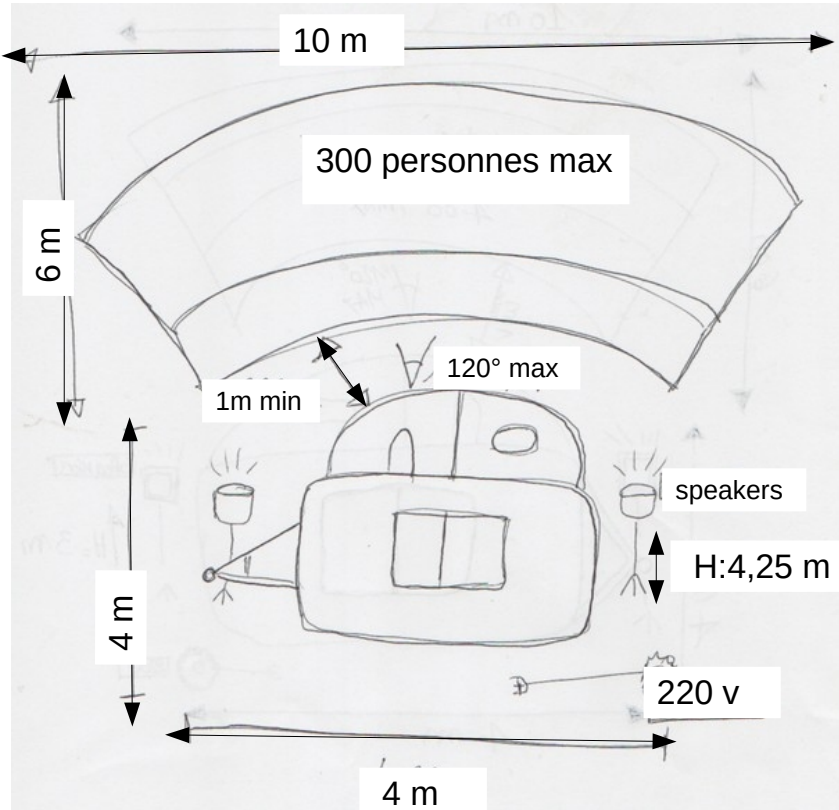
The bass clarinet and accordion give rhythm to the story, but also to the puppet's emotions, giving it a soul and bringing it to life. These instruments are also a reference to the street musicians who, to earn their living, play for passers-by in the hope of collecting a small coin, just like the little match girl.

I was blown away by the functionality of the caravan and its engineering, but also by the remarkable handling of the puppet, which comes to life before our very eyes. The audience can't help but be moved by the emotion it evokes.

This performance demonstrates a desire to take account of the world around us and denounces the social classes and the gap between rich and poor that existed in 1845, when the story was written, and which unfortunately still exists today in 2022.

Flora Tremoulet

TECHNICAL SHEET - FIAMMIFERI - CIE DES SIX FAUX NEZ



Scene space (stage) : 4m/4m /4,25m (high).

Caravan closed: 2m/3m/2m (high).

Public space : begins at minimum 1m from the border of our scène/ angle of the the amphitheatre 120°max

number : 300 persons maximum./ sit on tier.

Conditions of the floor : flat and hard - (accessible with van) it must be possible to put the caravan with the van on the spot where we will perform - Its only possible to move the caravan manu (Possible dist: à la main)

Elec : arrival (source) of 220V in the back of the stage.

Lightnig : please contact us at forhand if the performance takes place during the evening or the night

Sound : the performance will be amplified / Cie Les Six Faux Nez brings their own tecnical equipment - !the place where we play has to be a calme place, no disturbing sounds around-

Time of building the set : 2h

The performance can be played twice a day - minimum time between 2 performances : 1 h30

Time of deconstructing : 1h30

Rain :in case of rain, either the organisation has a solution so that the show can be played indoors (a place where the caravan can enter) - or the performance is postponed until later in the same day - or none of the solutions is possible and the payment of the performance remains due by the organisation -

Stay : 3 artists + 1 technician - loge for 3 persons - drinks and meals on the spot according the working time at the space - meal : 1vegan +1 vegetarien +2 omnivores- /staying overnight : 1 couple + 2 singles .

Responsible technique : Benoit Creteur 0032(0)470 501302 – creteurb@gmail.com

PARTNERS

With the support of
The Wallonia-Brussels federation, circus and street arts
sector.
The culture and education unit.
La région Wallonne - aide à l'emploi.

In co-production with
The Namur en mai festival, the Wolubilis cultural centre
and l'Allumette .
In residence
L'allumette, le CAR, Wolubilis cultural centre.

Support for international distribution :
AWEX
The WBI
The WBTD

JEAN-MARC
SCHNEIDER

NAMUR EN MAI 2021



RATES FOR 2023/2024

Performance - in Belgium

1 day / 1 performance: € 1,700

2 days / 1 performance per day: € 2,900

Additional days: + € 1200 (1 performance)

The show can be performed 2 x per day, each additional performance = € 500 (per day).

Le spectacle est reconnu par les tournées Art et vie. (TAF007)

Performance - abroad

1 day / 1 performance: € 1900

2 days / 1 performance per day: € 3,400

Additional days: + € 1200 (1 performance)

The show can be performed 2 x per day, each additional performance = € 500 (per day).

Travel:

In Belgium, travel is included in the price.

If outside Belgium, 1 van + 1 caravan.

0.50 /km (from Mesnil- église 5560 - Belgium).



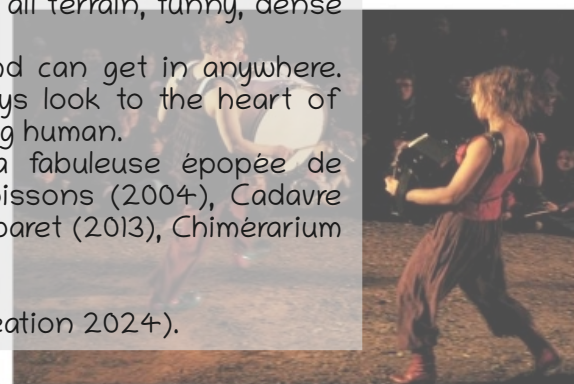
The company was founded in 1994 by a group of Belgian artists (both French and Dutch speaking) who had emerged from schools of movement theater (Lecoq technique). We like to define ourselves as "Artisans of a creative theater that is all terrain, funny, dense and poetic".

All-terrain in the sense that we're curious about everything and can get in anywhere. Poetic in the sense of "breathtaking". Dense, because we always look to the heart of things. And funny, because humour really is the best part of being human.

Creations in the wardrobe: L'Odyssée des valises (1996), La fabuleuse épopée de Gilgamesh (1998), Vent d'histoires (2001), Tango des petits poissons (2004), Cadavre Exquis (2008), La Caravane (2009), L'Arnaque (2011), Transit Cabaret (2013), Chimérarium (2014).

Touring productions: HÂ(r)ME (2018), Fiammiferi (2021)

Shows currently being created: AH NOS VOISINS (working title-creation 2024).





CONTACTS

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