

THE FORGOTTEN LAND

*WRITING AND DIRECTING JEAN-MICHEL D'HOOP
POINT ZERO COMPANY & THEATRE DE POCHE (BRUSSELS)*



BELGIAN PRESS AWARD
2018

*Each thing receives its name when it is named for the first time.
An event took place for which we have neither system of
representations, nor analogies, nor experience.
An event in the face of which our eyes are not adapted, nor our ears,
nor even our vocabulary.
All our interior instruments are tuned to see, hear and touch.
None of all that is possible.
To understand,
Man has to go beyond his own limits.
A new story of the senses has just begun...*

Svetlana Alexievitch
Nobel price of literature 2015



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WINNER OF THE MEDIA PRIZE FOR BEST SHOW 2017-2018

WRITER'S STATEMENT / BY JEAN-MICHEL D'HOOP

On April 26, 1986, occurred the biggest disaster in the History of Humanity.

The accident of Chernobyl emitted over one hundred times more radiation than the nuclear bombing of Hiroshima and Nagasaki in 1945.

The explosion of the reactor produced a radioactive cloud and contaminated rains that primarily touched Belorussia and Ukraine, but also all of Europe. Heavy metals and radioactive elements are still present in the ground... and they always will be... Well, almost always... They will be there for millions of years... Much longer than our memories will live on.

In our collective imaginary all this happened in a faraway country... And yet... Chernobyl is only a three hour flight away from Brussels... 2000 kilometres... It's like travelling to Lisbon. Or almost.

The team of Point Zero went to Belorussia then to Ukraine to meet the inhabitants of the Chernobyl region in order to ask them questions about their past, their everyday life. This play could also have been called "the people of the aftermath". It is inspired by the word of the witnesses more than that of the theoreticians or politicians. It is based on intimacy and impressions.

THE FORGOTTEN LAND is a creation that was conceived as an invitation to enter the surroundings and the heart of the mysterious zone of exclusion strangely named "Natural Radiological Reserve". A zone that largely consists of forests and within it: lynxes, wolves, bison, wild horses, a few old people who have returned to find their houses and then... Pripjat, the abandoned city. A ghost town where eagles nest at the top of old deserted soviet buildings. It can almost sound romantic...

This play is also the encounter with people who have no other choice than to eat the vegetables of their gardens. Cultivated in their soil. Their outraged soil. And that is a bit less romantic... Particularly as the health of the population remains worrying. Even the children who are born recently already have illnesses. The small doses of radioactivity and heavy metals cause cancer, cardiovascular accidents, heart attacks, sclerosis and today, very young people suffer from illnesses that usually concern the aged.

Beyond the social issues for the humanity and the planet, it appeared to us that this catastrophe conveyed many interesting aspects that could be questioned on a theatre stage: it ceaselessly questions reality; nothing is visible, palpable. The radiation is odourless and colourless... Yet it is there.

To get near this universe which sometimes flirts with the imaginary, we continue our research, mixing actors and human scale puppets. And if the subject is serious, we still invite poetry on the stage thanks to **Ségolène Denis's** puppets, to **Yoann Stehr's** videos and to **Pierre Jacquemin's** music. A play written between fiction and radioactivity.

WHAT THEY SAY ABOUT IT IN THE PRESS

The play that cries out on the subject of nuclear energy which the government should see ! (...) The play is like being hit by a fist, by claws but also by human warmth. The show proves how much human word, focus, incarnation and attentions to living beings moves much more than a cold enumeration of facts.

La Libre Belgique

Strong and staggering images ! **L'Écho**

Thirty years after the Chernobyl catastrophe, the Point Zero Company went back to the site. In an intelligent and sensitive way, they ask, between video, actors in flesh and bone and puppets, the question of the aftermath. **Focus Vif**

"The Forgotten Land" has our eyes wide open. **Le Soir**

The Company Point Zero at the summit of their art! (...) A distancing which, far from reducing the strength of the intention, gives it a fine depth, between poetry and fantasy. Impressive team work. A must see, especially for young people who will have crucial choices to make for the future of their planet.

RTBF - Culture

Captivating... not to be missed! **Le Monde.fr**

Remarkable ! A considerable feat. **Demandez le programme**

A superbly frightening play. **L'Humanité.fr**

A very fine poetical work on memory and the future of a population forgotten by all. **Le Bruit du OFF**



TECHNICAL SPECIFICATIONS SHEET

A PLAY IMAGINED BY POINT ZERO IN COPRODUCTION WITH THE THEATRE DE POCHE AND THE COOP ASBL



PLAY THE FORGOTTEN LAND

STAGING Jean-Michel d'Hoop

ASSISTED BY François Regout

BY Jean-Michel d'Hoop

PERFORMED BY

Léone François Janssens, Léa
Le Fell, Héloïse Meire, Corentin
Skwara, Benjamin Torrini

SET DESIGN Olivier Wiame

LIGHT CREATION Xavier Lauwers

SOUND CREATION Pierre Jacqmin

VIDEOS Yoann Stehr

PUPPETS Ségolène Denis *assisted by*
Monelle Van Gyzegem

DURATION OF PLAY 1h20

*The text of the voice-over was
written based on interviews and
articles by Svetlana Alexiévitich*

TECHNICAL & LOGISTICAL CONTACT

THEATRE DE POCHE

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POINT ZERO COMPANY

Loïc Le Foll

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TOUR BOOKING CONTACT

THEATRE DE POCHE

Mathieu Defour

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PRODUCTION MANAGER POINT ZERO COMPANY

Nathalie Kamoun

0032 495 18 89 25 nathalie@pointzero.be

*The technical specifications sheet may be adapted
according to the venue after discussion with our
tour manager (no unilateral modifications, please)*

ARTISTIC AND TECHNICAL TEAM ON TOUR

3 actresses, 2 actors
2 stage managers
1 tour manager

STAGE

- Proscenium opening: minimum 8m
 - Depth: minimum 6m up to the stage proscenium (with additional storage space available)
 - Floor: In perfect condition, black from left to right (on the totality of the stage)
 - Height min 5m
 - Legs in Italian style (five rows of black legs hanging both left and right)
- The stage area must be black without any light leakage.

The organiser must provide :

A vacuum cleaner, a broom, a clean floor-cloth, a scraper, a bucket, an iron, an ironing board, starting from 4pm small bottles of water on stage for the actresses, actors and technical team (24 min). An access to broadband Wifi.

PERSONNEL

The planning may be adapted according to the venue after discussion with our tour stage manager (no unilateral modifications, please).

The personnel employed must be qualified for the position they occupy.

The day of the set up :

- 1 lighting director
- 1 sound director
- 1 stage director

INFORMATION THAT MUST BE SHARED WITH US

- Full address of the theatre
- A complete list of the equipment made available
- A detailed technical plan of the venue. It is necessary to have a section of the theatre with the stage, its grid and fly bars of 1/50 or 1/100.
- The contact details of the technical manager and your directors (email addresses / phone numbers)

SOUND

List of required material :

- 1 professional quality mixing desk – analog or digital – with a minimum of 12 inputs and 8 outputs.
- The active or passive diffusion system must be of professional quality (Meyer, Nexo, HK, JBL Pro...) and not have any static noise. The sound power of the system must be adapted to the gauge and the volume of the venue.

Example :

minimum required for a venue of more or less 300 seats :

DISTANT

2 loudspeakers 15" min 500W both left and right

OPPOSITE

2 loudspeakers 15" min 500W both left and right

If necessary, a second set of speakers will be placed in the room and activated with an adequate delay line.

OPPOSITE centre

1 loudspeaker (Cluster) front centre stage

- 2 DI Boxes, 1 double mini Jack XLR according to your mixing desk
- We will also need an intercom system with 1 beltack + headphones in the control room as well as an HF beltack + headphones for the stage manager.

We supply

- A Macbook Pro with Ableton Live 9
- A mini APC controller

To be supplied

- 1 HF microphone with a Sennheiser EW 300 G3 transceiver
- A "motu" soundcard if there's an analog console

It is important that the electric power supply is different to the lighting power supply.

Music / Sound : Sound design: Pierre Jacqmin
Overall duration: 32min

VIDEO

The organiser must supply:

- A video projector minimum 8000 lum with a system to hang it up
- A lens: 1 standard angle
- A system to hang the video projector up in the venue
- Supply enough cables for the dmx shutters
- A Kramer PT-571 PicoTools and a Kramer 572+ PicoTools
- A RJ 45 cable from the control room to the video projector
- 2 HDMI – HDMI cables (3 meters)

- 2 DI boxes, 1 mini Jack double Jack

We supply

- A Macbook Pro with QLab 3
- A Projector shutter dmx

LIGHTING

The lighting equipment may be adapted according to the venue after discussion with our tour manager (no unilateral modifications, please).

Number of CUES: **52**

Type of lighting : projectors. All projectors are equipped with a filter holder, a security cable and shutters.

Type of projector to be supplied

- 13 PC 1 kW
- 3 PC 2 kW
- 2 Par 64 CP 61
- 2 Par 64 CP 62
- 19 Profile sports 1 kW type Juliat 614 SX
- 1 Profile spot & kW Juliat 713 SX
- 8 Manfrotto from 1m40 to 1m60

We supply

- A Macbook Pro with Dlight
- A DMX USB Pro Enttec
- 6 LED Showtec Compact 60 COB RGBW Par projectors
- 3 par 20
- 2 Leds RGBW and W Led ramps

Lighting console and dimmers

44 circuits of 2kW (controlled in DMW – 512) without the venue lighting

Brand of the gels – filters : Lee – Rosco

To be supplied

New gels : - Lee: 117, 200, 201, 504, 600, 711 / Rosco: 114, 119

- Dimmable lamps for the control room
- Clip on lamps with blue lights for the circulation in the backstage.



A RESOLUTELY VISUAL PLAY, A COMBINATION BETWEEN POETRY & DOCUMENTARY

POINT ZERO, BIELORUSSIE
OCTOBRE 2018





POINT ZERO / JEAN-MICHEL D'HOOP

BRUSSELS / BELGIUM

Point Zero is a Belgian company from Brussels, constituted in 1993 which now has fifteen or so creations to its name.

Our creations have been rewarded with many prizes throughout our course :

Best show for *Yvonne, Princess of Burgundy* by W. Gombrowicz

Best up-coming actor for Karim Barras in *The madman and the nun* by S.I. Wietkiewicz

Best scenography for *The madman and the nun* by S.I. Wietkiewicz

Second best foreign show (Sao Paulo) for *The three old ladies* by A. Jodorowsky

Best show in 2018 for *The Forgotten land*.

The company has always endeavoured to be actively anchored in the theatrical landscape of Brussels : after having managed Les Vétés, a multidisciplinary space of research and representation, we now occupy an obsolete industrial zone, "Le Ressort" where we've developed several rehearsal rooms and workshops open to research in the domain of stage arts.

For ten years or so, thanks to the particularly powerful visual aspect of their creations, the company Point Zero perform in festivals around the world : Brazil, Chili, Japan, Russia, France, Romania, Spain, Italy, Korea...

The specificity of the artistic approach of Point Zero is characterised by a questioning of the relationship between the actor and the "puppet", between manipulator and manipulated, more widely between animated and unanimated. For the company, it is also about exploring the grey areas around the object that is humanised and/or the man who becomes an object.

Point Zero tries to question this vague frontier between the inert position that suggests death and the movement that evokes a life form.

Point Zero wants to explore the representation of the body, the emerging body, the mythical body, the body as a symbol, the body as a puppet ; the nearly human and the monstrous figure.



*People do a detour so as not to approach the graves
of the Tchernobyl firemen too closely. And they avoid
burying other the dead near them. If the dead are afraid
of the dead, what can we say about the living?*

Svetlana Alexievitch

