

## **Mireille & Matthieu, Belgium**

The performances staged by MIREILLE & MATHIEU are very visual. They are driven by an impulsive imagination. They seek to find a direct way to the emotions of the spectator by using extremely familiar objects; girly dolls, cuddly toys and ... everything you throw in the dustbin. The company was once called "**the punk of puppet theatre**"...

### **"LEG@RON (of wa?)"**

Love! Baby Seal! Belgium! Motherhood! Environmental pollution! Singing Rabbits! Washing-up brushes! Daily routine for two videogame-Babes during their Odyssey through "**LEG@RON**", the new performance by Mireille & Matthieu. The actors are: Esther Maas and Erik Bassier

Site internet: [www.frontal.com](http://www.frontal.com)

Photos du spectacle téléchargeables sur le site de la compagnie ou sur celui des Semaines internationales de la Marionnette en Pays Neuchâtelois :  
[www.festival-marionnettes.ch](http://www.festival-marionnettes.ch)

Ce dossier contient des informations en anglais sur :

1. **Mireille & Matthieu, Belgium**
2. **LEG@RON (of wa?)**

## **1. Mireille & Matthieu, Belgium**

"The punk of puppet theatre"... With a bunch of dolls saved from the refuse dump, Mireille & Matthieu absurdly attacked all puppet show conventions. In 1997 they produced "Sit!". This performance could not be contained by the puppet theater, the actual theme - manipulation - was stretched out all over the stage. In "How do voodoo", the notion of "manipulation" was filled in more literally through voodoo techniques. In "Poor (Arm)", Mireille & Mathieu fully explore their playfulness again: it is an ode to the riches of trifles.

Although both studied at the Royal Academy for the Fine Arts in Gent, "Mireille & Mathieu" did not find each other but years later. Kathleen Wijnen got involved in the theatre business as a photographer, **Erik Bassier** as a visual artist. In 1996 they united, starting from the Gent artists' movement BarBaBelge. They made an appearance with a "recycle puppet show", which was not bound by any rules at all.

A playful style based on a stream of associative imagination is characteristic for Mireille & Matthieu's work. The puppets and objects they play with come from flea-markets. They are very recognisable to anybody, which heightens the emotional involvement of the audience. They use every doll and toy ever dumped. Due to their way of creating, the company was once called "**the punk of puppet theatre**" referring to more traditional oriented colleagues. Mireille & Matthieu cherishes this label.

## **2. LEG@RON (of wa?)**

*Conception : Erik Bassier*

*Création et interprétation : Esther Maas et Erik Bassier*

*Technique : Simon Neels*  
*Coproduction : De Werf, Brugge*

Creation and performance: Eric Bassier and Esther Maas

The daily life of two “game babes” - ...not a picnic... They are constantly being dragged into adventures they did not ask for, and forced to do things that the players of the game seem to find very funny.

At a mad pace the babes are forced to beat or be beaten, to die, to live backwards, to go forwards, to start again, endlessly...

LEG@RON (or wha'?) is a performance which deals with some topical and universal issues in the treacherously playful way of a video-game. Being in love, pollution, baby seals, integration of foreigners, motherhood ... the babes have to undergo it all during their Odyssey through LEG@RON

In a son's words:

“LEG@RON” is pure wicked, man! It's mega, the max, super! “LEG@RON”, or wha'? It's the coolest game around, Dad! Want to play?

It can be seen as a (computer) game that switches from one level to another. The actors are Lara Croft-like babes, steered and controlled by puppets, the real players of the game. Some social criticism on present social theme can be noticed, alternated with pure fun.