

Artistic Portfolio

ZE MATCH !

Cie Laissez Fou Rêver

Performed by

Simon Pierzchlewicz / Lautaro Valenzuela

Synopsis

Two gentle, naive beings, who love each other, find themselves caught up in the spirit of the age: the spirit of competition. They are drawn into a merciless tennis game. Using vengeful cups, the sporty and eccentric duo confronts each other with uncommon energy. The euphoria of the competition gradually challenges the two protagonists' humanity. ZE MATCH! offers a burlesque, clownish show combining mime and acrobatics, a tennis game during which the rules end up spilling into the public space and among the audience.

Statement of Intent

What is the point of bringing sport to the stage? It is to bring out the invisible in everyday life, to look behind the scenes, to shed light on the cons of a competitive situation. In a society where competition is so prevalent, not just in sport, but in education and in the workplace as well, how can we battle against the temptation of falling into a desire that focuses on winning? Beating others cannot be an end in itself if it is not in the service of the construction of a strong, human, and resilient sense of self. A striking example is that of John McEnroe, who has an elitist background and who won a large number of titles throughout his career, but who ultimately suffered from enormous pressure due to his burning desire to win. McEnroe's victories were a sign of an undeniable talent, but they were tarnished by his toxic behavior towards referees, his partners and even the public.

In the show, through these two eccentric tennis players, we want to plunge the audience into this competitive abyss. These quirky characters will surprise audiences without the fear of revealing their flaws because they want to win. We want to remove the masks that competition implies for our humanity and highlight that competition is not necessarily the key to winning.

"Real learning comes about when the competitive spirit has ceased"

[Jiddu Krishnamurti](#)

Genesis

Our universe emerged from a project supervised by Guy Lafrance and instructions which were not followed. We were asked to create a clown duo routine based on the theme of "gifts." Lautaro, however, arrived one morning with two cups with which we started a game of air tennis. The routine had nothing to do with the proposed theme. There was a debate about the fact that instructions had not been followed, but the game was so fluid and captivating that the instructions became a pretext rather than the goal. Eventually, the two strangers went head to head to win a title without doing each other any favors.

We wanted to push this competition to the extreme by drawing inspiration from the darkest parts of each of us. Low blows, anger, cheating, but also moments of complicity and love are now part of the game.

The aim of the show is to make something else than "may the best wins" resonate, to show how the desire to win, which doesn't only apply to sport, can lead to a loss of humanity. And what better way to illustrate this than with two clowns? Our ambition is to convey this vision, not in an explanatory manner, but through the absurd, through a radical departure from sporting codes to the point where the limits of the game are forgotten.

Dramaturgical Note

It all starts with the music "EUROPE - Final Countdown," which indicates that it is the last chance for either player to shine. The music sets the tone and heralds the promise of a crucial game.

Two players, tenderly involved in each other's lives, appear and sketch out a tennis court. They are determined to face each other in a hilarious, high-stakes game. During the exchanges, each player has a plastic cup to simulate the sound of an imaginary ball, sword or punch. No holds barred.

The audience progressively becomes the supporters of the players. They act as referees, and even as players themselves. Sometimes the tennis court overlaps with the auditorium, which is then transformed into a clay court.

The confrontation is a heated back-and-forth between reality and the abstract. The bodies move grotesquely but also precisely, the two characters performing a number of stunts and choreographed routines. An authentic style based on the codes of tennis is combined with clownish gestures specific to each player.

The two players find themselves loving each other, hating each other, dancing together, cheating and even fencing. The short naïf gets crushed by the tall cheat, but the trend is reversed until the climactic coup de grâce brings the game to a close.

The winner gets a cheap trophy. He, however, remains convinced of his power, unaware that the victory reeks of hatred and that he has morphed into someone else.

Will the naive tyrant regain his humanity?

The Company

The Laissez Fou Rêver company came into being following the ZE MATCH! project, which emerged within the Le Samovar school context.

One of our main aims is to open up our universe to all horizons and all audiences, thanks to our lightweight stage equipment and universally accessible language. This involves mime work that stimulates the audience's imagination.

Laissez Fou Rêver is an invitation to observe the absurdity of the world through children's eyes by means of a clown performance. The company's universe is inspired by multidisciplinary artists who mix burlesque, clowning and dance, such as James Thierrée, Camille Boitel, Tricycle, and Christian Tétard.

Information about the Show

Length : ZE MATCH! is a 45-minute format for two performers. A short format of 10 to 15 minutes is also available and is ideal for cabarets. ZE MATCH ! can be performed several times a day (2 to 3 times maximum).

Target audience : families, aged 2 and over.

Performance space: Indoor or outdoor, 6m depth x 8m frontage (can be adapted to smaller spaces).

Public seating : frontal.

Ground type : mowed lawn, tarmac, road, pavement, cobbles, stage, linoleum,

Cast size : 2 performers on tour, 1 sound engineer at the organizer's expense. Based in Paris and La Rochelle.

Sets : 2 single identical chairs to be provided by the organizer.

Link to teaser : <https://www.youtube.com/watch?v=BoZvssrnY-w>

Playing Area

In tennis, there are no rules about how high you can throw the ball. The playing area encompasses margins without any rules. It is this game within the game of tennis that we exploit in all its dimensions. All the elements contribute to the game... The court itself spreads everywhere!

The show requires few scenic resources. Hence it can be adapted to a wide range of locations. Our writing is mainly based around a play for the street, but our form is adaptable to the theater.

For the street show, we propose white lines on the ground outlining the tennis court. Indoors, the lighting consists in the creation of a tennis court, with a line in the center representing the net (see perspectives [below](#)).

The Players

Simon Pierzchlewicz

Actor

A former timber construction engineer, Simon discovered acting through the practice of theatrical improvisation at the age of 26. In addition, he decided to train in mime and clowning. In 2019, Simon's discovery and love of clowning led him to enroll in a two-year professional clown training course at Le Samovar, in Bagnolet (France), where he met his tennis rival, Lautaro.

Simon plays the guitar and whistles at the same time, but he is also fond of burlesque, slapping people in the face and falling on the floor, all of which speaks to him.

Lautaro Valenzuela

Actor

Lautaro has a heart that comes from Chile, but he has found a real playground in France. He was trained at the International School of Gesture and Image La Mancha (Méthode Lecoq), in Santiago (Chile), and also in circus and theater arts at Espace Catastrophe, Brussels (Belgium). He fuses and collects techniques such as clowning, puppetry, juggling, mime, dance, and acrobatic cycling. Despite his small stature, his physical ease makes him bigger on stage and leaves marks as large as his bicycle tyres.

Thomas Trichet

External viewer

Thomas is passionate about stunts and capoeira. Of a daredevil nature, he started freestyling on rollerblades and in break dance circles before entering a circus tent to learn acrobatics (Noctambules, EACS). Then he turned to the street theater (Les Goulus, Cie Déracinémoa) with his sidekick Boris Lafitte (Cie Five Foot Fingers) and in various events (Azilis). He is the artistic outside eye of the game and helps maintain a minimum of craziness.