



Over the past fifteen years, *Théâtre de la Pire Espèce* has presented its work in more than fifteen countries, constantly expanding artistic encounters with specialists from all over the world.

La Pire Espèce is renowned for its expertise in object theatre and its research into new forms of stage writing and presentation.

The artistic directors are regularly invited to direct or assist in creative projects and training workshops.

Studies

pire-espece.com

Time for Research, for Mistakes

«Truth emerges more readily from error than from confusion.»

— Francis Bacon

Research is the company's driving force. Acting as a creative detonator, a question is usually the point of departure for most productions.

Villes, collection particulière (2014):

Can a theatre show take on the form of a list?

Gestes impies et rites sacrés (2009):

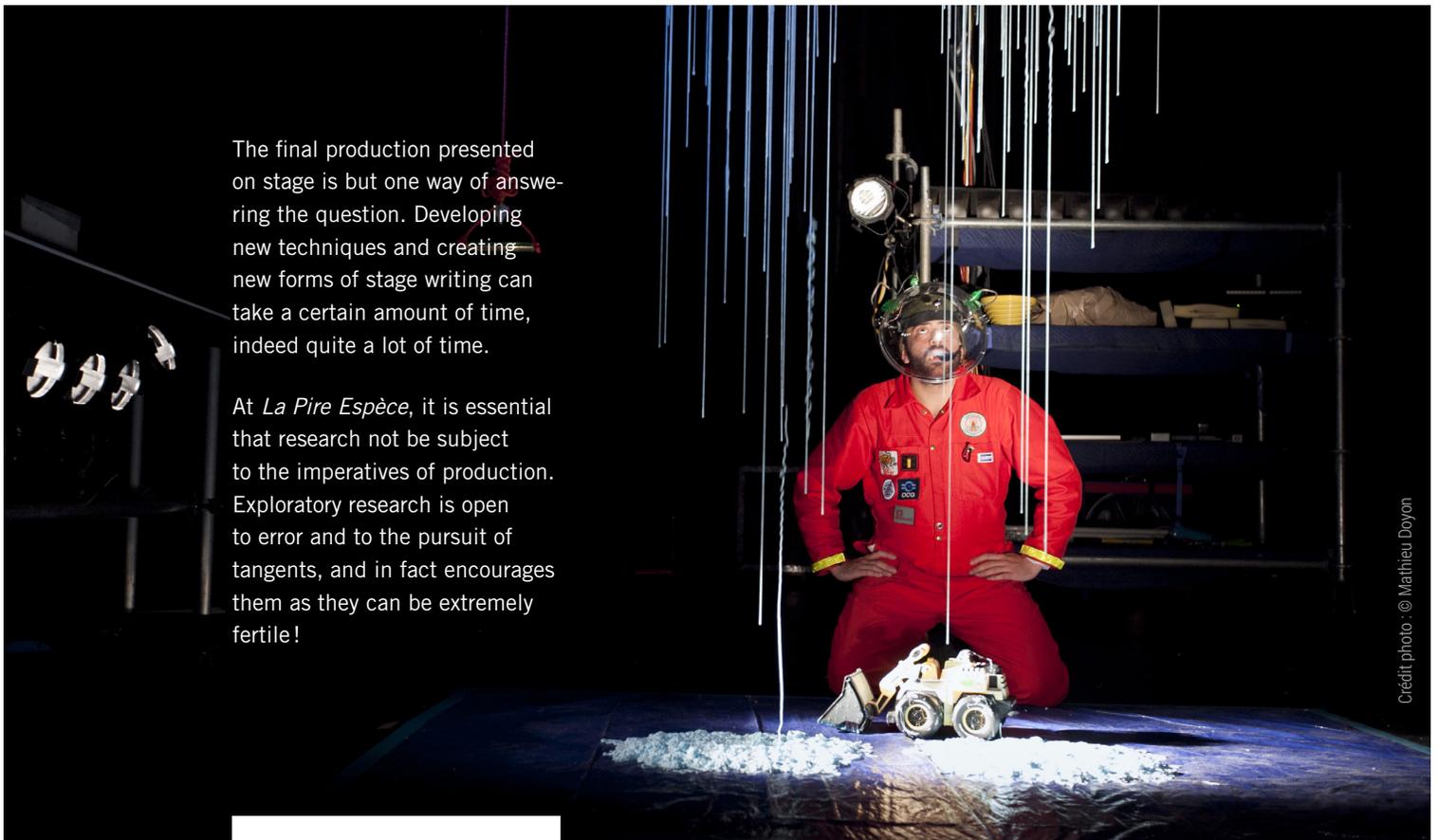
How can objects and the actor's body merge together as one?

La vie est un match (2005):

Can a stage play be developed without relying on words?

The final production presented on stage is but one way of answering the question. Developing new techniques and creating new forms of stage writing can take a certain amount of time, indeed quite a lot of time.

At *La Pire Espèce*, it is essential that research not be subject to the imperatives of production. Exploratory research is open to error and to the pursuit of tangents, and in fact encourages them as they can be extremely fertile!



Studies

That is why the company embarked on a series of study workshops that began in September 2015 where exploration and creative workshops (in short, basic research) pursue a particular aesthetic question or practice, and in an ambience completely outside a production context. Much of the research took place in Montreal, initially bringing artists associated with the company together with other local artists. The research expanded to include artists from various countries (Canada, England, France and Israel) and with diverse skill sets (puppetry, music, dance, video).

Atypical Artists, Research Specialists

These professional encounters take place outside the regular production schedule and offer an opportunity for a hands-on exchange of know-how, ideas and interests. The shocks and contrasts provoked by at times risky, at times calculated, combinations of diverse artists and materials stimulate creativity and make for enriching one-off encounters. Atypical artists, we are also research specialists. It is then up to La Pire Espèce to share its necessary and invigorating experience of basic research.

Rather than making a distinction between research and popular art, at *La Pire Espèce* we have always stressed the importance of making our work (as startling as it might be) accessible to the community at large. At the end of every 7 to 10-day research period, the group of artists presents the results of its experimentations to a curious and enthusiastic audience, offering the local community close contact with these art forms. As part of our approach, we also offer training workshops for amateurs, theatre students and stage professionals. By personally experiencing art, poetry and the difficulties of an artistic medium, the participant develops a keener appreciation of the work of the artist and a better understanding of the art presented. Moreover, that sharing stimulates and nourishes the artists' feeling of belonging to their community, and the community's appreciation of its artists, a relationship that is the very foundation of the theatrical act.



Crédit photo : © Sophie Martin

Areas of interest pursued since 2015

- Short forms
- Hand puppets (x2)
- Adaptations
- Dialogue and narration (x4)
- Live camera work and narrative technique



Crédit photo : © Mathieu Doyon

Coast to Coast Studies

We now plan to expand the framework of these exploratory workshops all across the country. For reasons of geography and language, opportunities for Canadian artists to get together are rare. Not beholden to the dictates of production, however, our workshops offer a loose structure that encourages exchange and sharing.

Winnipeg | Cercle Molière

– November- December 2018

The script – Starting point for staging
Artists to be determined

Vancouver | Partner to be confirmed

– January 2020

Working in miniature and with live cameras

Artistic partner: Timothy Gosley.

Prospective artists: Mind of a Snail, Marcelle Hudon,
Judd Palmer (Old Trout Puppet Workshop),
Anaïs Pellin and others to be determined.

Caraquet and Moncton | Théâtre populaire d'Acadie

– May 2020

Physical theatre and visual arts

Artistic partner: Satellite Théâtre.

Prospective artists: Sylvain Ward, Annick Landry, Lisa Enross and Thomas Morgan Jones, Théâtre de la cigogne, Joanie Thomas and Michelle Bouchard.

Partnership, Collaboration, Cooperation: A Working Model

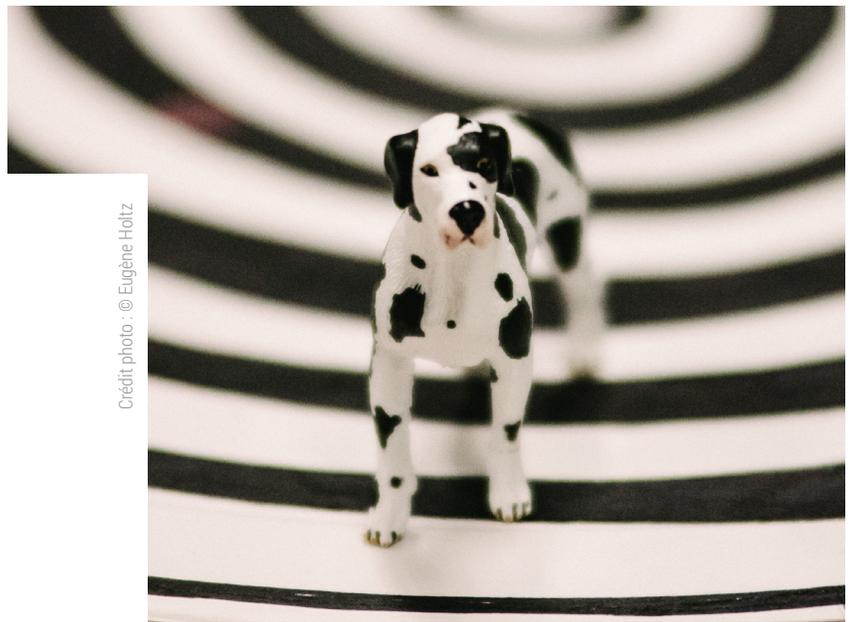
We belong to a worldwide family of artists united by art and ideas. The workshops are an opportunity, in a working context, to build a large network of practitioners where expertise can be put to use, partnerships established and resources employed to mutual benefit.

Touring also presents an opportunity to not only perform productions by *La Pire espèce* or by our collaborators, but to also offer theatre workshops.

Organizing such parallel activities leads to the exuberant atmosphere of a miniature festival. The formula is adapted to each city in collaboration with the presenter.



Crédit photo : © Jeanne Bertoux



Crédit photo : © Eugène Holtz

Formula for Winnipeg 2018

Partner:

Le Cercle Molière (in association with Theatre Projects Manitoba, Artspace, Manitoba Theatre for Young People and l'Alliance Française)

Duration:

3 weeks (including shows, one week of study and other workshops)

Works presented:

- Villes, collection particulière (14 performances in French)
- Ubu sur la table (3 performances in English and French)
- Petit bonhomme en papier carbone (school matinées)

Study topic:

The script – Starting point for staging

Pire Espèce participants:

Francis Monty, Olivier Ducas, Étienne Blanchette, Alexandre Leroux, Julie Vallée-Léger, Mathieu Gosselin.

Other participants:

Local artists are selected based on the presenter's suggestions.



Artists who have
participated
in the studies
since 2015

Credit photo : © Sophie Martin

Its specimens

Artistic direction:

Olivier Ducas et Francis Monty

**Communication and coordination
of mediation activities:**

Émilie Grosset

Administration:

Marie-Christine André

Production and technique:

Clémence Doray

International developpement and booking:

Pascale Joubert

Board members:

Léa Barot-Brown, Manon Claveau,
Marika Crête-Reizes, Olivier Ducas,
Pierre Lamy, François Lapointe, Francis Monty

*The Théâtre de la Pire Espèce is a founding
and active member of the Théâtre Aux Écuries*



Théâtre de la Pire Espèce
7285, Chabot street
Montreal (Quebec)
H2E 2K7 CANADA

+1 514 844-1811 #455
info@pire-espece.com
pire-espece.com

Almudena Adalia Calvo (England)

Alexia Alibert

Éloi Archambaudouin

Étienne Blanchette

Noë Cropsal

Jérémie Desbiens

Guillaume Duval

Mathieu Gosselin

Judith Guillonnet (France)

Marcelle Hudon

Nikki Kalkmann (England)

Pierre Labbé

Anne Lalancette

Simon-Pierre Lambert

Antoine Laprise

Jacques Laroche

Mark Lawes (Calgary)

Denys Lefebvre

Antonia Leney-Granger

Alexandre Leroux

Anne-Marie Levasseur

Michel Mongeau

Nicolas Letarte

Gabriel Morin

Christine Plouffe

Véronique Poirier

Pierre Porcheron (France)

Lucile Prosper

Philippe Racine

Yael Rasooly (Israel)

Raphaele Thiriet (Calgary)

Marie-Ève Trudel

Rachel Warr (England)

Anaïs Pellin

Marc-André Charron (Moncton)

Antonin Gougeon

Julie Vallée-Léger

Karine Saint-Arnaud

William Couture