



FOUWU  
COMBUSTION FORAINES  
HALLUCINATION COLLECTIVE

COMPAGNIE TITANOS  
CREATION 2025

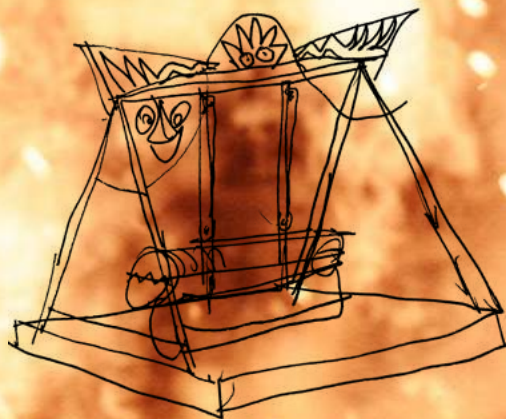
You'd think it was music,  
or a spectrum of sound that's been imprisoned  
for a thousand years, but it's the echoes of the party  
that resonate in the structures of these obsolete rides.

Embers replace neon lights,  
the smell of smoke replaces cotton candy.  
There's no need for a ticket,  
the candy canes have lost their color,  
the marshmallows have melted, there's nothing left to sell

Start up the amplifiers, turn on the guitars,  
the barrel organ is well and truly on fire too!

Unusual workers blow on the embers,  
relinquish the wooden horses, they won't last.

Welcome to the apocalypse merry-go-round.



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At the outset, there was a desire to revisit the codes of the fairground, to play with its symbolic and plastic dimensions, and to retain its eminently popular and even political side :

Everyone is invited, one price fits all.  
Everyone is the same when it comes to laughter and fear.

Much to the likes of street theatre, the fairground galaxy is made up of sets, decorations, stagings, shows, and public spaces. It's an ideal playground. Like the fairground, Titanos deploys an ephemeral universe from elsewhere, made up of pop-up architectures and monstrations.

Titanos has a unique way of advancing: begin by making rather than thinking, constructing sometimes without a plan and with the energy of spontaneity, doing this often, and over and over again.

The object(s) is the starting point, where meaning is extracted from as it becomes the protagonist of the show.

Orchestrate this material, weave a story, stage it, and confront the public.

Bringing these attractions to life, showing the beautiful, the useless, the stupid, and the subtle.

Conserving a unique way of receiving the public, matching the general atmosphere with the appearance of the objects :

**coarse as an artistic statement.**



Titanos is careful to maintain its singular line, affirming its work on the connection between dramaturgy and décor, within the funfair universe. The company reflects on its relationship with a multi-faceted audience and seeks out unusual forms of performance: shows that are not shows at all (or rather the opposite).

*In March 2019, at the invitation of the City of Mulhouse (a partner in the artistic residency), Titanos attended a number of Swiss carnivals: the fiery parade in Liestal and the lantern processions in the city of Basel.*

*These two initiatory journeys opened new doors and sparked the company's thinking on illuminations and burning, two themes that will become the subjects of research laboratories.*

*The following year, Titanos organised a "fire laboratory". We invited the Doedel company to experiment with fire. This period of research was brought to a close with a public presentation.*





## The research sessions provided the starting sparkle.

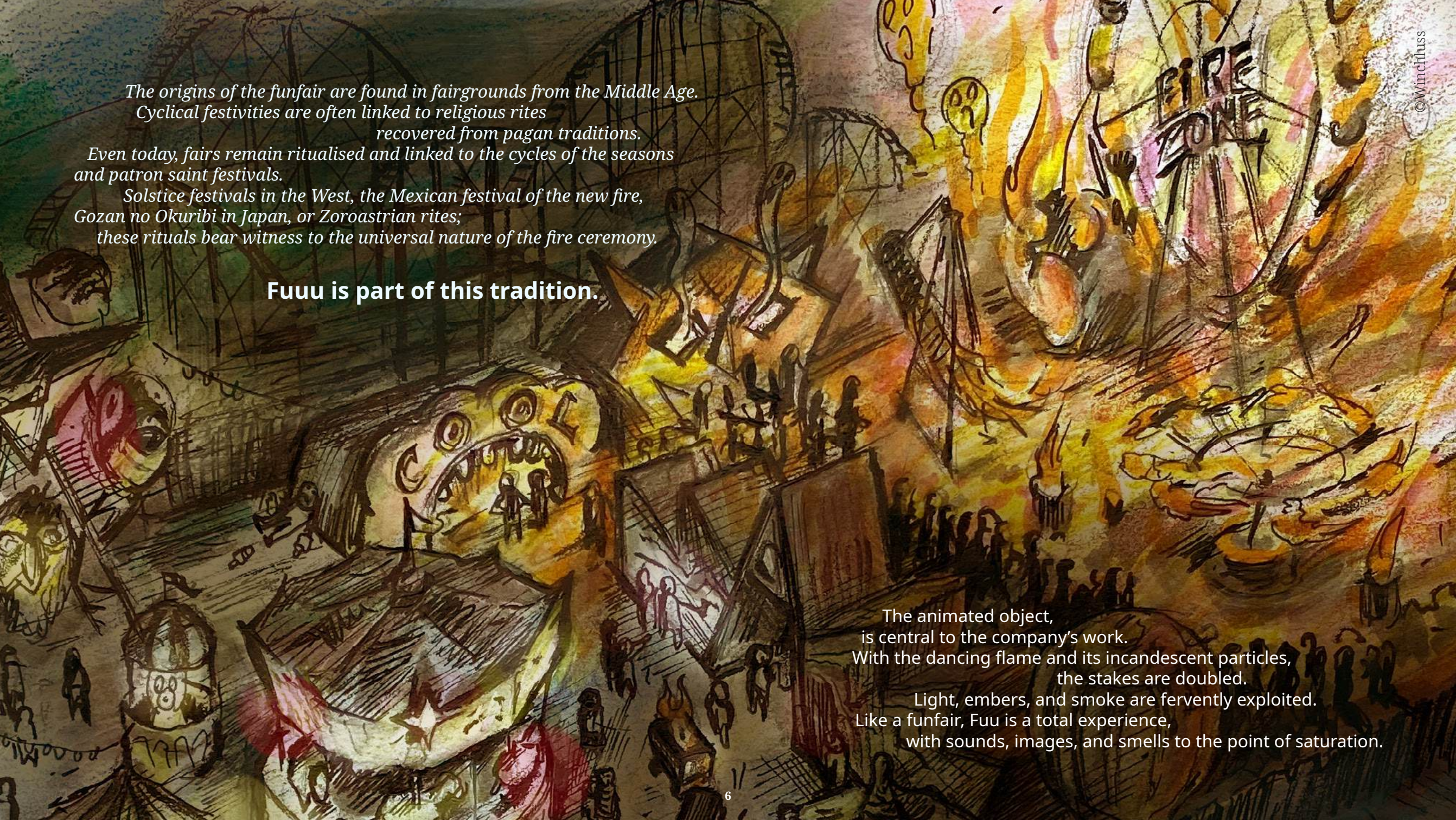
The objectives are achieved and become a goal to create a future show:

- ◆ Play with fire and making the night glow
- ◆ Fascination by the flames & leading to a dreamy state of mind (even the most closed minds).
- ◆ Introduce pyromaniac effects into the scenography and the urban landscape
- ◆ Experiment with different techniques of burning

The company's creations, odes to the rickety, ragged and the twisted, leave the spectator fearing collapse. Today, we wish to play with the risk of conflagration.

Following our tendencies to head to the workshop, welding post and grinder, we developed architectures of merry-go-rounds, large articulated toys, swings for bad children, fire spinner turnstiles, double dragons, propeller pods and crocodiles eating kibble late at night.





*The origins of the funfair are found in fairgrounds from the Middle Age.  
Cyclical festivities are often linked to religious rites*

*recovered from pagan traditions.*

*Even today, fairs remain ritualised and linked to the cycles of the seasons  
and patron saint festivals.*

*Solstice festivals in the West, the Mexican festival of the new fire,  
Gozan no Okuribi in Japan, or Zoroastrian rites;  
these rituals bear witness to the universal nature of the fire ceremony.*

**Fuu is part of this tradition.**

The animated object,  
is central to the company's work.  
With the dancing flame and its incandescent particles,  
the stakes are doubled.

Light, embers, and smoke are fervently exploited.  
Like a funfair, Fuu is a total experience,  
with sounds, images, and smells to the point of saturation.



The Titan Prometheus is best known for stealing the sacred fire from Olympus and giving it to humans. But he is also the originator of all arts and techniques, first and foremost blacksmithing and metallurgy.

Titanos' primitive link with fire is the elaborate brazier : metal and fire. It's the link between 10 years of scenography, the backbone of FUUU.

Prometheus would therefore be an ideal godfather, but Titanos is more like his brother, the giddy Epimetheus, the one who 'thinks after the fact'. As usual, do rather than think, build an object, bring it to life, then try to explain it.

As the first tamed fires in the world burned, man extended the length of his day thanks to the light produced by the flames. Humans entered a new way of life, distinct from that of other animals. As the night falls, gathered around a blaze, we talk about our experiences: we share stories.

It was around a fire that the great stories were born. Fuuu is an incandescent story without texts.

Fire is an ogre that must be fed but can also eat you, a duality described by Gaston Bachelard:

« Of all phenomena, fire is the only one that can so clearly receive two opposing values: good and evil. It shines in Paradise. It burns in Hell. It is sweetness and torture. It is cuisine and apocalypse. »

It is an absolute support for a show with no predefined moral, where everyone will find their own way.

What we still know about fire is that you mustn't touch it. In our creative process, that's obviously what we started by doing.

The show invokes transgression : go beyond the forbidden, climb on the fire pits. Play with this dangerous friend.

**Did you say pyromaniac?**  
*The Diagnostic and Statistical Manual of Mental Disorders defines it by three symptoms:*

- 1. more than one episode of premeditated arson
- 2. tension and excitement preceding the fire
- 3. pleasure and gratification when the fire is lit

**Fuuu checks all the boxes**



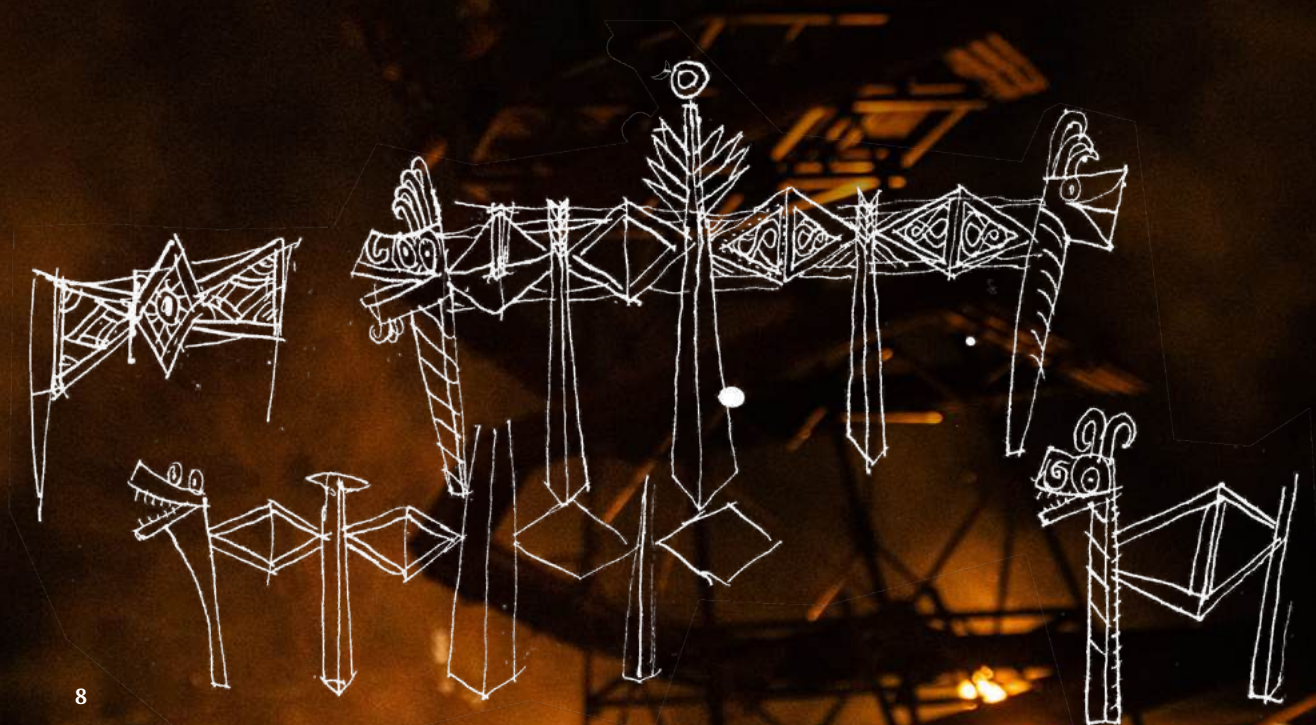
« — *I know your type,' he said.  
His name is Erostratus.  
He wanted to become famous and found nothing better  
to do than to burn down the temple of Ephesus,  
one of the Seven Wonders of the World.*

— *And what was the name of the architect of this temple?*

— *I can't remember,' he confessed,  
I don't even think we know his name.*

— *Really?  
And do you remember the name of Erostratus?  
As you can see, he didn't make such a bad calculation. »*

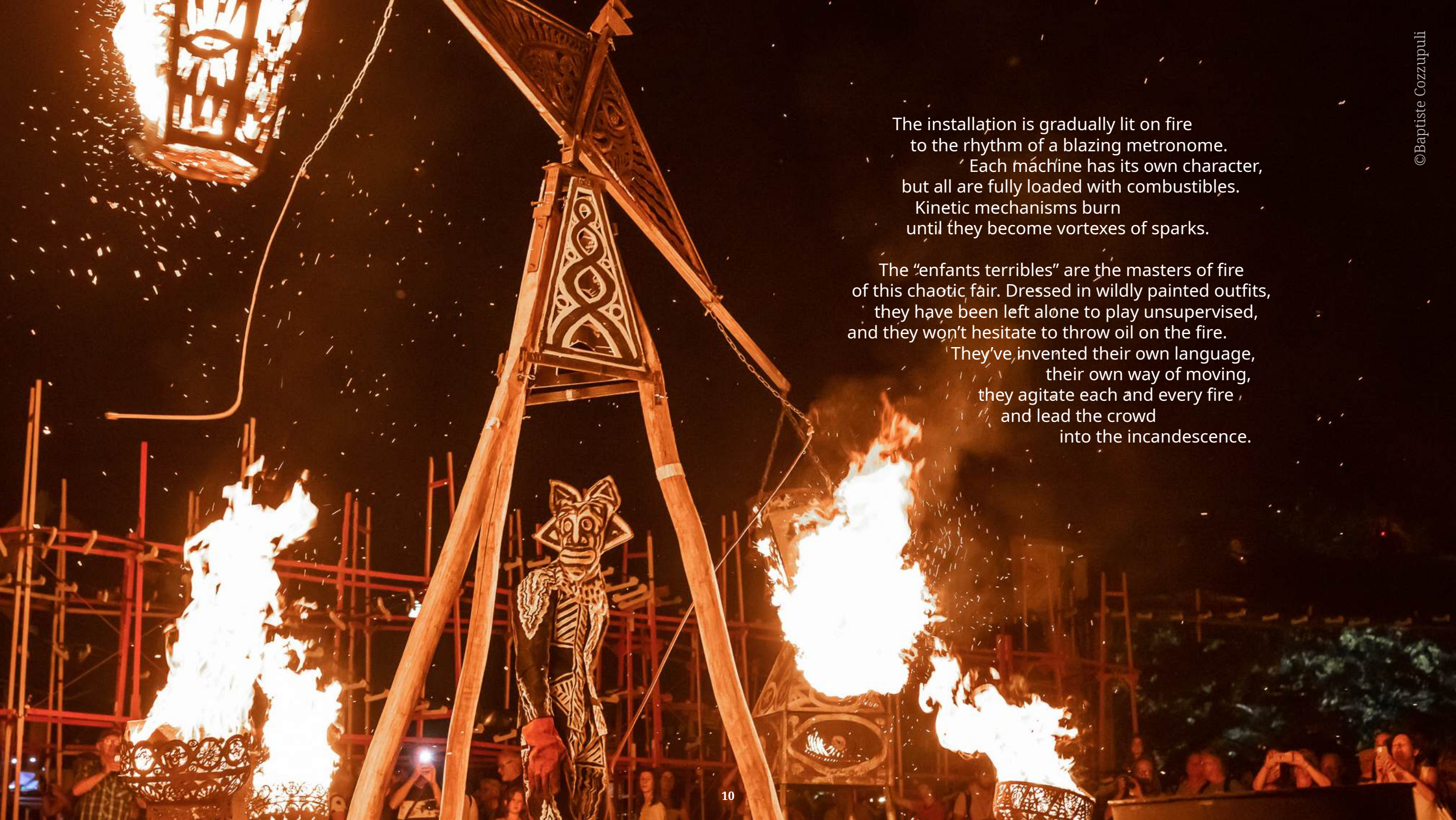
*The Wall- JEAN-PAUL SARTRE*



# FUUU

Fuuu is a bamboozle, a primitive fire: a return to basics. This ritual festival, set to pagan music, descends into madness and places the audience at the centre of a raging inferno. A guide leads us to the place of celebration.

The scrap metal pylon, 'Helter Skelter', is the centrepiece. Around it, four fire machines, totem poles carved with chainsaws, various propeller ovens, and numerous braziers are brought to life.



The installation is gradually lit on fire  
to the rhythm of a blazing metronome.  
Each machine has its own character,  
but all are fully loaded with combustibles.  
Kinetic mechanisms burn  
until they become vortexes of sparks.

The “enfants terribles” are the masters of fire  
of this chaotic fair. Dressed in wildly painted outfits,  
they have been left alone to play unsupervised,  
and they won’t hesitate to throw oil on the fire.  
They’ve invented their own language,  
their own way of moving,  
they agitate each and every fire  
and lead the crowd  
into the incandescence.

The music accompanying this great crescendo to the final scene, played by three evil geniuses, will relinquish you.

The loss of reference points and the saturation of the senses lead to an altered state of consciousness.

The flames, embers, and smoke embarked by the machines, create special effects that reinforce the hypnotic power of fire.

It's a path to a collective shamanic trance.

Oscillations, rotations, tilts, tumbles, shocks, jolts, vortexes of fire and taming of flames, these energetic performers have a field day.

The spectator is invited to contemplate the thousands of details of this panorama of fire.

Drowned in this landscape of hysterical combustion, it's impossible to see everything.

In a scintillating dance of death, the dangerous pilots skirt the limits, and take off into the extreme until they plummet.



# Distribution

## Performers :

Clément BOISSIER, Delphine CLAUDEL,  
Pierre GALOTTE, Cécilien MALARTRE, Valentin MALARTRE,  
Benoit PATOUREAUX, Jeanne PIATIER, Maxime TISSERAND,  
Jacob VANDENBURGH, Pascal ZAGARI

## Composers and live musicians :

Bazaar (J. Roger. THOMAS), William NURDIN, Antoine ELIAS

## Costums

Lilas MALA, Delphine DELAVALLADE

## Stage direction

Compagnie TITANOS

## Sound manager

Alexis BOULAS

## Lighting manager

Viviane DESCREUX,  
Lou-Anne LAPIERRE

## Stage management (régie générale)

Soizic LAMBIN, Sébastien PENET

## Production manager

Cécile DECHOSAL, Hugo DIAO



## Staging lights in motion

Immersive & Contemplative for non-static audiences / Wordless

### Running time: 1 hour 15 minutes - at night

High point : a concert of fire machines  
approximately 45 minutes

Followed by a quiet time of contemplation of the lights approx.  
about 30 minutes

### Capacity: up to 4000 people - depending on the venue

Standing and wandering  
From 8 years old

**5 fire machines / 6 vortex propellers**  
**3 unique totems / 15 braziers / 40 lampignons**

**Original music played live**  
**with sounds recorded live during show**

16 to 17 people on tour  
8 manipulators / 3 musicians  
1 director / 3 lighting and sound technicians

Transfer and transport on quotation - from Nancy (54000)  
1 heavy truck with 2 boxes  
+ train or personal vehicle for the crew members

### Show location: 60m x 70m - flat ground

Depending on the options for the venue,  
it may be necessary to survey the area in advance

### Standard schedule

J-2

crew arrives early afternoon  
site marking, truck unloading,  
set up storage area

J-1

set up of structures, sound + lighting  
dress rehearsal (without fire)

D-D

setting up of fire machines, combustibles  
play  
put fires out and clean

J+1

dismantling  
departure of part of the team

J+2

departure in the morning

Accommodation and meals  
provided by the organiser throughout the stay

# Experimentations

## 2022

- 1 performance at the "Quartiers d'été" in Nancy (54)
- 1 performance at the "Fête de la Saint Nicolas" at the CCOUAC in Ecurey (55)
- 1 performance at the "Temps fort hivernal" in Châlons-en-Champagne (51)

## 2023

- 3 performances, Festival d'Aurillac (15)  
(finale of the show Excitation Foraine)

## 2024

- 1 performance at the "Aix en Provence biennale" (13)
- 2 performances at the "Farse festival" in Strasbourg (67)
- 1 performance at the "Sainte Barbe festival" (62)

*Thanks to the partners of the 2023 creation:  
«Excitation Foraine» during which we built  
a large part of the staging and sets*



CENTRE NATIONAL DES ARTS DE LA RUE





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[youtube/teaserFUUU](https://www.youtube.com/teaserFUUU)

[www.compagnietitanos.com](http://www.compagnietitanos.com)

Compagnie TITANOS — Jun. 2025  
Mise en forme Bennie Pat — Photo couverture © Ruben Silozio



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