

Abattoir Fermé

Mythobarbital / Fall of the titans



*the titans awake one last time
from their aeon-long sleep
memory buried deep in the mud
thus they plough the earth
dreaming with their eyes peeled*

Originally planned as a well-made play about swinging (or partner swapping), Abattoir Fermé's *Mythobarbital* gradually developed into something quite different. During the course of its rehearsal period in early 2008, all text was swept aside and the company set out to create a wordless and highly visual *phantasmagoria*, featuring three characters (or rather: ghosts of what once may have been real people) who find themselves so bored with daily routine that their only way out seems to be an escape into a fairytale world.

Mythobarbital is thus, after *Moe maar op en dolend* (2005) and *Tourniquet* (2007), the third in a series of silent productions in which Abattoir Fermé creates a visual narrative, supported by a strong soundtrack. Combining a love for things like shadowy netherworlds, semi-religious extacy and kinky role plays, *Mythobarbital* (a combination of *myths* and *barbiturates*) is a visual journey through the dark fantasies of long-lost Titans.

CREDITS

Director Stef Lernous || **Performers** Tine Van den Wyngaert, Chiel van Berkel, Kirsten Pieters || **Music** Kreng
|| **Set** Leo de Nijs || **Light & technician** Sven Van Kuijk || **Dramaturgy, management, production** Nathalie
Tabury & Nick Kaldunski || **Coproductio**n Abattoir Fermé in collaboration with kc nOna, Kaaitheater & Campo

PRESS COMMENTARIES:

This creation proves again that Abattoir Fermé is becoming more and more proficient in a theatre language that is yet unseen.

- **De Morgen, newspaper (BEL), 30. January 2008**

Mythobarbital harbours a stifled scream that echoes into the underbelly.

- **De Standaard, newspaper (BEL), 30. January 2008**

If you let this mix take effect on you, you'll be as dazed as the characters themselves. And what an interesting experience that is. *Mythobarbital* is the latest in a series of productions with which the company has gained a lot of fame in a relatively short timespan: productions with a very distinct personal style, evocative and bizarre, full of atmosphere (and I don't mean warm and cosy), without direct narrative or point, but beautifully executed and fascinating to look at in all its sweltering desolation... There's no text involved, but the images are all the more probing: you simply have to see this.

- **De Volkskrant, newspaper (NL), 08. February 2008**

It's creepy to see the compulsive behaviour of people engaged in their little routines and to then allow yourself to identify with them. (Director) Lernous confronts the audience with characters who drag themselves through life, not realising that they have died long ago... It is impossible to look at reality in the same way again afterwards. You have to rediscover everything like a child. This is what makes the plays by Abattoir so unique. That's why this theatre is so important.

- **Goddeau.com, webzine, 06. February 2008**

A beautiful nightmare ... Without pretension or clear content, the company drags you past David Lynch, Francis Bacon, porn and the Bible. Terrifying and fascinating till the end.

- **Theatercentraal, webzine, 11. February 2008**

Strong images, that link sweetness to morbidity like real fairytales do... After the speed of *Tinseltown* and the ecstasy of *Hardboiled* (2007) Abattoir Fermé appears to return to tranquillity, but this tranquillity is like stagnant water: death lurks within.

- **Zone 09 magazine (BEL), February 2008.**