



Simon RESTINO

About the artist

Simon Restino, born in 1991 in France, lives in Paris and Strasbourg. He studied at Central Saint Martin's College of Art and Design in London (2010-2013, 1st Degree Honor). There, his research focused closely on the performances of early humans in Upper Paleolithic caves. His painting extended into space, transforming into installations, writing, and performances.

At the Beaux-Arts in Paris-Cergy (2014-2016), he undertook a project titled *Life and Death of Kaspar Hauser*, centered on the enigmatic figure of Kaspar Hauser. He trained at the Théâtre National de Strasbourg (TNS) in the scenography section (Group 45, 2017-2020), which led him to design spaces, costumes, and objects for the productions of Simon-Élie Galibert. He contributed to the French School Pavilion at the Prague Quadrennial of Performance Design and Space in 2019, under the artistic direction of Philippe Quesne.

In September 2019, he pursued his personal project and directed *Kaspar Hauser 1828-1833* at the TNS, based on autobiographical texts by Kaspar Hauser, Pierre Michon, and Robert Walser. He collaborated on the scenography for the play *Dekalog*, directed by Julien Gosselin (2020-2021). Subsequently, he designed the scenography and costumes for *Nous entrerons dans la carrière* and *Un pas de chat sauvage*, directed by Blandine Savetier (2021 and 2023), as well as the scenography for *Je n'ai pas le don de parler*, based on Robert Walser texts, directed by Agathe Paysant (2023).

Currently, he is working on several projects as director, including (*Kaspar Hauser*), inspired by a sequence from François Truffaut's film *Fahrenheit 451*, and *ROBS*, a performance inspired by his experience as a police extra in another artist's production.

About the research

Simon Restino's research began with a document from 1853 issued by the fire service of the municipality of Strasbourg. This regulation states that "firefighters will only receive orders from chiefs appointed to the fire service" and that "they shall not, under any circumstances, be distracted from their service to assist with the theater" – a statement he aimed to contradict. Simon Restino thus explored the idea of a shared commonality between human and non-human actors during a theatrical performance. He was interested in how props and participants (ushers, fire safety agents, actors, creators, stagehands, and spectators) interact to co-create the work, whether they are actively working on stage or at its periphery. He seeks to understand how these interactions influence the shape of the performance.

As part of his residencies, Simon Restino paid particular attention to fire safety agents (SSIAP), exploring their role in the dynamics of representation. He also relied on Ray Bradbury's novel *Fahrenheit 451*, where firefighters burn books and the last readers become "book men." In doing so, Restino aimed to represent the non-human perspective of these books within the community of firefighters. In the context of a theatrical performance, firefighters would evoke representatives of safety standards, while books would evoke performances threatened or compromised by those same standards. The artist's approach was accompanied by the figure of Don Quixote, a compulsive reader who engages in his battle in reality, taking the chivalric tales he reads as substitutes for reality.

About the presentation

For this Final Event, Simon Restino proposes a format that lies between methodological sharing and performance. Accompanied by three artists guided in real time via earpiece, they will perform fragments of his research conducted at the Staatstheater Mainz, the Théâtre de Liège, and the Nowy Teatr in Warsaw. He integrates here parameters for an "random" staging, through protocols and tools such as earpieces and cameras, which promote the writing of an unstable direct. The dramaturgy will thus explore reality and fiction, generating unprecedented and fortuitous interactions between the people and the objects that inhabit and surround the performance.



- Staatstheater Mainz: 16th – 28th January 2023
- Théâtre de Liège: 14th – 28th April 2024
- Nowy Teatr: 23rd August – 4th September 2024