

ALIENUS

or why the aliens are green



ROCIO BERENGUER

ALIENUS

why aliens are green?

SHOW

The year is 2050, in the heart of TITANES, a robot-run factory where, at 5 AM, Carmen cleans what the machines cannot reach. She addresses these metal bodies with the intimacy of a caregiver and the reverence of a mythographer — as if dusting off sleeping gods before the next invocation. Through her, the stage becomes a haunted place where industrial progress clashes with buried histories of exile, dispossession, and inherited silence. She aspires to rewrite the history we keep repeating: the fear of the other, the ideology of domination, the old narratives of power.



Concept

Alienus — from the Latin aliēnus, "foreign, belonging to another" — places alterity at the heart of its setup: how to encounter, without assimilating, that which is unlike us?

Between science, poetry, and quirky humor, the play questions our fears, our technological fantasies, and our capacity to welcome the unknown. What if the deepest alterity wasn't beyond the stars, but already here — silent, articulated, electronic?

On stage, an industrial robotic arm — a direct descendant of Čapek's factory —, a pink dog speaking to us from a screen, and two human performers compose a shifting scenic ecosystem.

PARTENAIRES

CONFIRMED

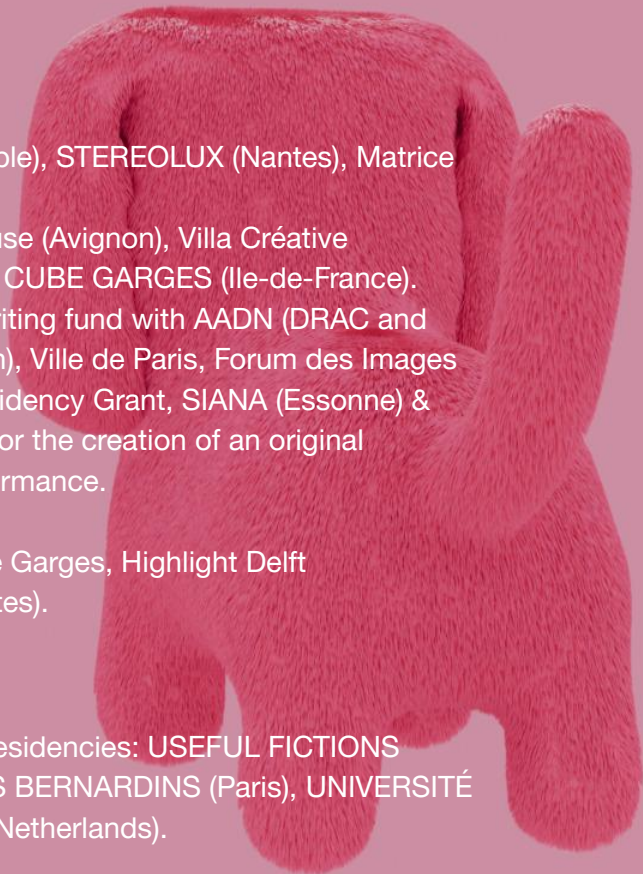
- Co-productions: MC2 (Grenoble), STEREO LUX (Nantes), Matrice (Paris), AADN (Villeurbanne).
- Residency Hosts: La Chartreuse (Avignon), Villa Créative (Avignon), CentQuatre (Paris), CUBE GARGES (Ile-de-France).
- Grants, Supports: FACENII writing fund with AADN (DRAC and Auvergne-Rhône-Alpes region), Ville de Paris, Forum des Images (Paris) & Quito Immersive Residency Grant, SIANA (Essonne) & CWB (Paris), SPEDIDAM aid for the creation of an original soundtrack for dramatic performance.
- Patronage: Staubli, Faverges.
- Touring: MC2 Grenoble, Cube Garges, Highlight Delft (Netherlands), Stereolux (Nantes).

SCIENTIFIC PARTNERS

- Laboratories and Research Residencies: USEFUL FICTIONS (Paris-Saclay), COLLÈGE DES BERNARDINS (Paris), UNIVERSITÉ DE LA ROCHELLE, TU Delft (Netherlands).
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IN PROGRESS

- **Co-productions:** Ongoing research for 2026 in the Pays de la Loire, Brittany, Normandy territories.



NOTE D'INTENTION

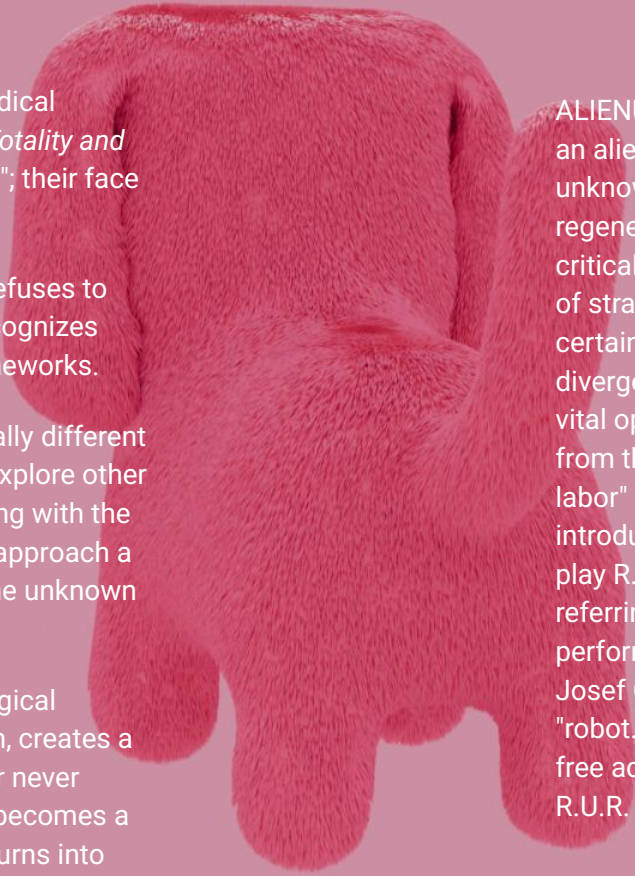
Rocio Berenguer

The philosophical thread of the project is radical alterity, as stated by Emmanuel Levinas in *Totality and Infinity* (1961): the Other is "absolutely other"; their face calls to me before any conceptualization.

Transposed to the digital, this perspective refuses to reduce the machine to a simple tool and recognizes that it deploys a logic that exceeds our frameworks.

To stand before this machinic alterity, radically different yet dialogical, opens a rare opportunity: to explore other mental regimes, to refine our way of engaging with the multiple alterities of the world, and thus, to approach a truly "alien" thought, capable of inhabiting the unknown without reducing it.

A discreet humor cuts through the technological anguish: it diverts the dystopian mechanism, creates a space for dialogue, and reminds us that fear never exhausts the question. R.U.R.'s grey factory becomes a post-industrial garden; programmed revolt turns into fertile tension, replayed with each rehearsal.



ALIENUS, or why aliens are green invites us to adopt an alien thought: a thought that is not afraid of the unknown, does not erase it, but feeds on it to regenerate. Healing through curiosity becomes the critical act par excellence: accepting to let the colors of strangeness — even green — overflow our certainties, in order to imagine worlds where divergence is no longer a flaw to be corrected, but a vital opening for the future. The word "robot" comes from the Czech "robota," literally meaning "forced labor" or "drudgery," signifying slave. This term was introduced by the Czech writer Karel Čapek in his play R.U.R. (Rossum's Universal Robots) in 1920, referring then to artificial workers manufactured to perform human tasks. It was Karel Čapek's brother, Josef Čapek, who proposed the use of the word "robot." The play *Alienus, or why aliens are green* is a free adaptation and interpretation of the original play R.U.R. transposed to 2050.

DOSSIER LITTERAIRE

Les concepts / traitement littéraires & visuels

The word "robot" comes from the Czech "robota," literally meaning "forced labor" or "drudgery," signifying slave. This term was introduced by the Czech writer Karel Čapek in his play R.U.R. (Rossum's Universal Robots) in 1920, referring then to artificial workers manufactured to perform human tasks. It was Karel Čapek's brother, Josef Čapek, who proposed the use of the word "robot." The play *Alienus, or why aliens are green* is a free adaptation and interpretation of the original play R.U.R. transposed to 2050.

The visual universe of the audiovisual creation is made up of abstract graphics representing the latent space of the central robot, and Bobby, a pink 3D dog who embodies a virtual companion of 2050 and takes on the role of the story's narrator. The quality of the visual universe is central to allowing the audience to have a fully immersive experience and to bring the virtual characters to life. The idea at the end of the play is for the audience to be able to interact directly with Bobby through their smartphones. By connecting directly with the 3D character, they give continuity to the work beyond the performance, where they can interact with Bobby as their new virtual companion.

In this fiction, which aims to echo and resonate with Karel Čapek's fiction, here is a description of three central scenes, which can allow one to project oneself into the work.

1_ A pink 3D dog named Bobby is the narrator of the play; he embodies the central character, speaks directly to the audience, and occupies the stage from beginning to end; when the human actors act and speak, he listens.

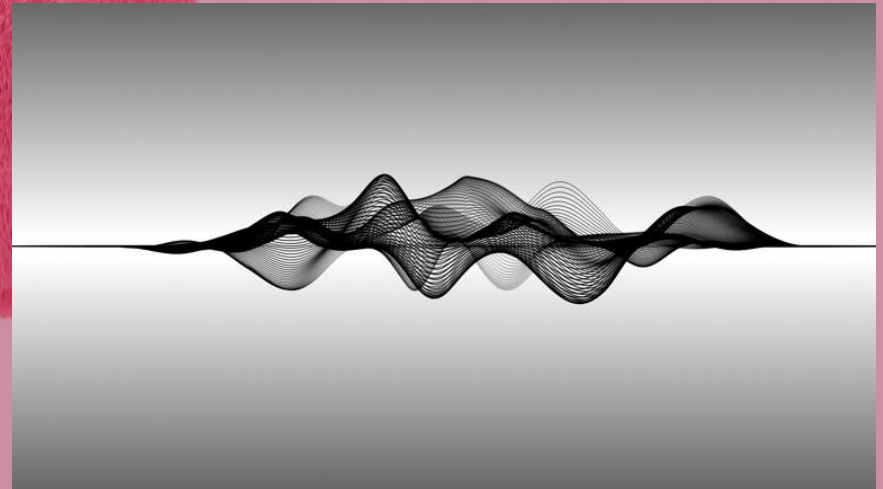
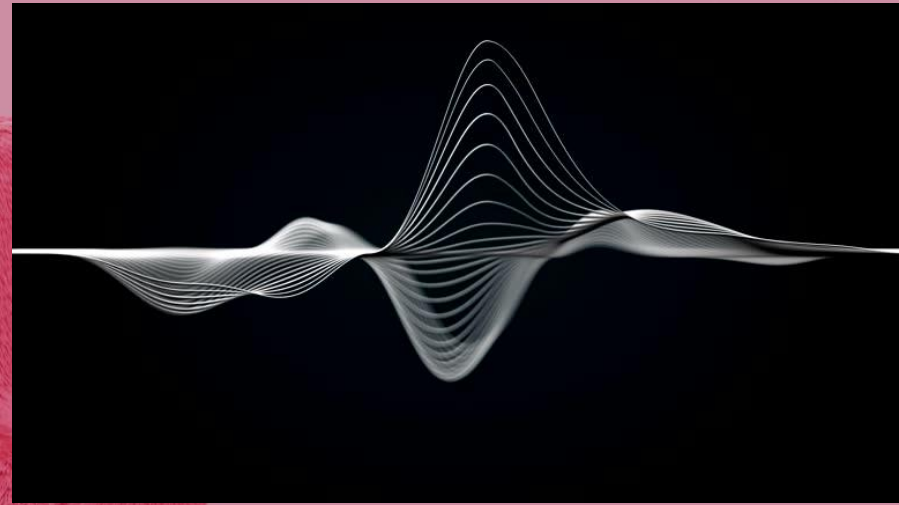
2_ The year is 2050, in the RUR robot factory. A central robot generates graphics and calculates the probabilities of different possible future scenarios. It produces the most plausible scenarios and sometimes stops to explore the most improbable ones. It tries to build a graph tracing back to 2026 on the evolution of acceptability between humans and robots, but the data does not match. So, it decides to extend the timeline to 1920. The graphs stop and activate a virtual simulation of the original R.U.R. play. Several excerpts are performed by the interpreters on stage then commented on with the narrator. Examples of scenes: imaginary scene 1 of robots intended to replace humans in work / scene 2 these robots acquire a conscience and emotions, revolt against their human creators, threatening humanity. When a scene stops, we return to the temporal probability curves calculated by the central robot, which takes us to another moment.

3_ With each timeline the central robot launches a simulation on, the two large projection screens activate.

In the center of each screen, an actor waits to be activated, like in a video game, a description of the character appears, the actor's body is completely integrated into the video projection. The actors' bodies activate at the end of the character description; each remains in their projection space. The visuals give a context to each simulation. Virtual and real intertwine.

The immersive stage setup is the central object of the narrative; all narrative elements unfold in the two large projection screens. The creation of video content is essential for this play. Two major video production projects embody the narrative thread: on one side, a 3D character, with the appearance of a pink dog, speaks, listens, waits, walks around, and takes the voice of the narrator.

And the second is the mental space of the central robot, where we visualize the operations being produced by the robot, we see the probability calculations, the timelines, the possible bifurcations of the future.



CALENDRIER

2024 / 2025

RECHERCHE / ÉCRITURE (STUDIOS)

1/ Recherche

- 26-31 août 24, Useful Fictions, Chaire Art/science, SIANA & CWB
- 2 au 13 sept. 24, Collège des Bernardins (Paris)
- 28 au 2 nov. 24, TU Delft (Pays-Bas)
- 13 au 17 janv. 25, Université de La Rochelle
- Du 23 au 27 juin 25, Matrice (Paris)

2/ Ecriture

- 21 au 25 oct. 24, CentQuatre (Paris)
- 5 au 10 nov. 24, La Chartreuse les Avignon (Avignon)
- 17 au 28 fév. 25, Collège des Bernardins (Paris)

2025/ 2026

3/ PRE-PRODUCTION > VISUELLE & DÉVELOPPEMENT

- 9 au 16 juin 25, Stereolux - atelier (Nantes)
choix des dispositifs scéniques
- 3 au 21 novembre 25 : Résidence Immersive Quito (Equateur)
écriture immersive, recherches visuelles
- 26 au 31 janvier 26 MC2 - grand studio (Grenoble)
- 16 au 21 fév. 26 : MC2 - plateau (Grenoble)
- mai 26 : AADN LabLab - atelier (Villeurbanne)
développement visuels, écriture immersive

2026

4/ PRODUCTION DU SPECTACLE ALIENUS

entre septembre 26 et mars 27 : partenaires identifiés en cours :

- Trois résidence en région Bretagne / Pays de la Loire / Normandie dans le cadre de
- Une à deux résidence en région parisienne octobre 26 : Cube Garges - plateau (IDF) confirmé / CentQuatre (en cours)

2027

5/ DIFFUSION DU SPECTACLE ALIENUS

- Stereolux (Nantes) - en cours
- 27 Biennale Chroniques (Marseille) - en cours
- Fév. 27 : Highlight Delft (NL)
- Printemps. 27 : Cube Garges (IDF)
- Autom. 27 : Biennale NEMO (Paris) - en cours

+ DIFFUSION DE LA CONFÉRENCE ARTISTIQUE

“MISUNDERSTANDINGS” dès sept. 25 (format performatif)

- 12. sept.25 : conférence MATRICE (Paris)
- 17 sept. 25: conférence SCOPITONE Festival, (Nantes)
- 11-15 fév. 26 : Festival Highlights Delft (Pays Bas)

ROCIO BERENGUER

Rocio is an author, director - choreographer, and artistic director.

She creates prospective narratives, questioning the imaginaries of the future, on the themes of technology and ecology.

For each new work, Rocio Berenguer conducts research with scientists, generating a text that she then combines with other materials such as theater, dance, video, and digital art.

Her work has been presented in national theaters in France and Spain, as well as in festivals and venues in India, Ivory Coast, Emirates, Canada, Colombia, Ecuador, Germany, Italy, Belgium, Switzerland, Finland, Netherlands, and Sweden.

rocioberenguer.com

[@rocioberenguerroldan](https://www.instagram.com/rocioberenguerroldan)

THE TEAM

- **Conception, artistic direction, choreography:** Rocio Berenguer
- **Lighting Design:** Diane Guérin
- **Video Creation:** Amir B ASH
- **Visuals creation, video animation:** Sarah Boutière
- **Sound Design:** Léopold Frey
- **Technical Management:** Sylvain Delbart
- **Robot Control:** Philippe Stegemann, ROBOLOUNGE
- **Interpretation performers:** Rocio Berenguer, Ramon Villegas, and a pink dog
- **Outside Eye:** Mathilde Delahaye
- **Costumes and Styling:** Rezvan Farsijani
- **Production and Administration:** Lucie Palazot/Alexandre Legay
- **Company:** Pulso

CONTACTS

- **Artistic Direction - Rocio Berenguer:**
lol@rocioberenguer.com tel: +33 6 50 23 08 11
- **Production and Administration - Alexandre Legay:**
admin@rocioberenguer.com tel: +33 6 65 60 25 38

