



L'ironie d'un saut

(a leap's irony)

La (cie) SID - France

'Protecting yourself from a painful reality is a spring of creativity.'
Boris Cyrulnik in **Resilience, basic knowledge**

Management

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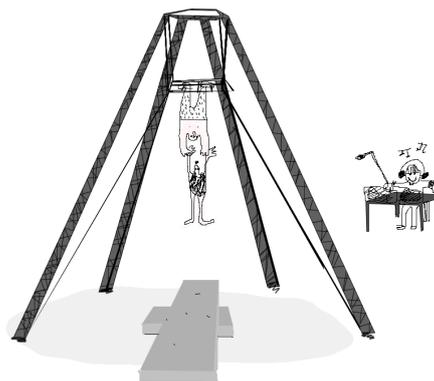
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L'ironie d'un saut

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NOTE OF INTENTION

Resilience... how do humans discover, adapt and create the unexpected when they go through fortuitous and potentially dangerous events?
What are we able to stand? To what extent are we able to bounce back?
As an aerial cradle duo, what would we do if everything collapsed under our feet while we are in the spotlights? What incredible discoveries would we make then?

Our project is entitled **L'ironie d'un saut** (a leap's irony). It is a research on the notion of resilience, based on our own personal experience, which aims to ask the following question: How does a human being bounce back, using trauma as force?

A little more than a year ago, we decided to create a show. Looking back at our lives, the working theme imposed itself. Indeed, during our training, we had a run of bad luck with our discipline: the aerial cradle. Antoine Deheppe's serious injury and space constraints forced us to adapt by considering our practice from a new angle and inventing new forms of expressions. That led us to develop our practice with the small cradle (adaptation at 3 metres high, without mat), amongst other things. Thus, adaptation became our main thread of artistic search.

Little by little, we gathered information about the great figures who represent the concept of adaptation, such as Buster Keaton, who made the most of it in all of his movies, from stunt to screenplay. Also, we focused on Django Reinhardt, one of the greatest jazz guitarists of all time who had only three fingers on his left hand; and finally Antoine Rigot, a tightrope walker and co-founder of Les Colporteurs. After an accident on the wire in 2009, he created **On the Road**, a duo composed of a high-wire artist and a wounded man. They all transformed an accident into a gift. Charles Darwin knew: 'It is not the strongest of the species that survives, nor the most intelligent that survives. It is the one that is most adaptable to change.' We gathered testimonies from people who suffered accidents at birth or in their professional life. One of them even fell in love by accident.

These meetings and these testimonies lead us to read Boris Cyrulnic's **Resilience, Basic Knowledge**. This read opened new horizons to us. Resilience is a biological, psycho-affective, social, and cultural process that allows a new development after a psychological trauma (sometimes caused by a physical trauma). To be resilient, the individual needs to put his or her trauma down on paper. But art, as a whole, might contribute to healing as it allows for the expression of the trauma in the most suitable way. Thus, it allows to show an intimate wound in a form that is socially sharable. The writer tells us: 'Protecting yourself from a painful reality is a spring of creativity.'

So how does Man, in search of resilience, adapt physically, logistically, emotionally and artistically? We chose this theme to start our search about dramaturgy, scenography, and movement.

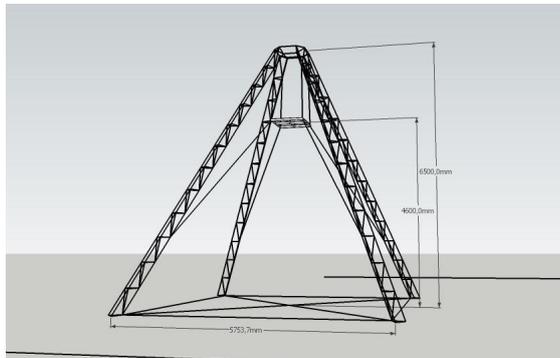
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ABOUT CREATION

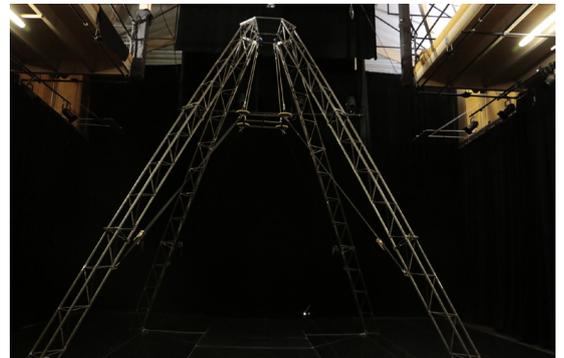
L'ironie d'un saut is a sort of assessment. Indeed, we all face events we don't control. Absolutely everything can go south at any instant. Accidents are as plausible as they are unexpected. Everyone is exposed to different levels of accidents: from comical mishaps to serious injuries... So, how does a human being bounce back, using that very trauma as a strength? This show presents our thoughts on the notion of resilience. But how do we express it with the aerial cradle?

Stage Design

From the very beginning of the show, when the viewers discover the scene, we want them to feel in a known location; a location they understand and is obvious to them; a location where nothing disturbs them. Light will reinforce this idea of smoothness and peace. They start the show in reassuring comfort, so that accidents are perceived as a shock, a break with that initial comfort, which was unfortunately only temporary.



Freestanding collapsible aerial cradle, built by SUD SIDE



A freestanding aerial cradle was built for the purpose of this show. We wanted a freestanding rig that can just be put on the floor, to be as independent as possible while being choreographically meaningful. This rig was built by SUD SIDE workshops in Marseille (FR)

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PHYSICAL APPROACH

This rig allows for hanging the cradle at any height, like the 'little cradle', an original adaptation at 3 metres high without mat, for instance. We adapted the classic artistic language to this variation and created vocabulary that is its own. It allows to stay close to the floor and thus to the audience. When you add the acrobatic movements, it becomes a hybrid floor/aerial discipline.



The structure is equipped with a dropping system that allows the rig to collapse and the acrobats to fall and stunt. We started to train stunts at Académie Fratellini in partnership with professional stuntmen. We used these techniques in Pierre Meunier's **Attention, Chaussée déformée**, a show about Buster Keaton and later in Philippe Fenwick's end-of-the-season show with the other 3rd year students.

From the small and big versions of the cradle, to movement, to acrobatics and performance, we created a new artistic language adapted to this show, using different directions for improvisation.

How can you fly if the base isn't looking at the flyer and vice versa?

How to keep going if your partner is inert or, on the opposite, hyperactive?

What if the base tricks his partner by letting her go?

How to fly while continuously speaking?

What if the sound environment changes?

How to continue if one of the acrobats' limb becomes useless?

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DRAMATURGY

This interdisciplinary research leads to breaks in rhythm. Thus, the show is built in a jerky way. Poetic peace is broken by brutal reality. The rhythm is almost melodic: the occurring explosion draws its power from the preceding silence. The protagonists perform at their own rhythm. The sound manager's indifference is a rhythmic and visual counterpoint to the risks and the panic of the artists. He is a major part of the show, as he allows a back-and-forth between reality and the stage. Thanks to this fluctuation, violence can become comical. Yet, the duo's rhythm is also out of sync, as no one is equal in front of an accident. Some stand up instantly while others wait to be picked up. Some face, other bail.

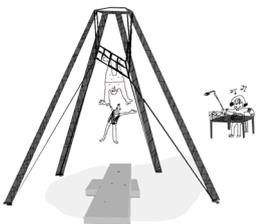
The show is divided into four acts. The first sets up the initial situation. The second provokes the rupture that would lead to resilience. In the third act, the duo will face the repercussions that will lead them to the fourth act: the resilient one. They will take control over the situation by expressing their art.

Initial Situation

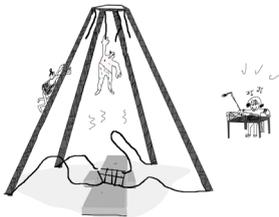
This first part consists in a base, a routine, without a fourth wall. This so-called stability will intensify the upcoming accidents. We are actually still questioning this part. In every stage of the following proposition, the sound engineer will be placed on stage right, at the back of the stage. Here are different propositions:

■ *He is there, hanging five metres high. His face is emotionless. She is on the floor, trying to attract him to her, entirely. She gets closer. She climbs up. In his hands, she tries to get his attention. But he stays stoic. She falls. He laughs.*

■ *Inès enters in silence. She calmly climbs up the structure to stand on the platform. She leans over the void during an instant that freezes time. She jumps. She falls. She gets back on her feet with dignity. A pause. She jumps and falls again, and again...and again. Antoine enters, relaxed. He climbs up the structure with confidence. He places himself on the chair and catches Inès in mid-air. An aerial sequence then follows. He lets her go and then catches her. She is still attracted by the void and thus enjoys every moment in the air.*

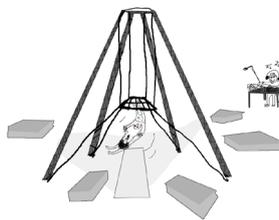


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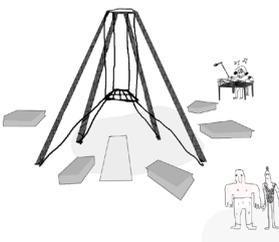
Rupture

It looks like they are in control of the situation. At least it is what they believe. But, little by little, their everyday routine is disturbed. They feign ignoring the danger threatening: a fall from the platform here, a bolt unbolting there...they have to keep their composure, until one rope breaks free from the structure, soon followed by every other rope. The cradle and the bodies fall and mix: silence.



Repercussions

How did they make it through? How do they feel after the shock? Anxiety and fear dominate. He loses confidence and security. As for her, she finds refuge in hyper-vigilance, agitation, and the need for control. Acknowledging their weaknesses, they try to build back the structure together. One after the other, they keep the audience busy. Antoine manages to set the structure up; not without difficulties though, as he sets up a 3-metre-high version of the cradle. They will have to finish the show with that version. Inès is shaken. They climb back and get ready, do a double take for the sound engineer. He is absent. Never mind. They begin. She is scared and he's determined. He is holding her, but she's fighting. She cracks, stops and leaves. He holds her back. The sound engineer comes back. Inès runs out of patience. With resentment for his lack of professionalism and empathy, she jumps on the table and beats him violently. They disappear. Antoine looks at her. He is shocked. He turns towards the audience. A moment passes. He falls, then stands back up, then falls again. He moves on the floor: acrobatic improvisation. Inès, who stopped when she heard Antoine falling, stands back up, holding the sound engineer by the collar. She lets him go and starts to calm down. She looks at her partner.



Resilience

They look at each other. They get back to the cradle, both of them determined. Double take for the engineer. Music. She is on the verge of danger but she holds on. He gives her some of his power, as he is strong enough. Forgetting the audience, they don't show anymore--they let themselves be seen. They take up the challenge for themselves only.

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WORKSHOPS

This project combines two things: creation (think tank) and transmission.

For creation, we propose 3 play modules to experiment on how the body and the spirit can adapt. Every time, we'll try to extract some work material. These workshops will allow us to observe the different reactions and levels of adaptation needed to feed our show A Leap's Irony. The transmission part will be about teaching and sharing acrobatics, basic stunts, and aerial cradle.

3 play modules

10 persons max, minimum 12 years old, 3 hours long.

- **Module 1** : The group learns a choreography. Then each member is given a costume or an accessory (i.e.: sticky shoes, foam costumes, blindfolds), which will interfere with their movements. They will then have to adapt to 'reproduce' the choreography despite their handicap. Then, in a second part, they will have to reproduce the same quality of movements and spirit without accessories.
- **Module 2** : Same process but with duos. They will have to adapt their own handicap to their partner's. Then they will have to do the same without accessories.
- **Module 3** : Improvisation with the material created the first two modules and, depending on groups, the technical workshops.

3 technical workshops

15 persons max, minimum 8 years old, 1,5-hour long

- **Workshop 1** : Stunts. We can teach them to fall on mats and on the floor, while creating a choreography with hits and drops.
- **Workshop 2** : Introduction to the aerial cradle. This workshop is intended for advanced circus performing groups.
- **Workshop 3** : Discovering acrobatics



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THE COMPAGNY



Inès Macario

Inès was born and raised in Marseille until the age of 11. Then, she moved to Brussels where she lived until she graduated and entered professional circus schools. After six years practising circus, including five partnering with Antoine Deheppe, Inès gained solid hand standing and tumbling bases, adding to her experience in aerial cradle. She also worked on her dancing, acting and writing. She took part in many shows with her partner during her time in circus schools.



Antoine Deheppe

At the age of 5, Antoine discovered circus thanks to the Parmelan's social and cultural centre. He kept going until his high school graduation. He practices every existing mountain sport. He spent two years at Balthazar: a centre for the circus arts. There, he met Inès. They both passed the admission test for Académie Fratellini, where he took part in several performances, both as a base on the aerial cradle and as an acrobat, despite an injury that handicapped him nine months. He got his diploma in June 2016.

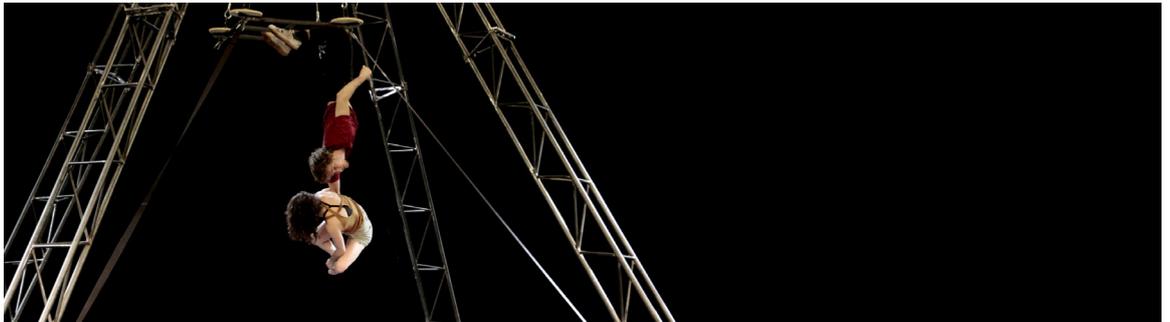


Charles Dubois

He collaborated with TCV studios, Gühmes studios and Idun, an art collective mixing stage and digital technology. With the latter, he created an audio-visual performance: Exil. In 2010, the collective created Kadâmbini (Young Talent Prize finalist in 2011), a show that mixes new technologies with bits of theatre and cinema. The show toured France and other countries. (Geneva's Mapping Festival, Paris's Gaité Lyrique theatre). Meanwhile, Charles joined the collective Aux Temps d'Alex, which proposes interactive live shows using videos, music and sounds, associated with a stroll. He worked with S. Loghman on Puzzle, broadcasted in La Géode. In 2015, Charles joined Académie Fratellini as a stage manager. He worked on projects with companies such as Eponyme, Un loup pour l'homme, Jérôme Thomas. In 2016, he joined La (cie) SID as a stage manager and sound engineer for the show **L'ironie d'un saut**.

L'ironie d'un saut

First, we wish for technique to intentionally carry a message, instead of just being two separate things stuck together. Thus, our physical abilities serve the message we want to share with the audience: a contemporary look on the world we live in. We are looking for emotion in movement instead of an emotionless academic routine. We created a new repertoire of moves based on dancing and improvisation in acting. We are looking for different physical qualities on the cradle: for instance, how to do a relaxed summersault or, on the opposite, a hyperactive one. How to adapt the classical repertoire to unusual catches (armpits, knees, stomach, glutes)? Despite the fact that the cradle is an aerial apparatus, we try to keep a strong relation with the floor, which helps us stay close to our audience.



We naturally created an illusionary world, where everyday life is timed and disturbed by brutal returns to reality, imminent threats and permanent anxiety. We wallow in a universe where routine is a trick.

We met in 2011 at the Centre for Circus Arts Balthazar. We started to work together, but still in our own disciplines: Inès practising the static trapeze and Antoine practising smooth rope and acrobatics. We started the aerial cradle in the second year.

In 2013, we joined Académie Fratellini. Antoine then got an injury that prevented him from basing for nine months. During his convalescence, Inès continued to train in floor acrobatics and hand balancing. During the second year, we got the chance to learn from Peter Lamb, Stéphane Douard, and Sasha Doubrovski.

We took part in two shows: one directed by Patrick de Valette and the other in collaboration with Pierre Meunier.

We are currently in our third year. From November to December 2015, we were performing in Mourad Merzouki's Wasteland. In Mars 2016, we worked with Stuart Seide, and then in May with Olivier Dubois for his show Human at work. From May to June, we will be working with Phillippe Fenwick for our end-of-the-year show before getting our diploma in August 2016.

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STAGES OF CREATION

- Laureates of Créart'UP, a support for artistic creation (Paris's City Council)
- Cooperative De Rue De Cirque is producing L'ironie d'un Saut.

2r2c has been supporting companies and their projects for several years. A new story begins with Cie SID, as 2r2c, in partnership with Académie Fratellini, decided to help one young artistic team a year in creating its first project. They will introduce the team to professional technicians and artists, and help them on a technical, administrative, and financial level to lead these young artists into their new professional life.

Schedule

2016

- Artist residency - Académie Fratellini, Saint-Denis - July 2016
- Artist residency - Noctambules, Nanterre - August 2016
- Artist residency - Barcelona's La Central Del Circ - September 14 to 23, 2016
- Work in progress presentation - La Merce festival in Barcelona- 24th, 25th of September 2016
- Work in progress presentation - Village de Cirque Festival in Paris #12 - 7th to 16th of October 2016

2017

- Artist residency - Noctambules, Nanterre / March-June and September 2017
- Artist residency - La Cascade, Bourg-Saint-Andéol's national centre for circus arts / March-April 2017.
- Artist residency - CIAM, Aix-en-Provence / 15-23 April 2017
- Artist residency - Le Cheptel Aleïkoum, Saint Agil / 23 May - 3 June 2017
- Artist residency - Coopérative De Rue et De Cirque, Paris / 11 - 15 June 2017
performances (outdoor) : 16 -17 and 18th June 2017 / Parc de Choisy, Paris
- Artist residency - La Verrerie d'Alès, national centre for circus arts / 20 - 24 June
performance (outdoor) : 24 th June - In circUs Festival / La Verrerie, Alès
- Artist residency and performances (big top) : 1-8 th October 2017 / Village de Cirque Festival #13, Paris

PRODUCTION

L'ironie d'un saut is a creation of La (cie) SID. Executive production and coaching La Coopérative De Rue et De Cirque (Paris). With the supports of L'Académie Fratellini, Les Noctambules (Nanterre), La Cascade (Pôle National des Arts du Cirque, Bourg Saint Andéol), le CIAM (Aix-en-Provence), le Cheptel Aleïkoum (Saint Agil).

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TECHNICAL RIDER

L'ironie d'un saut

- Stage or circus ring version with facing (proscenium) or semi-circle (thrust)
- outdoor version

Length : 50'

Touring team : 3 people (2 performers and 1 technician)

2 performances per a day (4h between 2 performances)

Space

The outdoor version needs a space near the stage for the truck (13m)

stage: 10 metres wide and 10 metres long/ 7 metres high

cradle: one standalone aerial cradle; floor surface: 5,75m x 5,75m and 6.5 metres high

mats: Five 2m x 1,5m mats and one 10m x 2m tumbling floor.

Audience: The audience can be set up one meter from the stage in a semi-circle.

Set up

first show at 7pm / set up = D-DAY

in a other case / set up = -1 DAY

Estimated set up time : 4 hours to set up + 2 hours rehearsals / 2 hours to disassemble



THANK TO

Nemanja Jovanovic – video / Maiwenn Cozic - sketches / Julie Gaudin, Ida Quilvin - drawing

Audrey Louwet - coaching, an outside look / Françoise Lepoix – help in writing

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CONTACTS

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