



La sociale



FABRIQUE DE CIRQUE

In
Bilico

creation 2022

PRODUCTION
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In Bilico

**CREATION
2022**



In a game, in the spotlight, in scale, in balance, depending on, on a thread, in a bubble...

In Bilico, translated from Italian, means ‘to balance one object over another’.

In a figurative sense this term embodies a sense of uncertainty or suspicion. Different objects have the same name, such as the hinge of a door or a window, the needle of a scale or even a mechanical part allowing a platform to be able to turn on itself !

In Bilico is a word with multiple meanings that encapsulate our desire for creation, as in the composition of dramaturgy, in acrobatics and scenography.

A circular show, for halls, circus tents, open air spaces and non-purpose premises

A piece for 3 tight-rope walkers & 1 musician

A live electronic music and sound universe

Innovative gymnastic apparatus and specialized research

A collective and choreographed writing

CAST AND CREATIVE PRODUCTION TEAM

Script, interpretation: Julia Figuière, Julien Posada, Florent Blondeau

Co-writing, staging : Julien Lambert

Sound design, music: Antonin Leymarie

Scenography: Jean-Christophe Caumes

Construction: Eric Noël

Technical management: Mathieu Rouquette, Morgan Romagny

Lights : Alix Veillon

Administration / production: Laure Bonnefond

ARTISTIC PROJECT

"It would be simpler if they hadn't inculcated this story of ending up somewhere, if only they had taught you, rather, to be happy by remaining motionless." A. Baricco

Four characters meet in a place at the edge of the world, a place that barely exists, where even time seems to stand still. In the place where you bid farewell to yourself, they try to be born again, it is chance - or perhaps fate - that brings them together, they share history. It is the tale of humanity that has been forgotten and individuals trapped in their solitude for too long.

Because of fear rather than encounter, because of greed rather than selflessness, because of selfishness rather than respect; they forgot to be together, forgot to look at each other, forgot to listen to each other, forgot to love each other. They face these challenges but wonder how to find relief. They are in constant search for balance. What would happen if they accepted the imbalance? If they tried to accept the fall and the failure as a journey towards an encounter with oneself, with the other. What if for a moment they put the show aside? To highlight the path taken more than the destination itself, to emphasize again the value of everything around and the present moment, to feel alive.

6 feet on Earth. Almost finished. They move in unstable equilibrium over the course of their lives, 6 feet above the ground. They never realized they could get over things. So it's about that: of us, of you and me, of you and them reunited... of that moment when the glitter flies, the masks fall... and the possibility of a rebound.



Three: Two plus one.
But why not one plus two?
Why not one plus one plus one?
How about four minus one?
Why?

Authors, artistic universes, words inspire us in our writing process...

"Sensuality goes through praise of imperfection" ENKI BILAL

*"It's a great way to get lost, to get lost in each other's arms."
"It's a borderline place that does not exist, a moving border that is erased and that returns. A place where torn destinies meet and come together like puzzles to rebuild. All these castaways took refuge on this frail boat for a while, then these destinies disperse and find their way."*

Ocean Sea, ALESSANDRO BARICCO

THE TRIO ON THE TIGHTROPE

3 artists, 3 techniques, 3 identities on the tightrope.

Having one or more play partners to explore a discipline that usually is practiced alone. Allowing oneself to have more freedom and more openness, getting out of the linear framework of solo practice. Creating an acrobatic and danced language on tightropes, a dialogue of bodies responding to each other and helping each other in imbalance. Connect, tune, blend.

Finding balance in the bodies that unite to become one.

Tuning our individual rhythms to create harmony in the movement.

Surprise ourselves, reinvent ourselves, break our habits, our axes. Look elsewhere, learning about the peculiarities of others and relying on their differences and their qualities.

Explore new paths, new manners of relief, open new paths, allow yourself to discover paths differently.

360° : THE CIRCULAR AND THE PUBLIC

The circular is the natural form of the gathering. It creates intimacy and a bond with the Spectator and allows a greater involvement of the latter.

We defend the circular to create links, to form an ephemeral community.

“A broadly similar and singularly different perception”

The structure rotates and allows us to offer different perspectives to the public and multiple interpretations of the same motion. We wish to exploit this ambivalence of points of view, questioning the place of each participant, and

THE SOUND UNIVERSE AND THE MUSICIAN

Man-orchestra, Man machine.

A fourth person, the storyteller who expresses in his distinctive way on what is played on the set.

A blow, a gesture, an echo, a vibration, harmonies, rhythms, pauses.

A parallel poetry. Sound in space. A space filled with sound.

Music that transports. Music that sustains. MAGNETIC

Between repetitive music, electronic music, trance music & dance music.

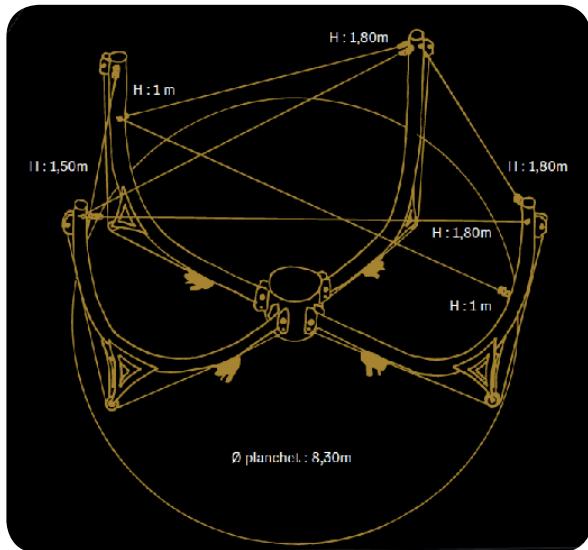
The composer and musician:

Antonin Leymarie, a drummer, composer that is behind the initiative of several groups (Surnatural Orchestra, l'Imperial 4 tet, Le Magnetic Ensemble). Antonin co-wrote the music and took part in multiple shows by Joël Pommerat, Louis Brouillard company and the 'Les Colporteurs' company. Antonin is an artist with multiple faces, who has developed a dazzling universe of dancing and livelihood. While prioritizing constant evolution of his drum set, he develops machines for drums that carries him to an electronic music universe. He likes to question the relationship between man and machine, a dialogue that can commence between the two.



THE STRUCTURE, A PARTNER OF THE PERFORMANCE

We want to analyze constraints that affect and would help to reinvent rope-walking. Rotation is our challenge. The structure is a contributing parameter, thus we put technical engineering that would serve the artist. This gymnastics apparatus allows us to develop the notion of circular and collective feeling, in order to analyze placement of all objects and to offer the public different possibilities of interpretation of the same scene.



> **A self-supporting structure that can be installed anywhere:**
Indoors (performance hall, circus tent etc) and outdoors.

> **Six tightropes** of different lengths and heights with purpose to expand the three dimensional space.

> **Rotating structure** that creates a possibility to balance and offer spectators different angles of view without having to move.

> **Circular show.**

TECHNIQUE

Ø scenic space : 9 m

Ø scenic space + public space : min 15m

Minimum height required: 6 m

Set up: D-1/2 services / 3 tech.

Dismantling: D + 1/1 service / 2 tech.

7 people on tour

Two operating formulas:

> indoors (performance hall, circus tent)
night time spectacle
duration : 1 hour

> outdoors, non-purpose premises
day time spectacle
duration : 50 minutes



THE COMPANY

La Sociale K – fabrique de cirque - is a circus company founded in 2018 and implemented by Association K based in Marseille, France. It is made up of 4 founding members (Julien Posada, Julia Figuière, Florent Blondeau and Jean-Christophe Caumes), supported by a production manager (Laure Bonnefond).

La Sociale K's objectives are artistic creation and production; realization, design and construction of scenographies and circus gymnastics apparatus; the organization of circus training and workshops focusing on rope-walking; the establishment of arts education projects, cultural exchanges and experiments focusing on balance workshops.

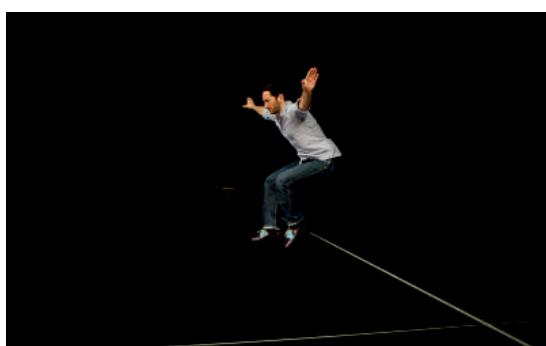
THE STAGE DIRECTOR



Julien Lambert

Julien is a circus performer, trained at the CNAC. From the beginning of his career, he was interested in acrobatics and theater respectively, which led him to collaborate with the Italian stage director Barberio Corsetti. Together they created approximately fifteen creations for circus, theater and opera, Lambert as acrobat, physical actor and mime.

THE TIGHT-ROPE WALKING MASTERS



Julien Posada

Julien enrolled the Ecole du Cirque Annie Fratellini at the age of six and remained there for 12 more years to follow a training on tight-rope walking near Manolo dos Santos. He then went on tours under various marquees and in several cabarets (Cirque Knie, Cirque du Soleil, Cirque D'hiver, Cirque Romanes). He has also received awards from several international festivals, for solo tight-rope walking. He took part in the creation of the performances '*Le fil sous la neige*' and '*Evohé*' for the company Les Colporteurs.



Julia Figuière

Julia has been dancing for 12 years with Josette Baïz and took classes at the Conservatory of Greater Avignon (Conservatoire d'Art Dramatique d'Avignon). She discovered the circus and trained at ENACR, then at ESAC in Brussels, where she graduated in 2010 in rope-walking. She created the Compagnie Gondwana (Circus and music for young audiences), and toured for five years with the various projects of the Company. She then joined the company Les Colporteurs and created the performance '*Evohé*' with Julien Posada.



Florent Blondeau

After his training at the CNAC, Florent joined the company Les Colporteurs to participate in the creation of the performance '*Le fil sous la neige*', then also worked with the company AOC on various projects. The tightrope led him to explore various forms of artistic expression such as circus, dance, cabaret, cinema.

SCHEDULE OF ARTISTIC CREATION

PRIOR ARTISTIC RESEARCH June 2018 > September 2019

Five week workshop on technicalities of the gymnastic apparatus

RESEARCH / WRITING / CONSTRUCTION Spring 2020 > Winter 2021

- > **Spring 2020:** design office, finalization of the design of structure and scenography
- > **August 2020:** (two weeks) research and writing with Julien Lambert | CIAM
- > **Fall 2020:** construction of structure and scenography
- > **Winter 2020-2021:** FINAL DELIVERY OF THE STRUCTURE
- > **March / April 2021:** technical testing, adaptation and setting.

RESIDENCIES OF CREATION spring 2021 > winter 2022

- > **May 4 to 16 2021** (two weeks): La Cascade, Pôle National Cirque
- > **June 28 to July 9 2021** (two weeks) : Le Manège, Scène Nationale de Reims
- > **September 17 to 30 2021** (two weeks) : Circa, Pôle National Cirque
- > **October 1! to 31 2021** (two weeks) : Cirque Jules Verne, Amiens
- > **November / December 2021** (two weeks): TBD
- > **January 2022** (two weeks) : Le Sirque, Pôle National Cirque
- > **February 14 to 24 2022** (10 days) : Le Mans, Pôle Régional Cirque
- > **February 25th, 26th, 27th 2022: OPENING SHOWS**
- > **May 2022** (two weeks) - open air adaptation - : Le Palc, Pôle National Cirque

SEARCH FOR PARTNERS IN PROGRESS

Co-producers : ARCHAOS, Pôle National Cirque, Marseille | LE SIRQUE, Pôle National Cirque, Nesson | LA CASCADE, Pôle National Cirque Ardèche | LE MANEGE, Scène Nationale de Reims | LE MANS, Pôle Régional des Arts du Cirque | ECLATS DE RUE, saison des arts de la rue de Caen | LE PÔLE ARTS DE LA SCENE | LE PALC, Pôle National Cirque Grand Est

Residencies : CIRQUE JULES VERNE, Pôle National Cirque & Arts de la Rue, Amiens | CIAM, Centre International des Arts en Mouvement, Aix-en-Provence | CIRCA, Pôle National Cirque, Auch | Nikel Chrome, Martigues

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