

the CIRQUE ROUAGES on its way to...



Sodade

- creation 2015 -



« Friendship is indispensable to the good working of man's memory. Remembering one's own past and always keeping it alive, maybe this is the necessary condition to preserve the so-called integrity of one's own ego. » Milan Kundera, L'identité



...FOREWORD...

In the beginning of Cirque Rouages, in September 2007, the 10 comedians, circus artists and other constructors want to give birth to a circus theater company putting the mechanical scenography to the foreground.

At 22, Aurélien Prost is one of the ten creators of the company. Born in Besançon in 1984, he grew up in his parents' factory, between brushes and tools. By co-founding Cirque Rouages as a high wire man and builder, it is he who will support the company in a research direction around a scenography at the center of creation.

In parallel with his work on the wire (Mathieu Hibon, Jérôme d'Orso, Marie-Anne Kergoët and Denis Josselin), he built most of the sets of the Rouages shows. By crossing his two activities, he succeeded over the years in this idea of infinite thread. Passing first by the show *the Dancer of rope*, he imagines in 2012 the current structure of ...*Sodade*...

Finished to build in early 2014, this giant decor will serve as an extraordinary object to tell this feeling of *saudade*. Indeed, this structure resembling a Super 8 projector, as well as the musicians placed outside the image will be the two scenographic aspects in the service of history, creating a "traveling side of cinema" (Le Temps, Swiss national newspaper).

In 2017, Cirque Rouages celebrated its 10th anniversary, and the show ...*Sodade*... has played its 100th performance worldwide (France, Belgium, England, South Korea, New Caledonia, Germany, Switzerland, Spain, Luxembourg, etc.).

A person wearing a white, flowing dress is balancing on a thin wire. The person's arms are extended outwards, and their legs are tucked under them. The background is a dark, textured surface, possibly a stage or a wall. The lighting is dramatic, highlighting the white dress against the dark background.

...**WORD**...

...**SODADE**...

Fable on endless wire

...Every stormy evening, an old man, exiled for a long time, approaches
the sea side.

When the wind caresses his skin, he returns into his indelible memories.
A daydream of sweet nostalgia, not to ever forget, and continue to live
whatever it takes.

Around an endless cable, four moving bodies, in balance, like the coming
and going waves of past time.

...Sodade... is an ode to life, a fable in the airs, told by two musicians
playing and singing on a unique circus structure.

...STATEMENT OF iNTENT...

"Today, more than ever, life is constantly changing. Overwhelming personal, political and natural circumstances are making us move around the world; carrying along our memories, cultures and beloved ones in our hearts : A life in pictures.

At the crossroads of destiny and dream, *Sodade* tells us about the feelings of the exiled. *Saudade* with an "O" like a loop in which everyone draws their life floating unsteadily on a tensed cable.

On a larger scale, *Sodade* explores here a mechanical theme already present in a previous creation of Cirque Rouages; deepening the research around the tight wire.

As a director, I want to go back to the essence of the movement; and suggest rather than demonstrate.

Choreographing four bodies on this unique setting for a big audience, is a real challenge!

But the heart of this creation stays profoundly physical.

Sodade explores the structure in its hidden recesses, like a painting in service to suspended bodies."

Julien Athonady, stage director

...WHY ?..

The saudade, a strong feeling of solitude and hope...

'Due to its slowness and risk, I've always considered very high rope walking meant some kind of loneliness, a sort of melancholy, and also always some hope. Thoughts about *saudade*, this tenacious feeling of nostalgia, are always wondering in my mind as I walk the rope to the summit. The need to think and work around this feeling was strong. I felt like I needed to go deeper into my search, to decline this state of mind.

The movement given to the cable by the structure allows the creation of images in this very project. Especially thanks to treading water running or walking, alone or by two, but also thanks to cross passages on this never ending cable, initiating two ways in opposite directions. In fact, when the two wheels begin to turn, the upper cable turns in the opposite direction of the lower one 2.20 m. down.

...*Sodade*...is an oniric show in which the raw poetry alone of balanced bodies renders a feeling alternatively of sadness or of unerring hope', Aurélien Prost, creator.

A nonesuch structure for a never ending cable...

The scenographic object of...*Sodade*...is unique in the circus world. It is a structure set with two big wheels over 2m. in diameter each endlessly unwinding a 21 meters long walking cable. It is a tightrope walker rig with a three meters high first level and a five meters high second one. This structure allows among others very original figures of treading water.

Two trapezist without trapeze...

Along with the two funambulists, Sarah and Facundo use the cable of the structure as a trapeze, but without all the ropes around. It is more like an acrobatic work around the cable. They both are the characters who wander about throughout the story, sometimes distant memories, sometimes close friends of the main character, sometimes operators of the structure. The will to work with them came from their four years' duet research around a trapeze, close to the the ground at 2.20m. high exactly, just like the cable of the structure.

Live music...

The two musicians' stage performance is not only a soundtrack. It brings sound and voice to the four dumb bodies and the structure. The upright bass strings speak for the cable, its creaking in the structure, and its caresses under the funambulists' feet. Anouk's warm and jazzy grave voice gives the colour to this feeling of *saudade*.

A final ascension at very great height...

As a bonus to the show, if the place of the representation is worth the settling of it, we propose a funambulist ascension, the height and length of it according to the architecture of the place. For the record, this very high cable symbolizes the exiled character's flee for the infinity. In the case where such a settling would impossible, a different ending to the show would be played on the structure.

...THE CREW ON TOUR...

Aurélien Prost, 35 – High wire walker, locomotive and builder

Aurélien is not only the one who wrote the project. He is mainly the one who imagined, designed and built this unique endless tightrope rig at great height. He is one of those who tend to know how to stretch a rope before even knowing how to walk on it. Self-trained, he spent his whole childhood in his parents' workshop. Passionate builder discovering the arts of circus lately, he co-founded 'le Cirque Rouages' at the age of 22. In the same time he discovered rope walking and very high wire thanks to his meetings with Mathieu Hibon (Underclouds Co), Jérôme d'Orso (Espace Catastrophe, Brussels) et Denis Josselin (Circusschool in Brussels).

After several duet workings on the rope, his association with Mariona is sur going to be more than well-balanced !

Jordi Montmany, 35 – Trapezist, acrobat and real dynamo

Sarah Babani, 34 – Trapezist, coach and first-rate sorehead

Mariona Moya, 39 – Tightrope walker, high wire walker

Maël Oudin, 33 – Piano, upright bass, one-man band at last released from the conservatory

Anouk Germser, 32 – Jazz singer, storyteller, but not an acrobat

Clément Agate, 35 – Stage manager, sound and machinery

Rémi Athonady, 36 – Light engineer and bearded builder

Delphine Dupin, 34 – Rope technician, climber

Océane Wagio, 25 – Diffusion and coordination manager



...THE PROJECT CREW...

Original idea : Aurélien Prost

Stage direction : Julien Athonady and Christian Lucas

Production : Julie Lumier

Costume designers: Laure Hieronymus and Camille Lacombe

Voix off : Facundo Diab

Light creation : Sarah Sankey filmer and Rémi Athonady

Friendly looks : Claude Krespin and Nina Enfaque Morer

Precious technicals hands : Loïc Lambert and Thomas Ménoret

Administration : Estelle Gobert

Scenographic study : Serge Calvier (Nil Obstrat)

Scenographic construction : Eric Sabre, Aurélien Prost, Clément Agate, Laurent Patard, Alain Kolpak and Michael Person

Graphics : Sarah Letouzey and Julien Athonady

First pictures : Thomas Freteur, Jean-Gérard Bernabeu and Josépha Fockeu

Catering : Fanny Briat, Bastien Farre and Claudine Briat

Trainees : Rosa Aguilera, Fausto Lorenzi, Camille Menei and Léa Fabre



...SUPPORTS, COPRODUCERS AND PLACES OF RESIDENCE...

Show getting of the creation and diffusion aid of Conseil Régional de Lorraine et du Conseil Général de la Meuse.

Co-productions : Association Cirque En Lorraine, Théâtre Transversales.

Co-productions and places of residence : Nil Obstrat, Parc du haut-fourneau U4/ Communauté d'agglomération du Val de Fensch.

Supports and places of residence : La Verrerie d'Alès/Pôle National Cirque Languedoc-Roussillon, Cie Azimuts/CCOUAC - Ecurey Pôles d'avenir, Théâtre Europe-PNAC Méditerranée, Collectif Zo Prod.

...TECHNICAL NOTE...

Time : 50 minutes

Show for all public

Possibility of a final funambulistic crossing in bonus of the show

Conditions

Audience appointed on both sides, on either side of the structure, seated on the floor

Show making outside cosy paces in first choice (parks, square centertown, etc.)

Representation at the twilight or at the night

Capacity : 1500 persons (if more, make sure you have terraces, and sonorisation more big)

Play space = 43 feet by 43space de jeu de 13 mètres par 13, with a slope lower to 5 %

Height : 32 feet

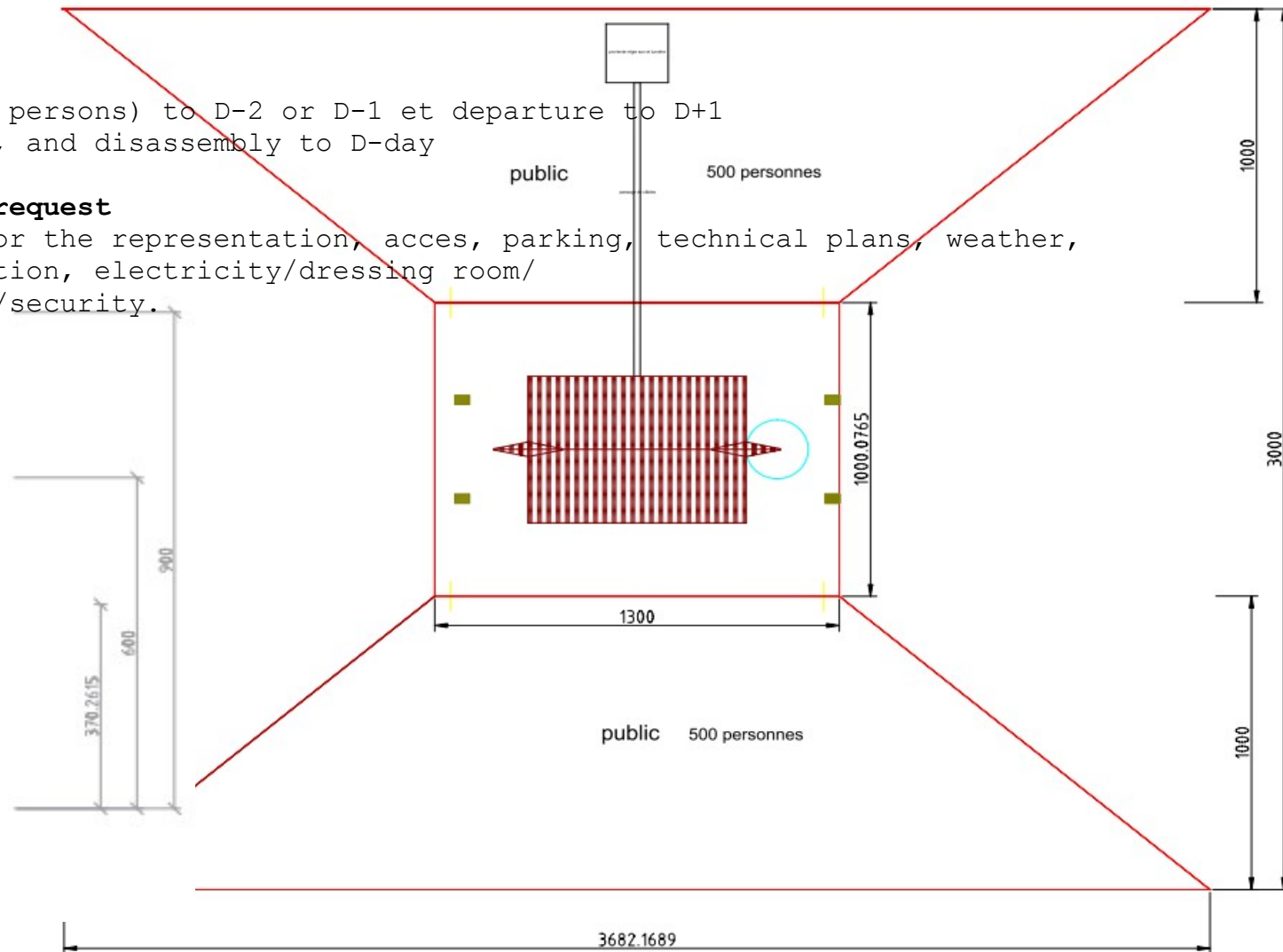
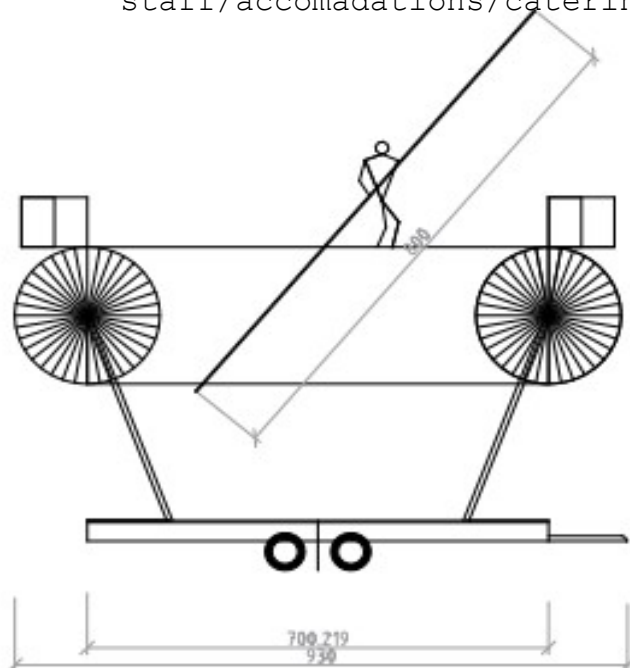
Welcome and planning

Arrival of the team (9 or 10 persons) to D-2 or D-1 et departure to D+1

Installation to D-1 or D-day, and disassembly to D-day

Complete technical rider on request

Details on the show, space for the representation, acces, parking, technical plans, weather, planning, and light/sonorisation, electricity/dressing room/ staff/accomadations/catering/security.



...PRESS REVIEW...

Le Cirque Rouages joue avec l'équilibre, la fragilité du monde, le vent, la poésie...

TELERAMA (France)

Sentiment de souffle coupé avec les funambules du Cirque Rouages. C'est très beau, ce côté travelling de cinéma. Les acrobates d'une légèreté et d'une habileté confondantes jouent avec et sur le fil. Moment poétique salué à raison par l'audience. - LE TEMPS (Suisse)

Une magnifique invitation à un voyage, entre mer et ciel. - LE TELEGRAMME (France)

Une parenthèse de douceur à apprécier les yeux rivés vers le ciel. - SUD-OUEST (France)

Fluide, léger et impressionnant. - HÉRAULT TRIBUNE (France)

Un voyage sur un fil. - OUEST FRANCE (France)

La prestigiosa compañía francesa Cirque Rouages se deslizan por la cuerda floja con música en directo.- EL CORREO (Espagne)

A la fois envoûtée par la grâce de ces corps évoluant dans la nuit, et le danger que représentait cette performance, la marée humaine qui entourait le navire d'un soir est restée sans voix, tapie dans l'ombre. Une formidable expérience mêlant à la fois force et douceur, puissance et légèreté, tranquillité et énergie débordante. - LE SOIR (Belgique)

Toucher du doigt le ciel. - LE JOURNAL DE SAÔNE-ET-LOIRE (France)

Für den Top act, eine Geschichte auf dem Hochseil, getanz und erzählt von Cirque Rouages aus Frankreich, erwies sich am späten Sonntagaben die Frankendelle als idealer Ort. - GRENZ-ECHO (Belgique)

FALLO TÉCNICO

Arriba, estado de la plaza del Mercado Grande en el momento en el que se anunció la suspensión. Abajo, el brillante espectáculo "Scratch" y público asistente a "Okolo".

M. ESPESO RAMÍREZ
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El Eco de Castilla y León, Cine y Co, entró este sábado en su recta final del programa "Madrugada" y da el cierre a una treintena de representaciones de este espectáculo mañana y hasta pasadas la medianoche. Sin embargo, un fallo técnico cobró un inesperado protagonismo en el momento más inoportuno. Un problema con los equipos traseros de luces obligó a suspender el espectáculo nocturno en la

se disponían a caminar en equilibrio alrededor de un alambre infinito. Pasadas las 22,00 horas, la hora del inicio, por megafonía se anunció que había problemas técnicos que se estaban intentando solucionar. Mientras se buscaba el fallo con los focos traseros se realizó una prueba para ver si se podían llevar a cabo los ejercicios con la luz existente, algo que finalmente no fue posible. «Es de mucho riesgo, no podemos arriesgar la integridad de los artistas», señalaron desde la organización.

un arriesgado montaje con toques de clown en el que todo fue posible de la mano de tres protagonistas cómplices y complementarios que se ayudaron de un mástil, un trampolín a modo de balancín y de su propia fuerza para intentar saltar, impulsarse y dejarnos boquiabiertos. Su impresionante despliegue técnico de piruetas, volteretas y acrobacias se fusionó con un juego entre lo cómico y lo poético, un mundo absurdo con el punto justo de locura que sorprendió y llevó al público hasta la mismísima luna en plena plaza del Mercado Grande.



Phot credits : Solveig de la Hougue



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