

CŒURS SAUVAGES



Les Colporteurs

Creation 2022, designed for our circus tent (500 seating)

«In a coexisting world, circus and music seek to explore the animal nature of humans; an original instinct, a perception of vibrations where emotions get mixed up.

Alone or in a group, the protagonists explore what survival relies on; the quest for food for the mind and body, continuity and preservation of the species, and many other challenges in the face of death... »

Origin of the Project

With our outlook on the world we live in, we wish to go and meet our animal nature, our wild and instinctive feelings; going back to a finer ability to listen to the others and our environment.

As a result of the ever so sophisticated technological evolution of our society, our way of life drives us away from our natural environment and, particularly today, the need to reconnect to the “living” has become essential.

The Intention The space between...

The space between all the forms of the “living” is filled with vibrations, with which emotions travel... These vibrations can be more or less dense. If we intend to sense them, we can.

It is also through the perception of these vibrations that an animal identifies the emotional state of the human being opposite.

Ever since the beginning of their evolution, human beings have gradually drawn apart from the living. The ability to think with their “extraordinary” brains made it possible for them to develop, but also drove them away from their instinct, and intuitions. Their awareness of other forms of life gradually faded away, they have nothing left to fear, they developed “comfort”, “safety”...

Animals still use their senses acutely so as to understand the world and favour their survival, paying attention to vibrations around guides them; when we observe them, we are fascinated by their beauty and their clever behaviour. Thanks to the work of ethologists, we also know now that animals have empathy...



This is what we want to question, letting go of our mental thought process, that of our mind, connecting our animal nature, our instinctive and emotional feelings, conveying the circus and musical expression of it.

This in-depth work of being in touch with sensations encourages improvisation and we'd like to include open spaces to the show for the possibility of improvising.

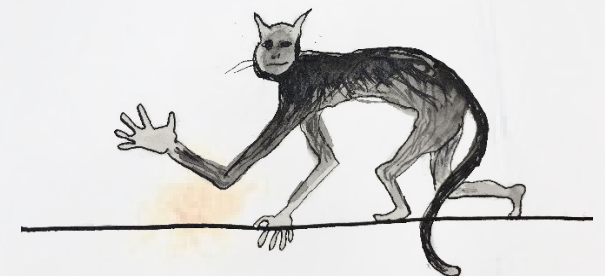
Approaches with the performers, thought process

A vital theme that animals and humans share is: survival, that can fall into three categories: food for the body and the mind, protection and reproduction of the species and organisation of the social life of the group in keeping with that of packs of wolves, whose social organisation is fascinating.

Another approach: in order to explain the difficulties to keep our most intimate and evanescent passions under control, western history has represented the interior and emotional life of humans through animal metaphors. Philosophy questions this idea of duality between our passions and reason. We will keep these reflexions in mind when identifying our internal “zoo” and the interpretation of our most intimate feelings.

A few inspirational works for us:

- Ways of Being Alive (« Manières d'être vivant ») by Baptiste Morizot
- « Anima » by Wajdi Mouawad
- Heart of a Dog (« Cœur de chien ») by Mikhaïl Boulgakov



Set design bringing together apparatus and musical instruments...

The show will be an intimate world in a fixed set, a world entirely up high, made up of apparatus, where all sorts of “vanishing lines” will disappear in the corners of the tent.

Within our 360° rows of seats, at the centre of the arena and 2 metres up from the ground, the basis of this set design will be triangular geometry of wires, hanging from the cupola by a netting of “Dyneema” ropes.

The cables holding the tips of the triangle will be extended all the way to the rows of seats where they will vanish.

A vertical pole will also be hanging and shrouded as though floating in the air. Above it, the cupola will be busy with ropes, hoops, fabric that may appear, creating various movements and opening the space.

Sensors set in this netting and on the apparatus will help collect and reproduce the sounds of the vibrations made by the bodies of the artists. The entire performance space will turn into a strange musical instrument, whose sound box will be the tent...



Set designer's note

"I am still under the spell of the emotion I felt when I attended a high-wire show for the first time. The space was physically tense, I could feel the vibration of the cables.

High up on their 12-mm wide ropes, the artists were drawing shapes like some sort of huge expressionist painting, and I found myself struck by a whirlwind of sensations. The wires were like mediums.

For *Cœurs Sauvages*, I would like to weave sprawling itineraries that can make the space vibrate.

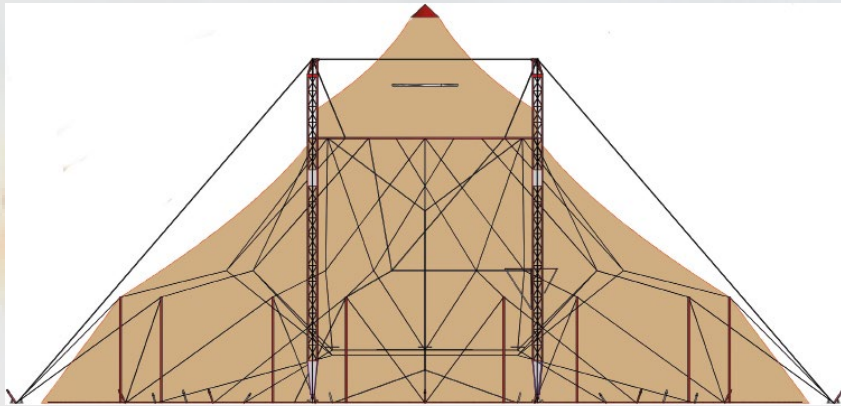
The set design will be akin to a sound box, endlessly looping the echo of our emotions.

A vibrating sensory beam will cross the set and will disappear beyond the boundaries of the canvas of the tent. The ring will be empty, everything will be high up.

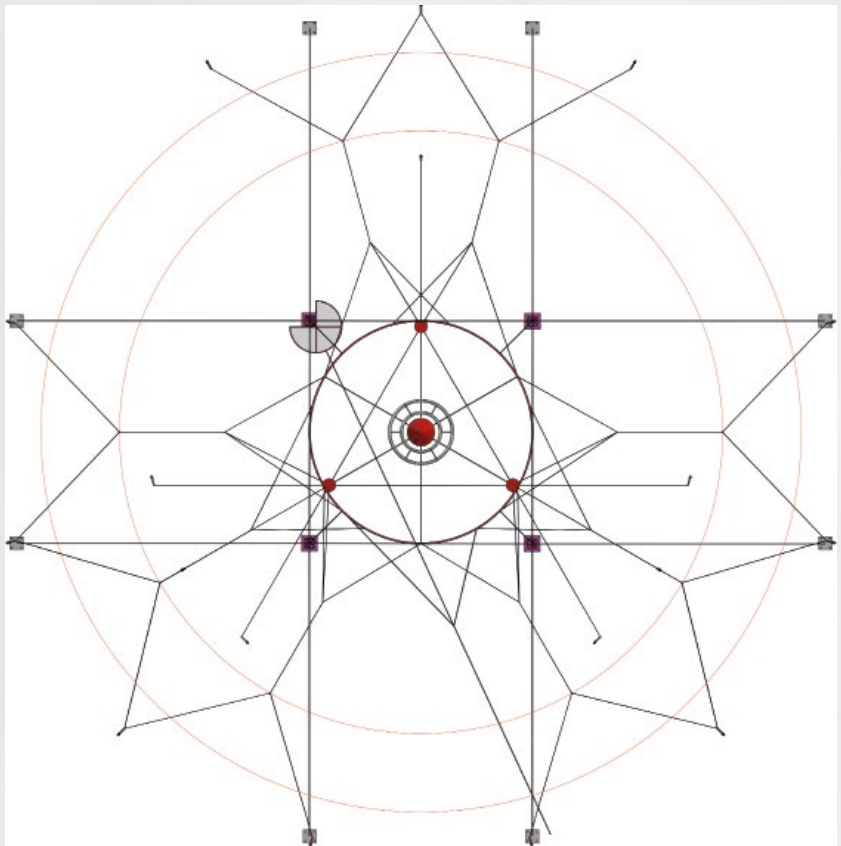
The intention will be abstract, above ground. The point will be to conjure up the ties that will gather us together in a vital upsurge, in a sort of cosmogony.

I wish we can find ourselves staring at an admirable sky and, in front of the immensity of emptiness and the stars, watch out for comets.

Patrick Vindimian, May 2020.



Front view



Top view

Music

An instrument-set design, electro-acoustic sounds, acoustic and electric musical instruments: various approaches to reproduce the “mirror-melody” of the performers’ inner worlds...

We will keep on developing the work we started with *Méandres*, a show we created in 2018 on the “star-pole” structure, where music is partly written and reinvented with every performance.

The dramatic situations and images will be underlain by violin, guitar, double bass and voice melodies; the instinctive and emotional reactions of the performers, by the reproduced sounds of vibrations, frictions, movements, blows, interactions of the bodies of the artists on the apparatus.

The way the dialogues of the performers’ bodies will be written will match that of the score, half way between these two musical approaches.



With

On the set:

7 circus artists (high wire, pole and hanging apparatus...): Valentino Martinetti, Manuel Martinez Silva, Riccardo Pedri, Anniina Peltovako, Molly Saudek, Laurence Tremblay-Vu, Marie Tribouilloy

3 musicians (violin, guitar, double bass, voice, electroacoustic instruments): Damien Levasseur-Fortin, Coline Rigot, Tiziano Scali

Creative and production crew

Conception, writing and staging: Antoine Rigot, Agathe Olivier

Dramaturgy: Alice Ronfard

Choreographic collaboration: Molly Saudek

Musical composition: Damien Levasseur-Fortin, Coline Rigot, Tiziano Scali

Set design: Antoine Rigot, Patrick Vindimian

Costumes: Hanna Sjodin

Technical management: Pierre-Yves Chouin

Production, administration: Fanny Du Pasquier

Production, booking: Océane Tiffon & Mathilde Leclercq



Partners:

Le Volcan Scène nationale, Le Havre

L'Azimut - Pôle National Cirque en Île-de-France - Antony/Châtenay-Malabry

La Villette, Paris

Archaos, Pôle National Cirque

La Cascade, Pôle National Cirque d'Ardèche Auvergne-Rhône-Alpes

In progress...



Provisional planning: residencies and creation

Conception, writing of the show: 2020

Laboratory (in a rehearsing room):

Artistic research and set design tests, auditions

2020, November

La Cascade, Bourg-Saint-Andéol

2 weeks

Rehearsal under our circus tent:

2021, August - September L'Azimut - Antony/Châtenay-Malabry

6 weeks

2022 April - May

Le Volcan, Le Havre

6 weeks

Creation : 2022 June or July

Contacts

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Illustrations :

