

Cie Les COLPORTEURS

Under Jheronimus' Canvas

acrobatic & musical
daydreaming
through Jérôme Bosch's
world



Production presentation
Creation 2017

Production / Distribution
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Under Jheronimus' Canvas

Creative work based on Jérôme Bosch's universe and more specifically the triptych:

The Garden of Earthly Delights



Jérôme Bosch or the mirror of the soul

Going through the pictorial work by Jérôme Bosch, one is captivated by the dimension he dedicates to human behaviour and the divine consequences they bring about. Consequences specific to his time but, strangely enough, in touch with our contemporary worlds.

Ranging from realism to surrealism, the pictorial representation of humankind for this artist can only arouse the desire to delve into this complex universe full of possibilities for the creators we are.

If, as Shakespeare put it, the stage is the mirror of humankind, Bosch's paintings express in depth the beauty of human nature and soul but also the pain and suffering undergone by lost human beings. As a power game between the sky and the earth. Between heaven and hell.

Who is the master of the game? Will we always be tormented by these two dimensions? This duality is at the core of the work we intend to carry out: pitting idealised nature against corrupt humankind, coveted heaven against dreaded hell, the people in their rough simplicity and the nobility in the excess of their wealth but also very often a corrupt clergy giving into the pleasure of evil!

All these topics bring us back to an analysis of our time and our surrounding modernity. It is both this realistic and humanist consciousness, its surrealistic, absurd and humorous interpretation which paves the way between Jérôme Bosch's work and the work we intend to do.

Shows are a suitable place where to overcome collective fear, claim dignity, celebrate expression and call for freedom.

Thanks to this 'Garden of Earthly Delights', we will endeavour to get as close as possible to this quest of the absolute while being aware that any artistic project stems from this debate or struggle alternating between victories and defeats.



The Garden of Earthly Delights - closed triptych



The Garden of Earthly Delights - open triptych

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Project

The Garden of Earthly Delights

Opting for a triptych

The Garden of Earthly Delights stands out in Jérôme Bosch's paintings as it was not commissioned by the church. The painter positions himself as an observer of the history of humanity and delves, with provocative clear-sightedness and humour, into ramblings of his imagination. His work eludes all dogmas, theological judgments or religious stances and depicts a humanity at times playful and clever, at times dark and destructive.

This mindset with which Jérôme Bosch approaches his work echoes our sensations and intuitions.

Jhéronimus' circus

When looking at the central painting of *The Garden of Earthly Delights*, we discover all sorts of characters who seem to come from the circus world.



We can see acrobatic stunts, men and women keeping their balance on imaginary structures, as well as surreal figures dancing, walking on their hands, as though they came out of the monstrous fantasy world of the circus of bygone days... We can even find "clowns" planting flowers in their own backside! We can easily imagine an opening to body work, acrobatics, contortion, balancing acts, etc.; together with comedy...

It is even more interesting when looking at the symbols used by Jérôme Bosch in his work. Conjuring up myths, they express the personal vision of the painter, weaving links with our reality and stimulating the dramaturgy dimension of the work to be done.

We wish to create this show with a tragicomic tone. A prologue, three movements and an epilogue.

Five fragments to playfully go through: the creation of the world, that of men and women, knowledge and delight, conscience and blindness, and the end of the cycle, the mystery of the future!

The tent

Even if the wandering adventure has become very complicated nowadays, it sticks to us and we will present this show under our tent.

The circus, with its tent and caravans, always triggers dreams, which makes it both original and strong. Beyond passion, setting up a camp, within cities, in council estates or in the countryside, has become a political act.

The risk of the poetic gesture, run by the company – as transient outsiders – is all the more meaningful, and the audience, pervaded by this energy and seeing their own reflection, supports and encourages this "mise en abîme". Then discovery, curiosity and interest in "other people" start naturally.

The tent has always been our favourite place, gathering a wide and family-oriented audience and, beyond the consensual and entertaining show, it helps share questions and stimulates reflections with many.



Video & set design

Inside our tent, we will find a full arena surrounded by round-shaped rows of seats. As seen from the side, the centre of the ring will be free. The action will unfold from the ground to the top of the tent.

Two Chinese masts will connect the floor to the cupola on opposite sides. At the centre, a Washington trapeze can swing across the entirety of the ring, and can go up and down like a lift.

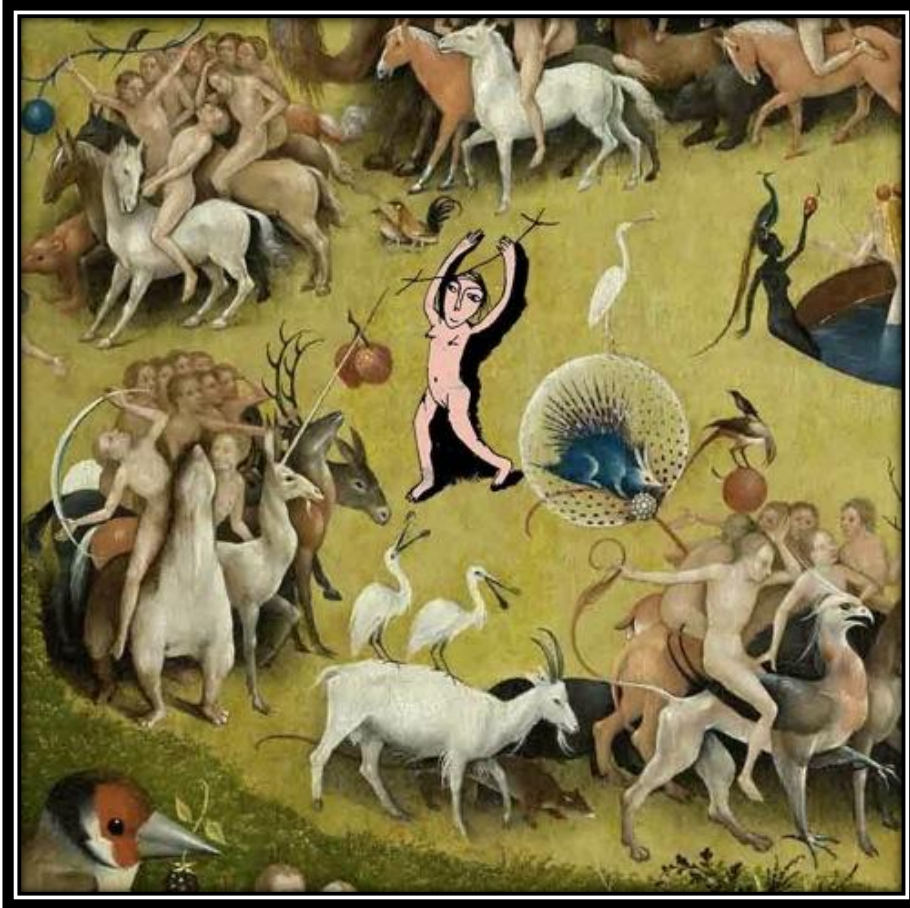
A rope crossing the ring from side to side, will appear and disappear, through a "happy process" as Shakespeare put it, this also partakes of the magic of the performance... Similarly, interwoven straps between two Chinese masts will be built and undone during the performance. It will create a sort of giant stairs, through which the actors will try to escape, yet they will keep tumbling down. As a set design and theatrical image of hell.

A beamer will be set at the highest point of the tent, the image will cover the ring. Equipped with a wide angle lens, it will also be able to cover the whole of the rows of seats, so that the audience is steeped in the images or the projected lighting atmospheres.

Musical piece

The original soundtrack of the musical piece will be entrusted to an electro acoustician and a violinist singer. The voice will be of utmost importance and an electro urban approach is under study.

On the one hand based on the acoustic colour of the instruments and the voice, on the other hand on the electro acoustic research, a twisted and bumpy baroque form will be developed... The music will be mixed live by the sound engineer, while the musicians will be playing on the ring.



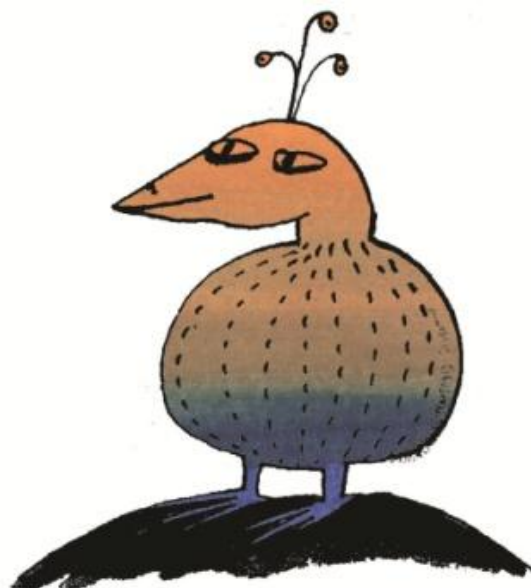
Working with the dramaturge

Gradually, dramaturgy plays an ever more important role in our circus writing. The circus arts can be a more or less abstract language for poetic metaphors, that is what we are interested in. Of course, in order to achieve that, they require great technical expertise without which an interesting combination with the theatre world is not possible. For this creation inspired by the world of Jérôme Bosch, we want to extend this theatrical approach and we wish to collaborate with a dramaturgy advisor. His purpose will be to monitor, together with the stage director, the preparatory work leading to the completion of the project and follow diligently the rehearsals.

In the career of the company, this new artistic collaboration seems important

to us as it shows our desire to reach beyond certain themes already explored so as to enter a more abstract dimension, less close to our personal reality, while delving into the universal aspect that is brought about by crossing the circus arts and the theatre.

In Alice Ronfard's work, we are particularly interested in the physical dimension used with the actors. She has a very keen eye for the words but also a great strength in the work involving the body. Our conversations, analyses, wishes and respective desires encourage us today to share this new creative work.



Under Jheronimus' Canvas

Characters :

A man, trapeze artist, tightrope walker, etc.

Gilles Charles Messance

Another man, acrobat, stuntman, etc.

Julien Lambert

The Coryphaeus, the harbinger on her rope

Agathe Olivier

A third man, on the mast, acrobat and dancer

Anatole Couëty

A woman, on his mast and much more

Lisa Lou Oedegaard

Another woman and much more

Orianne Bernard

Musicians

Coline Rigot & Antoine Berland



Creative crew :

Designers

Antoine Rigot, Alice Ronfard

Stage director

Antoine Rigot

Dramaturge

Alice Ronfard

Artistic advisor

Agathe Olivier

Director and production assistant

Claire Baury

Composers

Antoine Berland & Coline Rigot

Video and lights designers

Mariam Rency & Olivier Duris

Costumes & accessories designers

Hanna Sjödin & Fredericka Hayter

Technical director

Nicolas Legendre

Sound manager

Stéphane Mara

Light manager

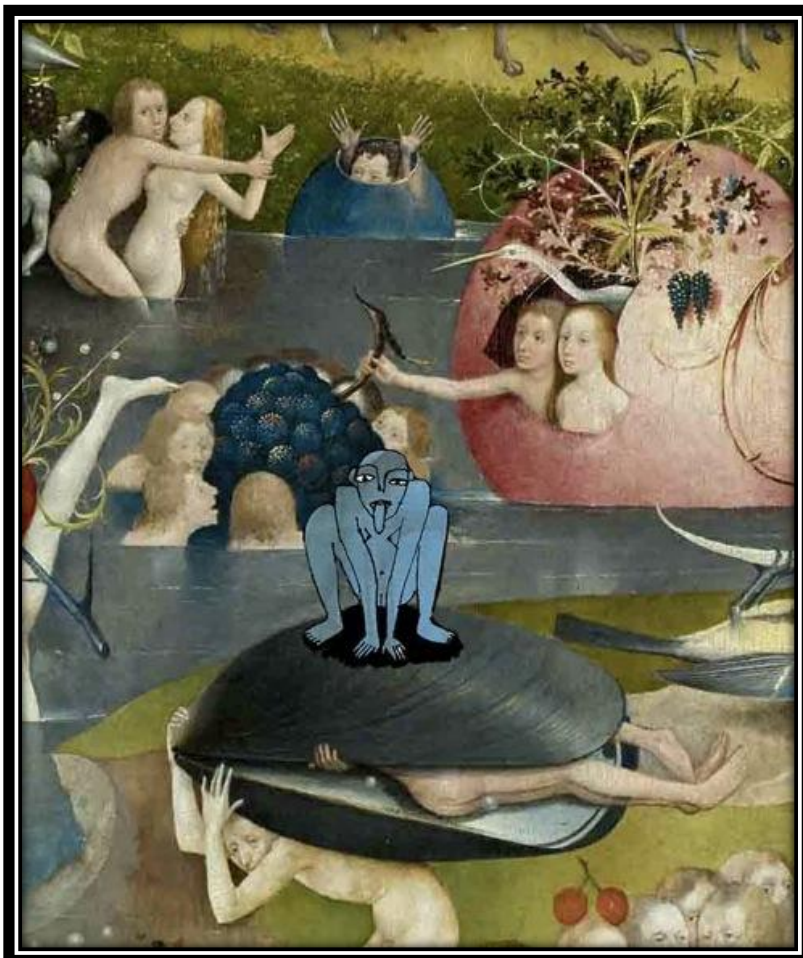
Olivier Duris

Stage manager

Max Heraud

Manufacturer

Jean-Christophe Caumes & Max Heraud



Under Jheronimus' Canvas

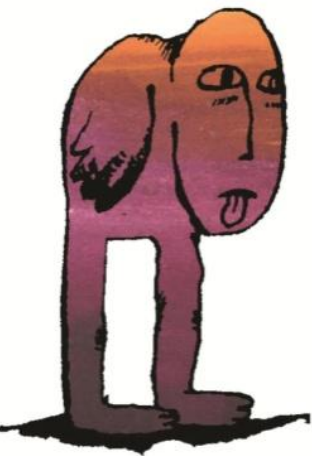
Planning :

2015

Writing and research for the show
Recruitment of the creative crew
Production : seeking partners and finalisation of the production

2016/2017

Rehersals (under our big top) :
- 6 weeks in april - may 2016
Châlons-en-Champagne (51)
- 5 weeks in september - october 2016
Antony(91)
- 1 week in january 2017
Marseille (13)



1st : 21 -> 30 octobre 2016
Festival Circolo
(Liempde - The Netherlands)
1st in France : January-february 2017
Biennale des Arts du Cirque
(Marseille - France)

Production Les Colporteurs

Co-production

Jerome Bosch 500' Foundation, 's-Hertogenbosch (The Netherlands) – **Festival Circolo**, Liempde (The Netherlands) - **Théâtre Firmin Gémier/La piscine**, national center for circus arts, Antony (France) - **Archaos**, Mediterranean center for circus arts, Marseille (France) - **Furies**, national center for circus & street arts, Châlons-en-Champagne (France) - **Platform "2 national center for circus arts in Normandie"**, La Brèche Cherbourg and Cirque-Théâtre d'Elbeuf (France) - **CREAC - La CitéCirque**, Bègles (France) - **La Cascade**, national center for circus arts Auvergne Rhône-Alpes(France) - **Théâtre du Vellein**, Villefontaine (France)

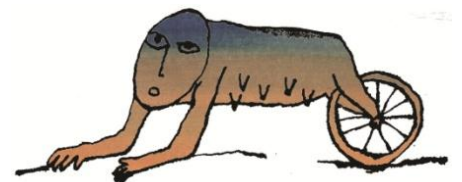
With the support of Le Manège, National scene of Maubeuge (France)

The show is supported by the Ministry of Culture and Communication/DGCA, The Île de France Region, the ADAMI and the SPEDIDAM

Residences

Furies, national center for circus & street arts, Châlons-en-Champagne (France) - **Théâtre Firmin Gémier/La piscine**, national center for circus arts, Antony (France) - **Archaos**, Mediterranean center for circus arts, Marseille (France).

The company Les Colporteurs is supported by the DRAC Rhône-Alpes (regional directorate for cultural affairs), the Region Rhône Alpes, the Departement of Ardèche and the town of Le Teil.



Creative Crew

Agathe Olivier & Antoine Rigot

They met at Annie Fratellini Circus National School in 1979. He was a burlesque stuntman, she was a tightrope walker. He learnt this artistry to meet her on her rope. They created together a duet on a rope with which they received in 1983 a silver medal at Festival Mondial du Cirque de Demain, and went to **Cirque Roncalli** for two seasons. From 1985 to 1988, they took part in the creation of **Cirque du Soleil**. In 1987, Antoine played Quasimodo with **Théâtre de l'Unité**, then, together with Ars Nova and Compagnie Foraine, Agathe and Antoine created in 1989 *L'Histoire du soldat*. In 1990, with strange birds, they were involved in the creation of **La Volière Dromesko**, with which they toured Europe for four years.

In 1993, they received the Circus National Great Prize and refined their research : using the command of tightrope artistry for the benefit of theatrical situations and they created **Amore Captus**. They keep collaborating with the theatre by assisting **Mathias Langoff** in *The Government Inspector* by Gogol, *In the Jungle of Cities* by Brecht, and with **Footsbarn Theater** by performing *Ne touchez pas à Molière* and *le Cabaret inattendu*...

In 1996 during the production of **Amore Captus**, Agathe Olivier and Antoine Rigot launched the company **Les Colporteurs**. With their partners of the time, they had their dream tent built.



Alice Ronfard

Alice Ronfard's name alone is reminiscent of a great stage director's talent.

In 1989, she directed *The Tempest*, by William Shakespeare, and was awarded the Grand Prix of Montreal Communauté urbaine. In 1990, with *The Tidings brought to Mary*, by Paul Claudel, Alice receives the best stage direction award. Recipient of Masque 1999 for the direction of *Yvonne Princesse de Bourgogne*, by Witold Gombrowicz. Other noteworthy directions - *Cyrano de Bergerac*, by Edmond Rostand and *The Trojan Women* by Euripides, are awarded the Gascon-Roux prize for best direction.

Together with the Opera Workshop of Montreal University, Alice Ronfard directed the following operas: *Béatrice et Bénédict*, by Berlioz, in 2000, *Così fan tutte* and *Idomeneus*, by Mozart, in 2002, *The Dialogues of the Carmelites*, by Poulenc, in 2003, and *A Midsummer Night's Dream*, in 2004. In 2007, she directed the musical opera-theatre of *La faim* Artaud by Argentinean composer Analia Lugdar.

For a few years, she has been working as stage director or dramaturge with young authors, stage directors and actors of Montreal artistic scene.

Alice Ronfard regularly teaches acting, set design, stage direction and production in various drama schools in Québec and Canada.

The compagnie

LES COLPORTEURS

The first creation **Filao**, based on the novel by Italo Calvino *The baron in the trees*, combined circus, theatre, dance and music. **Filao** was performed 220 times between 1997 and 2000.

As from 1999, the crew of Colporteurs joined that of Nouveaux Nez to conceive, in Ardèche, what was to become **La Cascade**, national centre of circus arts, which started in Bourg-Saint-Andéol in April 2008.

In May 2000, Antoine was involved in a serious accident that will keep him from dancing on a rope. But he started working again as an actor, a musician and began working in stage direction.

At the invitation of stage director Giorgio Barberio Corsetti, les Colporteurs created the shows **Le Metamorfosi** (2002) then **Animali, Uomini e Dei** (2003).

Simultaneously, Antoine directed in 2003 **Diabolus in Musica**, freely inspired by *Diableries* by Mikhaïl Boulgakov.

Called back to the rope by young tightrope walkers asking them to teach what they know, Agathe and Antoine had a dream come true : creating a show exclusively with ropes and tightrope walkers. **Le fil sous la neige**, poetically picturing the challenges and emotions which punctuate human life, was created under the tent in 2006. The show was presented more than 270 times in France and 15 other countries.

This project marks the beginning of the companionship with Fondation BNP-Paribas which will support the artistic project of the company until 2014.

In 2007, on a self-tight three-rope structure-sculpture called **Etoile** (the Star), two duets were created for the public space : **Tarina** and **Hautes Pointures**.

Simultaneously, Antoine started an intimate project on the same structure, and created in 2009 **Sur la route...** the reinvention of a language that helped him continue his artistic career.

Agathe & Antoine were the recipients of the Circus Arts SACD award in 2008.

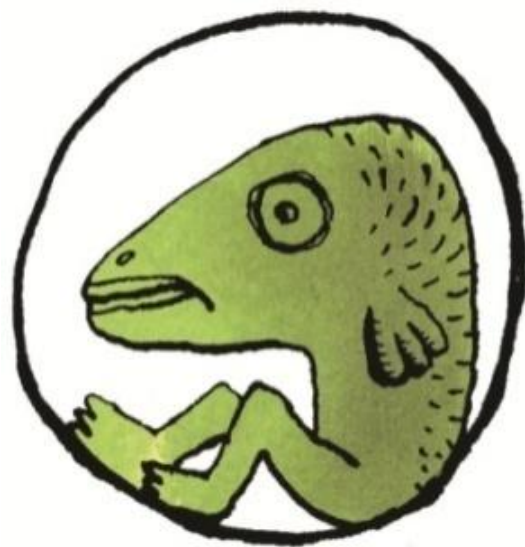
Antoine also tried out the lyrical art. In 2004, he assisted Giorgio Barberio Corsetti in the direction of circus artists in a contemporary opera, *Le luthier de Venise*, at Théâtre du Châtelet. Then in 2011, Joël Pommerat offered him a silent role in *Thanks to my eyes*.

Agathe and Antoine were invited by Cirque du Soleil (Montreal, Canada) to conceive an act for four high-wire artists and four wires, as part of their creation Amaluna (2011-2012).

In 2012 in Lausanne (Théâtre Vidy) under the tent, **Le Bal des intouchables** was created. With 12 circus artists and musicians, it explored the fragilities of human relations, difference, exclusion, downfall and rebirth.

The repertoire of **Etoiles (the Stars)** expands with the creation of the duets **Le Chas du Violon** (with Agathe and Coline Rigot, created in 2014), then **Evohé** (with Julia Figuière and Julien Posada, created in 2015). Directed by Antoine, both duets are designed for the public space and are presented together on tour as from summer 2015.

The company is preparing the creation of **Under Jhérónimus's Canvas**, under its tent.





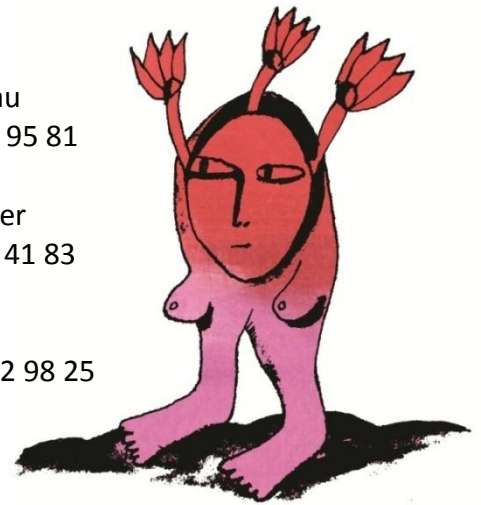
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Drawings (cover, little monsters and others intruders) : **Anne Rigot Lesire-Ogrel**