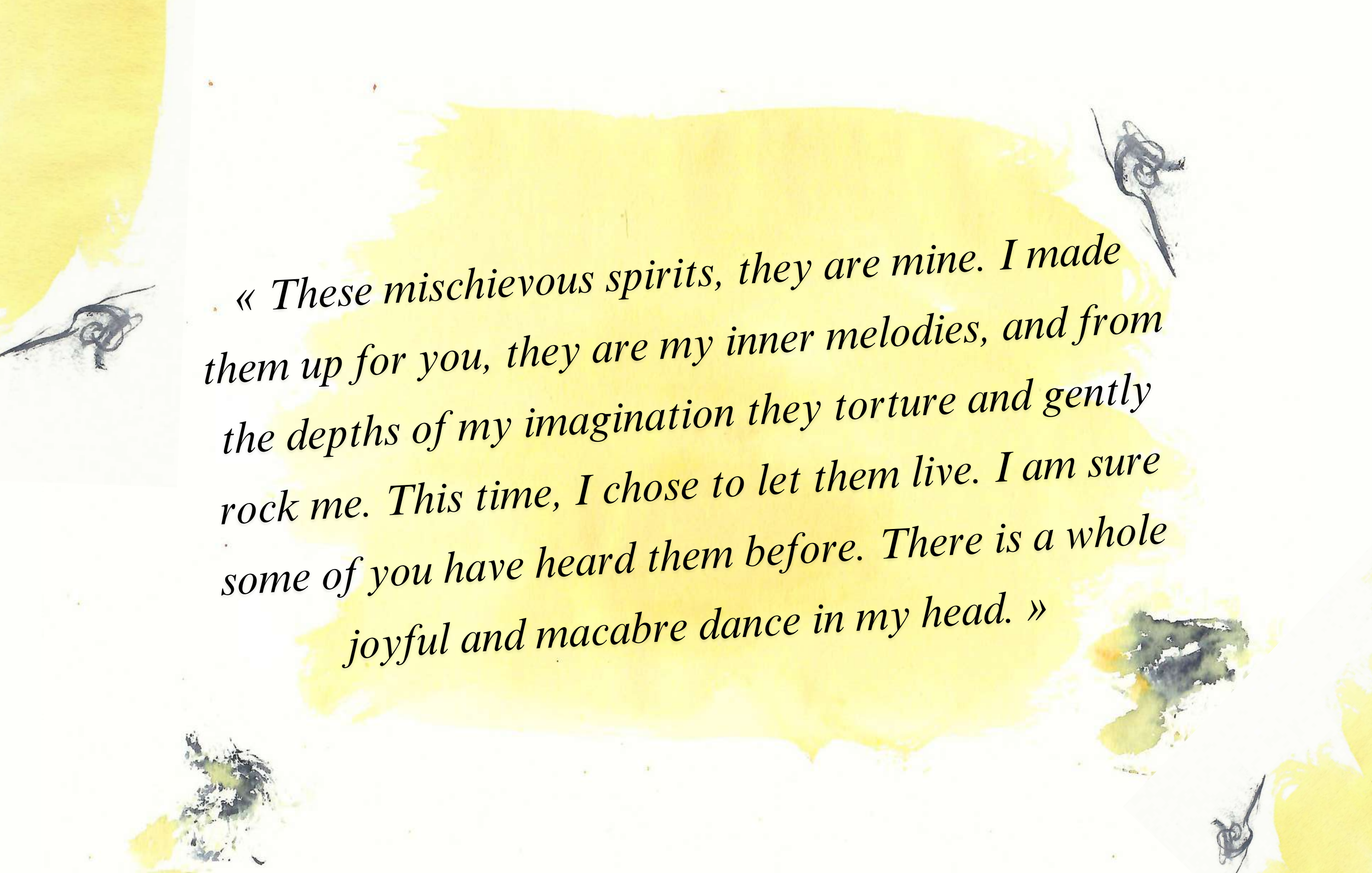




ANAMORFA

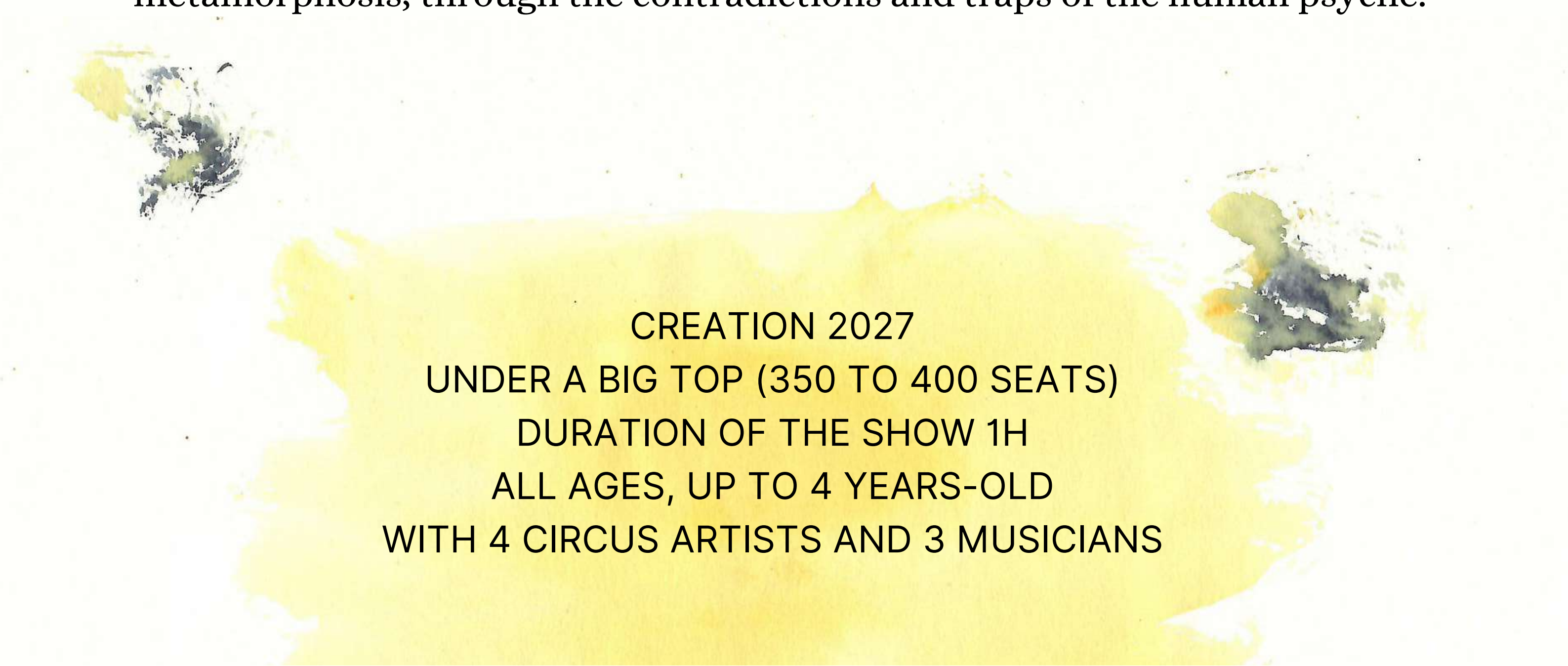
LÀ OÙ DANSENT LES ESPRITS FARCEURS



« These mischievous spirits, they are mine. I made them up for you, they are my inner melodies, and from the depths of my imagination they torture and gently rock me. This time, I chose to let them live. I am sure some of you have heard them before. There is a whole joyful and macabre dance in my head. »

In a mysterious world populated by unsettling and mischievous spirits, music and circus tell the intimate journey of a being struggling with its own phantoms. It plays, struggles, and ultimately transforms with them, thus rediscovering a liberating way to be fully alive.

To the recurring rhythm of our joyful and macabre dance, told in a wordless tale and illustrated in poetic tableaux, the show explores the depths of an inner metamorphosis, through the contradictions and traps of the human psyche.



CREATION 2027
UNDER A BIG TOP (350 TO 400 SEATS)
DURATION OF THE SHOW 1H
ALL AGES, UP TO 4 YEARS-OLD
WITH 4 CIRCUS ARTISTS AND 3 MUSICIANS

Synopsis

« Fear not ! »

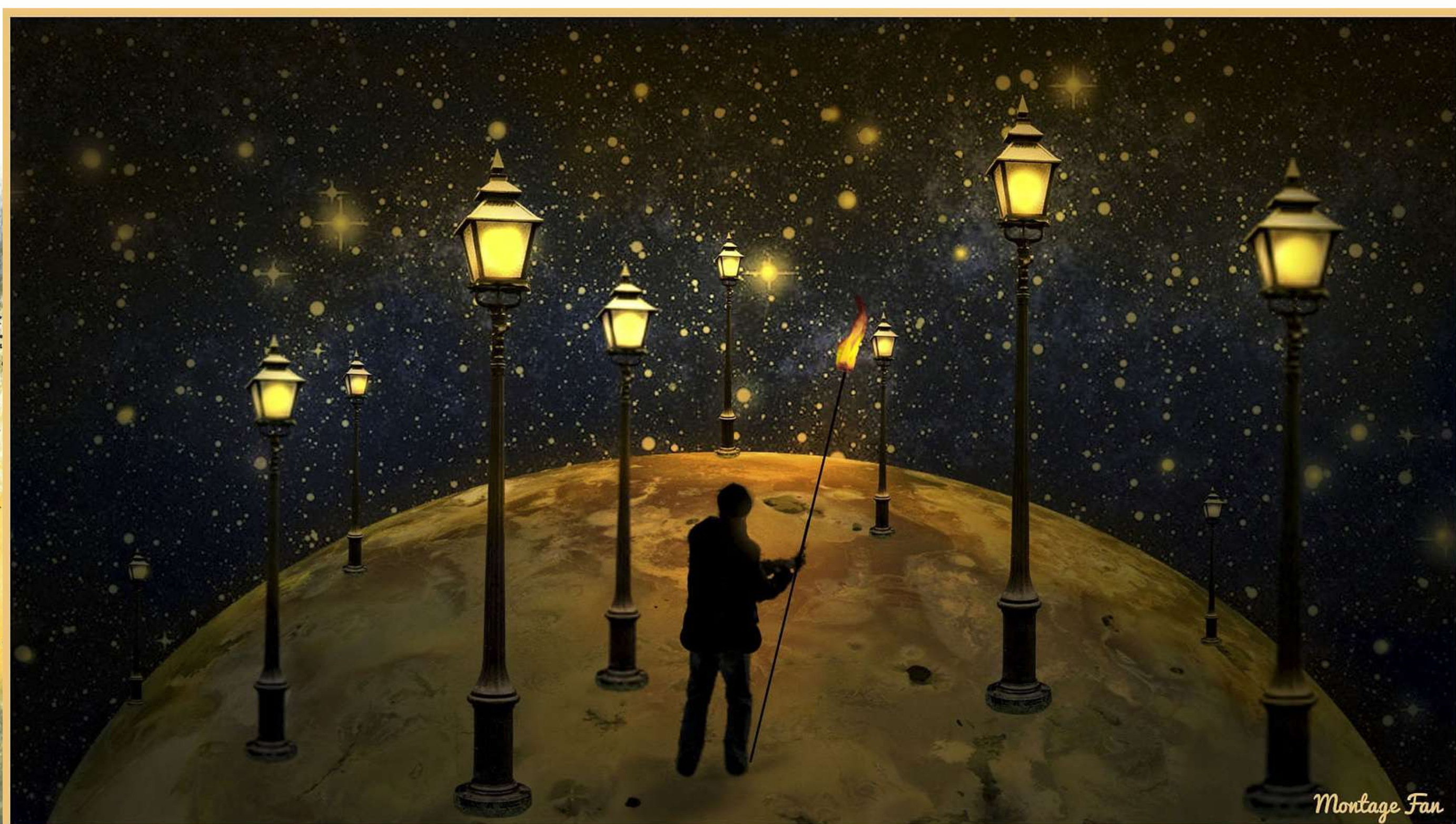
*Pulcinella: « Sir, I fear not,
I am fretting, turning my
fear into a menuet ».*

Giorgio Agamben

Beneath the dark canvas, after the lantern-bearer's passage in circus-like arabesques, a faint glimmer shimmers.

Twelve resonating chimes sound : it is midnight, and the big top comes alive... Three mischievous spirits, sculpted from the mists of imagination then lead us into a hypnotic, joyfully macabre and enigmatic dance. They come and go in various forms, rhythmically guiding the performance with their wild appearances. These playful rascals defy conventions, upheave certainties, break boundaries, and boldly mock all rules and expectations.

In the midst of this wild fandango, another character appears, the tightwire traveler. It is him we follow, and he will make us hope or shiver. It is his story, and he is the one the mischievous spirits will play with. It is with them that he will compose this great nocturnal and poetic dance, this circus odyssey.

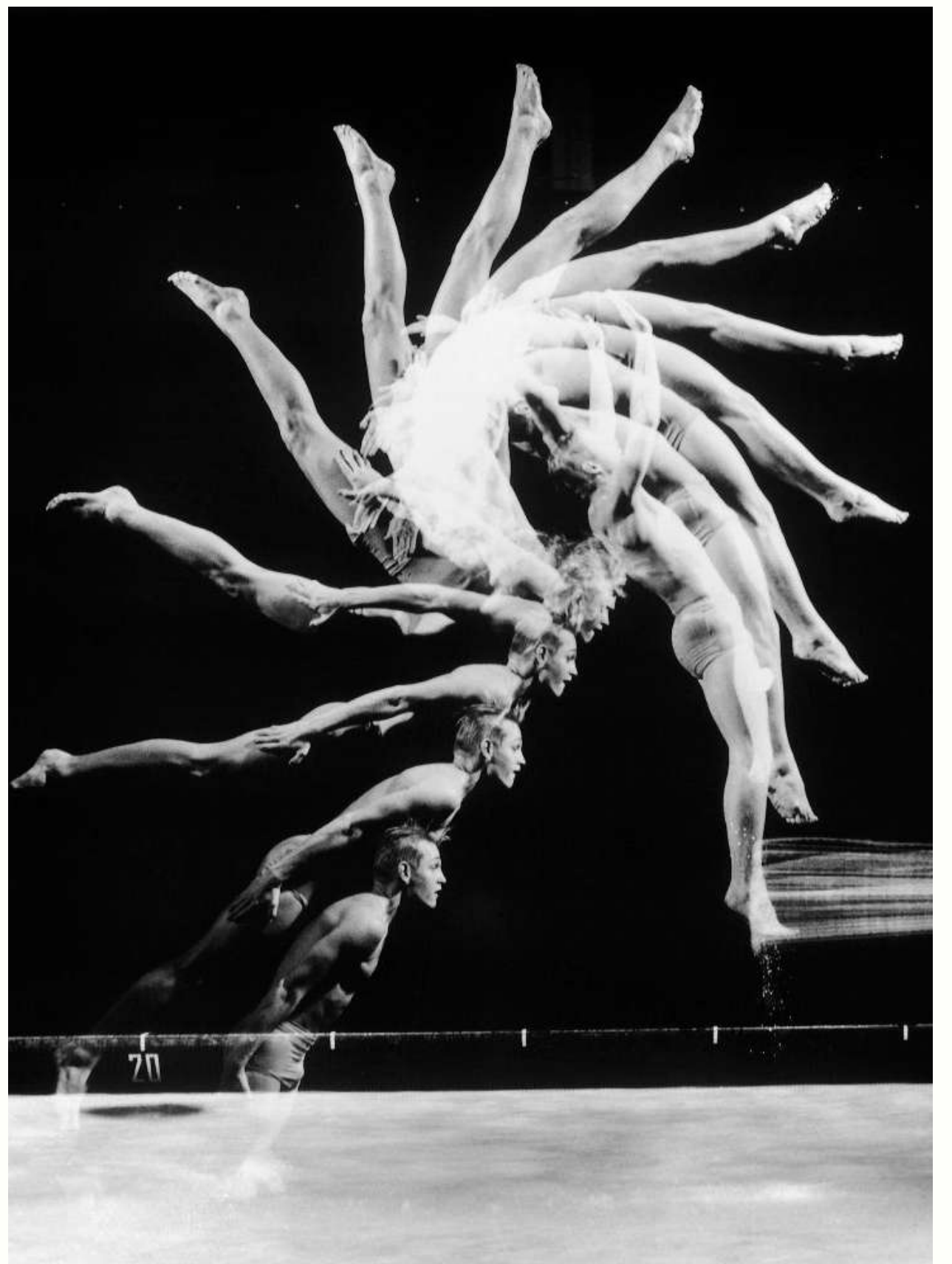


*« Do you see all these people ? Watch them closely.
Everyone is looking at one another, but no one is
seeing : do you feel this emotion ? It is stuck inside.
Come one, go ahead, spit it out. Take risks !
Tell me what your body feels.
Let me listen to that inner melody. »*

Purpose

In the world around us, the feeling of isolation and unease continues to grow, leaving us more and more trapped within ourselves, each in our own universes, our own minds, our own mental carousels. How can we break free from this and reconnect with others ? Perhaps we must accept the danger of feeling once again, by plunging headlong into the winding paths of our inner self.

All these reflections inspired us to translate, in a circus and musical manner, these introspective dances that silently unfold in our minds. Let us go to the place where the mischievous spirits dance...



EDGERTON, HAROLD. BACK DIVE. 1954

Inspirations



WOLGEMUT, MICHAEL. DANCE OF DEATH FROM THE SCHEDELS CHRONICLE OF THE WORLD. 1493

We wish to approach this idea in a poetic and playful way, drawing inspiration from a powerful, mysterious artistic motif rich in symbols : the Dance of Death.

The dance of death

This popular motif dates back to the Middle Ages and is shaped by the concerns of times of crisis, responding to them with the strength of the imagination. It is the image of medieval frescoes where the dead and the living join hands in a circle, dancing in a great final waltz. But here, instead of presenting it as a tragic and dark end, we choose to transform it into an invitation to wonder and dream.

We want to stage this dance of death through a metamorphic choreography that emerges and disappears, like a cycle that is constantly reinvented. Every movement, every acrobatic feat, every fragment of music will be imbued with this dynamic. The mischievous characters, inspired by the skeletons of the Dance of Death, will lead our tightwire traveler on his journey.

Project Path

CHARACTERS

The mischievous spirits

For us, they are not so much "skeletons" made of skulls and bones, as more metaphorical figures — mischievous spirits born from the imagination of our character. They are a parade of satirical acrobats who blend together humor and fear, seriousness and playfulness, solemnity and the absurd.

« Beware. They could do just about anything. These rascals will catch you, throw you in the air, catch you again, they will twist your body and your mind, they will manipulate your identity, your gender and personality. They will transform you, wear your traits and make your soul theirs. »

The tightwire traveler

An exceptional tightwire walker, he is the protagonist of this story. He embodies the quest for meaning and self. A necessity when facing the closure of the world around him.

CHOREOGRAPHY

We wish to work with a choreographer for certain scenes of the show, to better understand how this dance can be expressed.

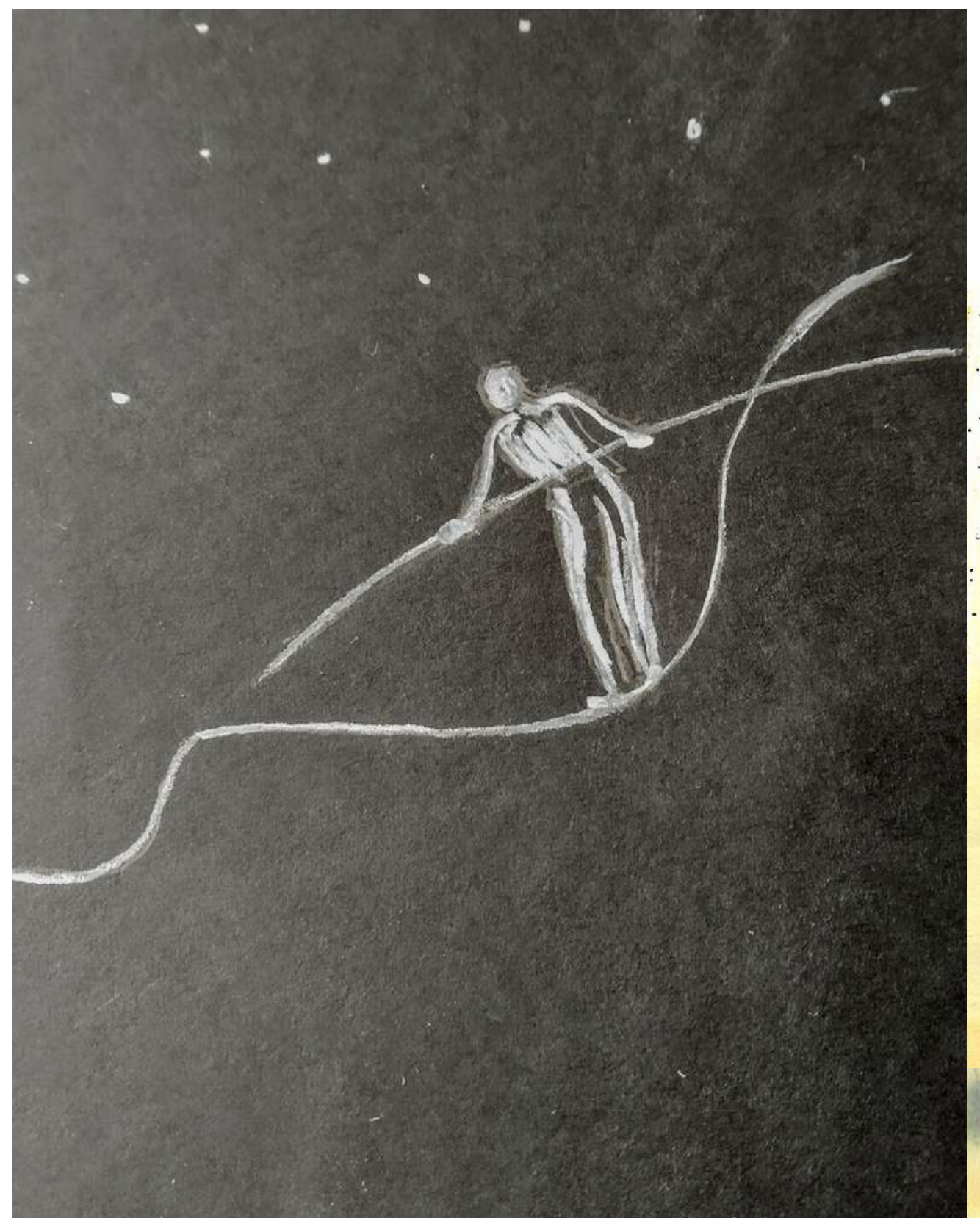
It would oscillate between moments of grace, where the circus performers seem to dance as one, powerful and refined, and moments where their independence reaffirms the inner contradictions of the tightwire traveler. The contrast between their perfect synchronization and their dissociation creates a balance between order and chaos, reflecting the emotional journey of the ongoing transformation.

AUDIENCE PARTICIPATION

We want to give the audience the opportunity to be, in their own way, a part of the performance. At certain moments and in just the right measure, we aim to question the boundary between artists and audience, offering the spectator a taste of freedom during the show.



TIEPOLO, GIOVANNI DOMENICO.
ALTALENA DEI PULCINELLA. 1797



LAPIN VERT. FUNAMBULE



Music

In order to immerse ourselves in the imagination of this tightwire traveler undergoing transformation, we have chosen to juggle between two distinct musical and sound landscapes. The musical score will contribute to the emancipation and development of the show's dramaturgy.

Soundscape as a reflection of an inner world

One of the universes we imagined developing is that of "Soundscapes." This is a particular type of sound creation that intentionally arranges electro-acoustic, natural, and electronic sounds to create an environment, an immersive atmosphere. These can include natural and urban sounds mixed with sound textures and instrumental music.

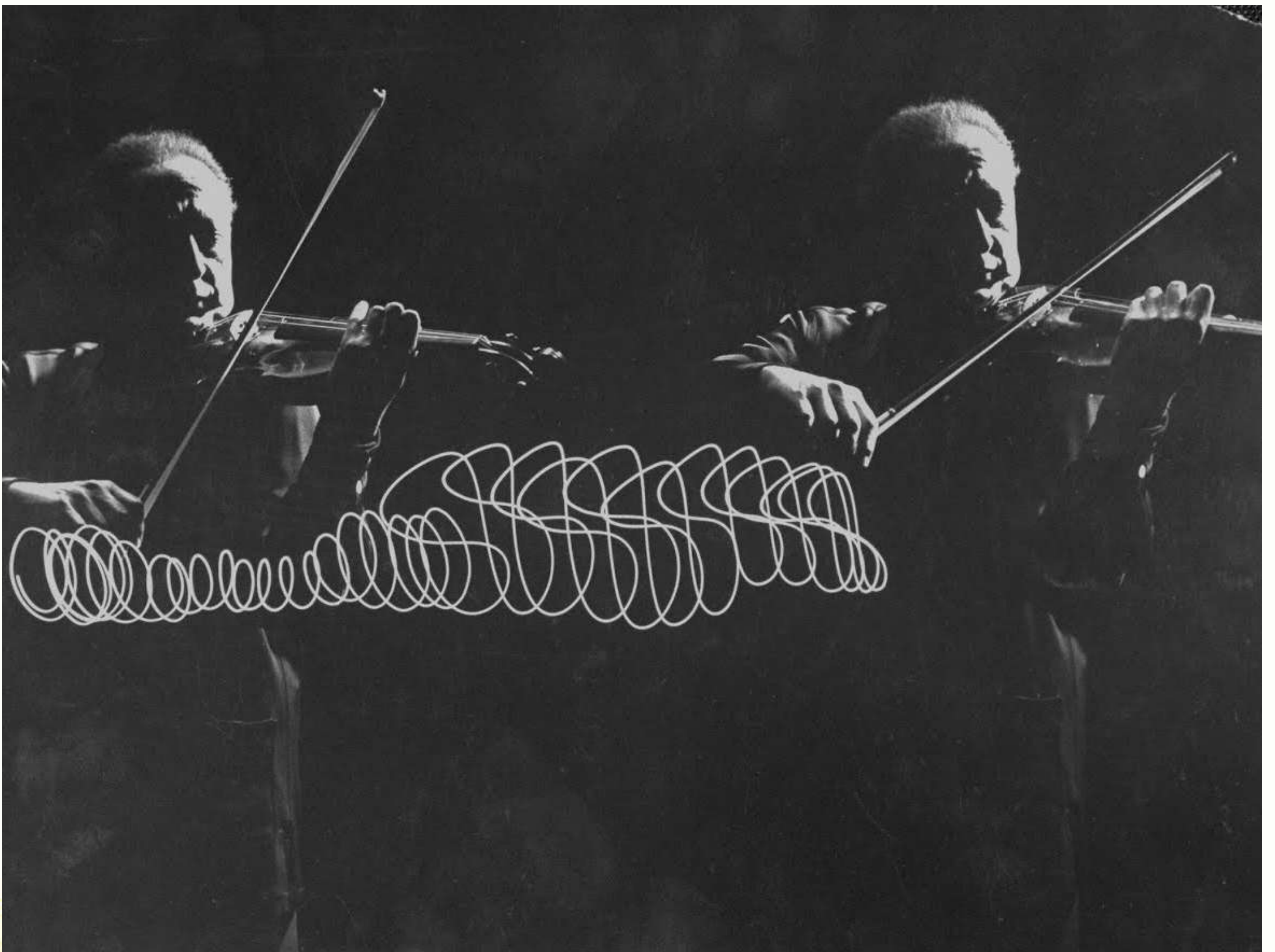
To bring the big top and the inner world to life, an installation of multi-speaker diffusion, both indoor and outdoor, will surround and envelop the audience, giving them a real sense of the movement of sound elements all around them.

Each oscillation will outline the contours of an inner world in constant motion. It is the echo of a thought that breathes, the whisper of a silent emotion, or the distant melody of a memory that seizes us. These "soundscapes" set the acoustic backdrop of an intangible, intimate garden, a sensory journey where listening becomes another way to explore the invisible metamorphosis of being.

Live Music

The second universe is "live music," which sets the rhythm of the show. Three multi-instrumental musicians will express themselves in harmony with the actions of the circus performers, with their violins, guitars, double bass, various percussive instruments, theremin, voices, and synthesizer. The live music brings an organic dimension of spontaneity and unpredictability, allowing space for the poetic breath of the moment. In this sense, we are also deeply attached to the concept of improvisation, which allows the music to be written and rewritten with each performance.

By emphasizing the dialogue between these two universes, we aim to strengthen the notion of transformation. Not only of the tightwire traveler but also of the sound space itself.



MILI, GJON. VIOLINIST JASCHA HEIFETZ, 1952

Scenography

- Ascending wire and 2m wire
- Aerial rope, aerial silks, acrobatics
- Games with sharp shadows
- Creation of a scenic space with a light decor
- (street lamps, suspended lamps or bulbs)
- Immersion of the audience in our universe from the moment the spectator enters the big top
- Distorting mirrors
- Big top as a mental space
- Anamorphosis

The scenography will remain simple : the artists' equipment (wire, fabric, ropes) may appear and disappear depending on the needs of the performance. We will pay special attention to the lighting for both the audience and the artists. We want the spectator to feel immersed in an intriguing, dark universe where shadows play a predominant role. We aim to keep the space as open as possible to give maximum freedom of movement to the aerial artists and acrobats.

Artistic and Cultural Education

We can offer various types of encounters and workshops with different groups and audiences: Children of all ages and Adults. We will build these interventions together according to the needs, desires, and habits of our partners.

- Visit to the big top, camp setup.
- Observation and/or participation in the assembly of the big top.
- Observation of rehearsals and/or training sessions of the artists, followed by an exchange time at the end of the session.
- Musical workshops focusing on body rhythm and the discovery of instruments related to the performance.
- Workshops introducing circus body practices or sharing equipment techniques with amateurs, apprentices, or professionals.



LE CABINET DU DOCTEUR CALIGARI DE ROBERT WIENE. 1920

« Anamorfa is inspired by the word anamorphosis, which means transformation. It is also an artistic technique where shapes are hidden in apparent confusion until a glance from the right perspective reveals the hidden image. A fascinating metaphor for our quest for meaning, reminding us that from chaos light can emerge, provided we know where and how to direct our gaze. »

Casting

Circus performers

Lucas BERGANDI
Tightwire

Manuel MARTINEZ SILVA
Aerial silks

Valentino MARTINETTI
Acrobatics

1 aerial acrobat to be found

Musicians

Coline RIGOT
Acoustic and electric
violin, voice

Damien LEVASSEUR
Acoustic and electric
guitar, double bass,
theremine, keyboard midi

1 percussionist/drummer to be found

Creation and production team

Conception, writing and direction

Coline RIGOT, Damien LEVASSEUR

Choreographic collaboration

Anna RODRIGUEZ

Artistic collaboration

Baptiste AGNERO RIGOT

Musical composition

Damien LEVASSEUR, Coline RIGOT, 1 percussionnist

Light creation

Zoé DADA

Costumes

To be found

Production manager and Sound design

Timothée LANGLOIS

Executive director

Fanny DU PASQUIER

Production

Natacha FERRER

Marketing

Mathilde BOURGET-DEVISE

Artistic cooperation

Titoune & Bonaventure GACON,
Agathe OLIVIER, Antoine RIGOT

Practical information

“Anamorfa” will be performed **under a big top**
(big top 19 x 22m, stand with 350 to 400 seats)

Estimated duration of the show: 1 hour

Audience: all ages, up to 4 years-old

Crew on tour: 10 persons

Artists: 4 circus performers and 3 musicians

Technic: 2 technicians (stage and sound, lights) and 1 tour producer

Vehicles descriptive: 1 2 truck, 8 caravans

Fit-up: 2,5 days ; **Set-down :** 1,5 day

Technical rider in progress

Creation schedule

2025

Writing and artistic research.

Production set-up.

March 2026

1 week labs-auditions : La Cascade, PNC de Bourg-St-Andéol (FR).

August-September 2026

1st residency under the big top : 2 weeks dedicated to technical development (new big top, stands, ring, etc.) + 3 weeks of rehearsals.

January-February 2027

2nd residency under the big-top : 4 weeks in La Seyne-sur-Mer (FR).

April-May 2027

Last residency under the big top : 3 weeks.

Premiere and beginning of the tour.

Partners

Le Carré Magique, Pôle National Cirque de Lannion (FR)

Agora, Pôle National Cirque Aquitaine, Boulazac (FR)

Archaos, Pôle National Cirque de Marseille (FR)

Le Pôle, scène conventionnée, Le Revest-les-eaux (FR)

La Cascade, Pôle National Cirque Ardèche Auvergne-Rhône-Alpes (FR)

Espace Paul Jargot de Crolles (FR)

Currently searching partners for residencies and coproductions

Production : Les Colporteurs

The company Les Colporteurs is supported by the DRAC Auvergne-Rhône-Alpes, the Auvergne-Rhône-Alpes Region, Department of Ardèche and the City of Le Teil d'Ardèche.

Anamorfa reflects both the inner transformation and the mysterious nature of an introspective journey. It captures the essence of a metamorphic process unfolding in the mind of our main character, the tightwire traveler, undergoing a deep inner quest.

Contacts

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Production

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