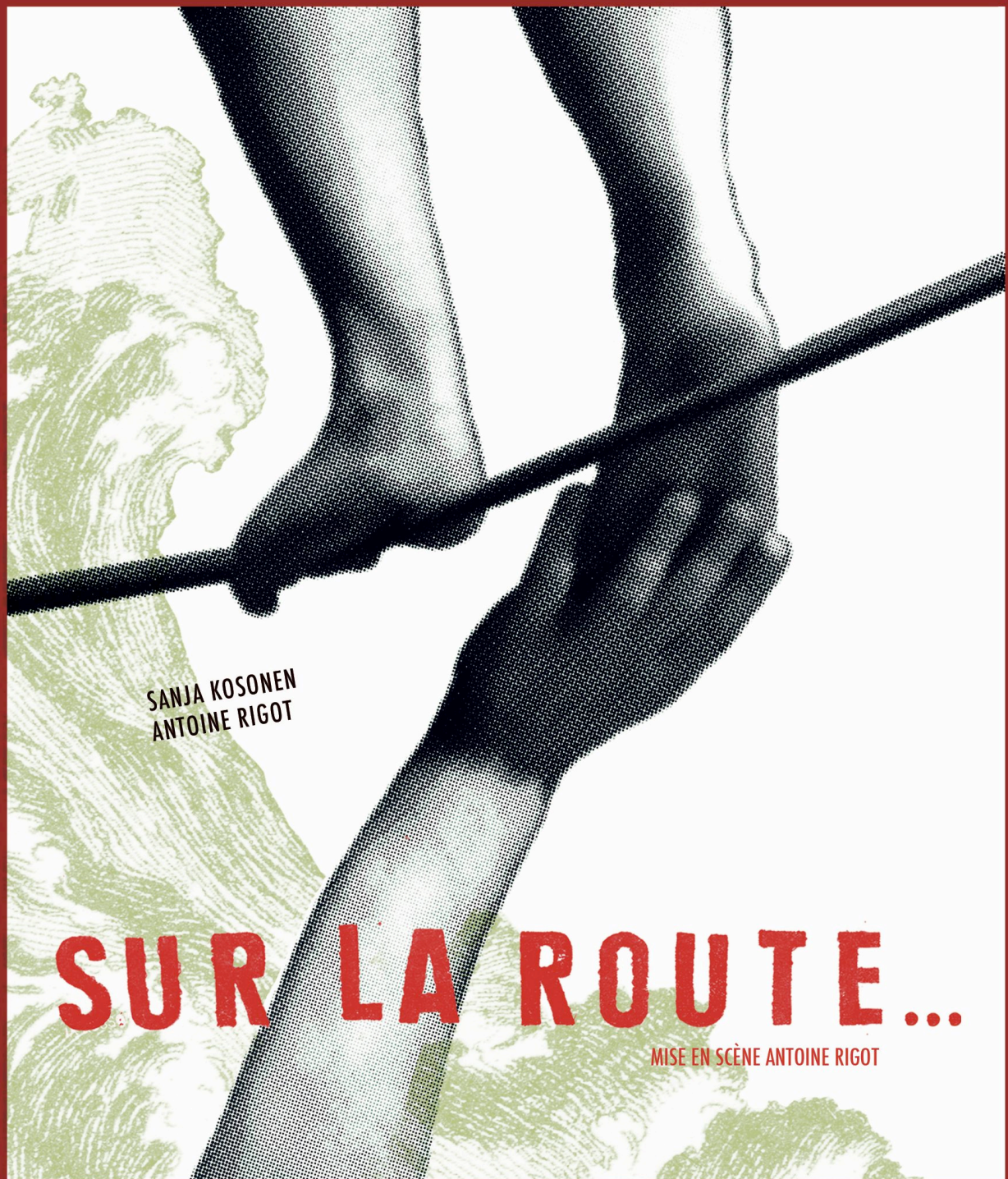


On the road...
directed by Antoine Rigot

Production freely based on Henry Bauchau's *Oedipus on the road*.

Performance created October 9th 2009 at Les Substances,
International Laboratory of artistic creation of Lyon.

CIE LES COLPORTEURS



SANJA KOSONEN
ANTOINE RIGOT

SUR LA ROUTE...

MISE EN SCÈNE ANTOINE RIGOT

To Agathe,

On the road...

Two bodies, two characters, a man and a woman that could be father and daughter and brother and sister travel on the road. An invisible connection, a silent communication link these two human beings.

He is handicapped by his body that seems to be blocked inside himself. And yet, he gets up and standing on the ground, he moves forward. His balance is fragile, as well as self-controlled.

She is moving freely and graceful, moves on inclined tubes and tightropes. Strong movement with sensitive and risky delicacy.

In this geometry of cables and metal tubes, an uneven maze with no ending, their journey will be transformed ; a roving towards the acceptance of their being and their destiny.

At the heart of this relationship, *On the road...*, free interpretation of the novel *Oedipus on the road* by Henry Bauchau, is questioned the connection with otherness. My reflection does not concentrate on Oedipus' tragedy or his modern myth but on this personal journey in which a man faces the darkness that he holds in him. A woman imposes herself in this journey, she knows that they need one another to get through it.

With **Sanja Kosonen** and **Antoine Rigot**

Design/conception and direction : **Antoine Rigot**

Assisted by **Cécile Kohen**

Choreography : **Sanja Kosonen**

Dramaturgy : **Cécile Kohen**

Sound designer and Sound producer : **Stéphane Comon**

Light creator and Light producer : **Thomas Bourreau**

Costumes : **Florie Bel**

Scenography : **Patrick Vindimian, Antoine Rigot**

Construction : **Patrick Vindimian, Sylvain Georget**

Technical direction : **Nicolas Legendre, Patrick Vindimian**

Administration : **Fanny Du Pasquier**

Production, diffusion : **Valérie Mustel**

Video broadcasting : **Elsa Quinette**

Musical extracts

"harmonic cross sweep overtones", Ellen Fullman

Violoncello, Anthony Leroy

For their precious collaboration, thanks to

Cécile Bon, Nicolas Bouchaud, Iris Bouche, Cerise Bustarret, Gilles

Charles-Messance, Sylvain Fornier, Philippe Didier, Christophe

Lelarge, Emilie Piat, Alix Quoniam de Schompre, Kathleen Reynolds, Marie-

France Robert, Sandrine Rozier.

On the road...



How can I continue to live as an physical performer with an injured body ? Where is my place ? I know that it exists. I don't want to expose my injured body, I want to make it dance. I want to make it exist in its new and different beauty. I want to invent the strange language of my new body.

All my life, I have pushed my limits even further. I find on track, on stage, an energy, a strength that only exists at that moment. With my body as it is today, I still continue to surpass myself, to experience strong emotions and share them with the spectators. I still feel that I am a "circus man"...

Today, our world wants to determine the norm of physical aesthetic ; the more one moves away from it, the less one has one's place in that world. The time when the most disturbing and monstrous bodies had their place, doesn't exist anymore. I want to call out to the spectators on the aesthetic and handicap of one's body in this show, and also attempt to make sense of this essential and natural need of human beings to give and receive attention and support from Others.

On the road... of Oedipus and Antigone _____

The characters Oedipus and Antigone will enable me to surpass my own story, as well as symbolizing these "extraordinary forces" that have carried me for all these years.

First of all, there is this force of survival that came to me when everyone was terrorized and demoralized by what had just happened to me. It took over me and enabled me to react, to not collapse. It gives me today the courage to fight. It boils in Oedipus' veins.

But this force doesn't exist alone. There is the force that comes from the support that everyone has given me since the beginning of my battle. I can feel that it is feminine, generous, sensitive, fragile and determined at the same time. Antigone the alter ego of Oedipus, magnificent feminine figure, can't bear to see her blinded father leave with no guide through an uneven countryside, condemning himself to begging. She imposes herself in this indisputable journey for him, and they will understand that they could only do it together...



On the road...

Interview of Antoine Rigot carried out by Cathy Bouvard, co-director of Les Subsistances – August 2009

After directing *Le fil sous la neige*, you are going to create *On the Road*. Does this part belong to an autobiographical triptych?

This burdened life that came down on me has been difficult to live with but I had to do something with it. I started writing this triptych by the third part, the solo. It was at the beginning of my physiotherapy at the health center when I couldn't yet move. When I came out, it was too difficult for me to face my story on stage by myself and that's how is born "*Le fil sous la neige*". This second part will be a lot more intimate, but still shared for all.

Can you explain this evolution?

"*Le fil sous la neige*" is a performance sharing a passion, I introduce it and conclude it whilst the tightrope walkers display it; it's a way to carry on my story as a tightrope walker. It's a grand adventure of respect and confidence where the performers, beyond their magnificent technique, bring about their imagination and their sensitivity to create a proposition. This allowed me to go into tightrope art in depth and start to reconstruct myself personally. In this second part, we attempt to tackle what gave me the energy to start over again : this support at every moment, this attention, this very direct help that had been granted to me. We get to the main point, to the relationship between people and convey sensitivity, that even if there is an important physical impairment, you can continue to exist, help, support others. It inevitably creates a political topic because despite any type of tragedy, you should always be welcomed and have your place. This play also imposes one's eyes on a situation that one wants to instinctively flee.

The starting point was "*Oedipus on the road*" by Henry Bauchau, what part does this book have on your show?

We come to it, we leave it. There is no real direct link with the characters or with the story, but in the novel the main point is reconstruction after tragedy. This novel has accompanied me for years with links between Oedipus' wandering and my own story. And there is Antigone who imposes himself in this journey with his commitment, his attention, his force, his ways of reacting and giving out an energy which is an aura that I can find in many people that surround me. The book is a source of inspiration that also allows me to distance myself from my story.

You have invented another way of being on stage with your body, haven't you?

After 9 years, I still believe in it but there is no revolution. The years of physiotherapy required so much effort for such a minor result and yet I cannot stop because even though I have progressed so slowly, I regress even quicker. My body is how it is and already I have to find the energy to get up everyday. Little by little I have learnt to accept it, learnt to like it, to discover its possibilities and I have learnt a new way of stability, a new physical language. It's also a psychological progression, it all becomes a mad challenge but there is a great satisfaction in having not let myself get demoralized.

Is this a very personal adventure?

Yes it is but I am not left to my own devices, there is a team and with the help of Cécile, we have written this show with Sanja. She has an extraordinary sensitivity. What she manages to find in herself to achieve this work amazes me everyday. I can feel that she is fully involved as much as I am, which seems crazy because she is not injured. This bond is very important for me. Our way of feeling allows us to have a steady balance between each other.

First, she understands from a physical and technical point of view in what ways my body can work and then she goes for it. We come to a fusion that seems to be much more important to me than are words.

On the road...

The scenography

Our world is a triangular open space with an abstract sculpture in the middle of the triangle, a geometrical and freestanding structure made out of tubes and metal taut cables.

The audience is gathered nearest to the performance complex. They are sat cross-legged on laid out cushions and on sets of benches and chairs provided by the company. We will add extra chairs and benches belonging to the locality that receive us, if necessary. The open space will be welcoming and convivial like an improvised stopover on the road.

The action space is centered around this paradoxically stable structure-sculpture from which is wound and unwound the uninterrupted wire of Oedipus and Antigone's journey. This system of poles and cables sets out the story. This structure-sculpture is the self-contained world where the two characters wander.

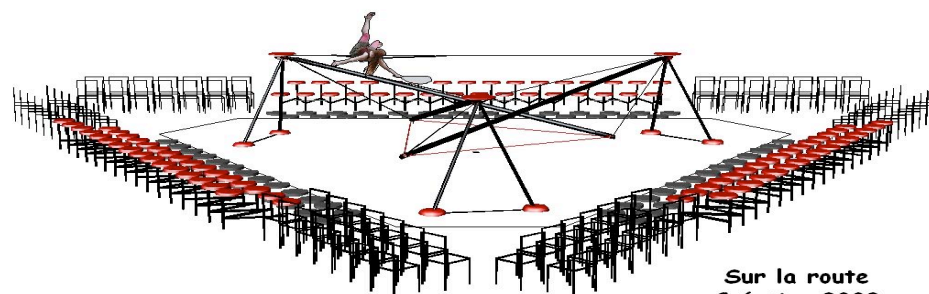
We can adapt our performance according to the dimensions of the stage with a three sided configuration or a head-on configuration. A configuration enabling 3 views or a head-on view. We have opted for a maximum of autonomy by constructing tripod lighting which will allow us to play in non conventional places (warehouses, chapels, etc) as well as outside (in this case, it is necessary to choose sites without any noise nuisance as well as to privilege sites that will allow an intimate atmosphere : outdoor theaters, parks, public gardens, meadows, courtyards...)

The tri-frontal configuration [representation below]

This scenography is designed for theater stages and other polyvalent localities allowing a flat surface of 18 meters by 16m and a height of 6 meters headroom under the gridiron
[capacity of 250 places, with a possibility to increase the number according to the space]

The frontal configuration

This scenography is designed for theater stages and other polyvalent localities allowing a flat surface of 12 meters by 12m and a height of 6 meters headroom under the gridiron



Sur la route
Création 2009
Vue d'ensemble
Mars 2009

On the road...

The performers

Antoine Rigot, Les Colporteurs



In 1977, he entered the National Circus Institution Annie Fratellini where he began his training course with tumbling clowns. His encounter with Agathe Olivier led him to practice tightrope. Together, they created a duo on tightrope, receiving a silver medal in 1983 at the Festival Mondial du Cirque de Demain. Later, they experimented with traditional circus (Roncalli Circus) as well as theater (*Quasimodo* with the Théâtre de l'Unité). By 1990, with oddball characters, they created *La Volière Dromesko*, which

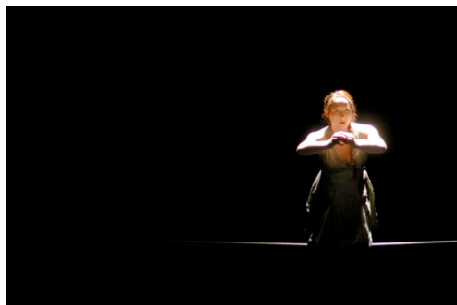
enabled them to travel all over Europe for four years...

In 1993, they received the Grand Prix National du Cirque and clarified their goal : to use the technique of tightrope art in theatrical situations. They created *Amore Captus*, a performance where the tightrope symbolizes the complexity and the fragility of relationships...

They founded Les Colporteurs Company in 1996 and constructed the big top of their dreams. Their first production, *Filao*, based on Italo Calvino's novel *Le Baron Perché* combined circus, theater, dancing and music. At the end of its performing in May 2000, Antoine injured himself in a serious accident. Only one year later, despite his handicap, he went back to work as a comedian, a musician and undertakes artistic direction. In parallel with the performances that they created with the Italian company Fattore K directed by Giorgio Barberio Corsetti, Antoine directed *Diabolus in Musica*, freely based on Mikhaïl Boulgakov's *Diableries* as well as *L'apéro-cirque*, a barnstorm performance designed for a tour in the towns and villages of the region of Ardèche.

Called back to the tightrope by young tightrope walkers who asked him to pass on his knowledge, he achieved a dream that was until then buried : the creation of a performance entirely put together with tightropes and tightrope walkers. The *fil sous la neige*, a poetic suggestion of the emotions and difficulties that mark one's existence, is created in October 2006. Since then, it has been performed more than 200 times, and is pursuing its route in Europe and across its hexagon.

Sanja Kosonen, tightrope dancer



Being of Finnish nationality, she started circus in a little community center : the Turun Sirkusry where she began tightrope by herself. After passing her A levels, she entered Finland's superior circus institution at the Art Academy of Turku where she became qualified as a circus teacher in 2003.

That same year, she moved to France to register at the CNAC (*the Centre National des Arts du Cirque*). She specialized in tightrope art and graduated in 2005.

During her studies, she participated in many professional creations in particular the Finnish company Circo Aero's *Louisiana Circus* directed by Maksim Komaro.

Antoine met up with her at the time of a stage-audition organized by the company ; her poetic presence and her instinctive knowledge deeply moved him leading him to propose the *Fil sous la neige* adventure. With this company, she later created *Les Etoiles*, little tightrope plays for outdoor performances and *On the road ...*

On the road...

Complementary information

Format

Playing time: 1 hour

Performance suitable for all persons of 10 years and over

Capacity : 270 seats

Cession

1 performance / 6 000 euros excl. tax

2 performances / 8 000 euros excl. tax

3 performances / 10 000 euros excl. tax

Transport

1 vehicle of 3.5 T/1 3.5 T vehicle departing from Paimpont -35- (indemnity 2€/km) + 5 train or plane tickets

Additional expenses

Technical form available by request

Royalties SACD (*playwrights and tric composers' society*)

Meals and accommodation for 6 people (2 performers, 3 technicians, 1 producer)

Partnership

Performance produced thanks to the support of the co-producer partners

Les Subsistances, Laboratoire International de création artistique de Lyon / Le Cirque-Théâtre d'Elbeuf, centre des arts du cirque de Haute-Normandie / Equinoxe, scène nationale de Châteauroux / Le Carré Magique, Scène conventionnée de Lannion-Trégor / La Ferme du Buisson, scène nationale de Marne-la-Vallée / Bonlieu, scène nationale d'Annecy / Le Maillon, Théâtre de Strasbourg / L'Académie Fratellini, Saint-Denis / Le Cirque Jules Verne, Amiens / Les Migrateurs, associés pour les arts du cirque, Strasbourg.

And with the support of

La Fonderie, Le Mans / Lieux Publics et le CREAC, Marseille / La Cascade, Bourg-St-Andéol dont la compagnie Les Colporteurs est artiste associé.

The Company Les Colporteurs is conventionalized by the DRAC Rhône-Alpes, Conseil régional Rhône-Alpes and Conseil général de l'Ardèche.

The BNP Paribas foundation supports the company's projects.

On the road...

2009/2010 tour

2009

9.10.11 October - Lyon, Les Subsistances
16.18.18.22.23.24 October - Saint-Denis, Académie Fratellini
28.29.30 October - Auch, Festival Circa
12.13 November - Vannes, Théâtre Anne de Bretagne
17.18 November - Lannion, Le Carré Magique scène conventionnée de Lannion-Trégor
21.22 November - Cesson Sévigné, Centre Culturel
27.28 November - Calais, Le Channel scène nationale
8.9 December - Evry, L'Agora scène nationale

2010

16.17.19 January - Noisiel, La Ferme du Buisson scène nationale
22 January - Lomme, Maison Folie Beaulieu
31 January - Châteauroux, Equinoxe scène nationale
3.4.5 February - Privas, Le Théâtre
27.28 April - Saint-Herblain, L'Onyx scène conventionnée
4.5 May - Amiens, Cirque Jules Verne
18.19 June - Antony, La Piscine Théâtre Firmin Gémier (option)
13.14.15 August - Nexon, Festival La Route du Cirque (option)

Contacts

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