



Cie Lapsus
Six pieds sur Terre
Cirque, briques et coquilles d'oeufs

The Show

A trolley creaks.
They, carefree, push.
Together they think up playgrounds made of “bits and bricks”.

They build up (wobbly) towers, (weak) bridges, (twisted) monuments.
Obviously everything wipes out. Between falling bodies and wasted clouts,
juggling clubs fly, unicycle zigzags and eggs crunch.
In a joyful and playful mess, six pairs of feet walk upon this Earth
Cause after all, teasing a lot each other means loving each other a bit, isn't it ?



The Scenography

The stage design is simple and complex at the same time, as far as we work with few scenery pieces or accessories but in large quantities: about 300 wooden bricks and like 800 eggshells.

Because it allows exuberance and profusion, opportunity is given to the group to express itself. Like in Buster Keaton's short movies, when a broken plate or a flying pillow leads to a wild profusion of china or feathers, we work on scenes around the concept of effervescence, which is, according to us a concept not far from circus. However we decide to deal with a quite sober aesthetic. Despite the fact that the settings are sometimes imposing, bricks being all the same and bring to the stage a certain kind of visual quality. Bricks and eggshells both make up a harmonious visual.

Finally working with few and low-angled light sources allows a search for shadow and takes part in this aesthetic choice.

Bricks

Symbol of construction and destruction at the same time, bricks allow an unlimited creation of new spaces. In a way it is the primary resource from which the characters are going to take over the site. While they are building up impossible structures, they are extending the range of possibilities. Through those bricks, they will invent "somewhere else", imaginary homes in order to escape from everyday life carrying out their imagination. Illusory attempt.

Eggshells

Meticulousness is imperative to manipulate the eggshells and it brings out an obvious acting. As soon as the eggshells are displayed/ put up, it implies precaution and it sets up tension on stage. Their fragile nature is also source of pleasure for whom enjoy crashing the eggshells. Exhilarating permissiveness. Or the enjoyment of the one who take the liberty.



The Music

Partaking of its universe, music is a strong component of the show. Music enriches dramatic art / enriches by making the dramatic art comprehensive. Sometimes by underlining ambiances and sometimes by opposing settings.

For the show, Marek Hunháp, a piano player, made a demanding and accurate electronic musical creation. Working on live permits him a better interaction with the stage.

Moreover, a sound system is set up on the stage in order to put the sounds of the stage in rhythm.



Circus Techniques

Despite very marked choices of specialization for each and everyone of us, we are trying to see how the group can be in a position to serve a soloist or a duo (chorus, echo, dialogue).The group being around with sometimes against will nourish and modify their research.

Everyone faces directly each other's techniques. Looking for versatility which will uniform practises is not the purpose, on the contrary, it is to emphasize singularities, to show mismatches of bodies and postures.



Juggling

Juggling took out from its usual context of exercises in virtuosity, the kind of juggling we can see during the show is set in bodies and becomes, thanks to the groups presence, an exhilarating items explosion.



Acrobatic lifts

Carriers and acrobats combine techniques and research to present / display , in off-beat situations, lifts defying the codes.



Floor acrobatics

A work around gestural theatre has permit to free a singular corporeality, resulting a light and explosive choreographic acrobatics.



Unicycle

Balance and dexterity are keys to this domain and confronting with the fragility of eggshells becomes a real downright game.

The Compagny

They met at the end of the 20th century, at Lyon school circus . After spending many years in an amateur creation studio then they had a training helping them to find their artistic identity and a strong friendship. From 2003 to 2005 everyone had scatter between Lido school in Toulouse and Lomme school in the north of France in order to find out new dynamics and meet news looks. Their first professional experiences give them the desire to get back together, to work together. The company Lapsus was created in 2010 in order to embody their desires of game all converging.

On-Stage

Jonathan Gagneux - unicyclist, aerialist, balancing acrobat

Stéphane Fillion - Juggler

Gwenaëlle Traonouez - Aerialist

Vincent Bonnefoi - Carrier

Guilhem Benoit - Acrobat, aerialist

Julien Amiot - Carrier

Off-Stage

Johan Lescop- direction

Mathieu Sampic- General manager, lighting

Marek Hunhap- sound and visual design

Eric Durnez- Dramatic art help

Noémie Letelie- Costumes



Technical sheet

All audiences
(from 6 years old)

Performance space

A 9 m by 9m stage with 6 m height under lightening rig.
Floor smooth and flat
frontal layout
Italian style leg drop (4 wings, 3m of passage)
a central attachment point for a tether (600 kg)

Production departement

48 dimmer-switch, 57 sources

Set up

Setting up stage and lights D-1 (2 times)
Adjustment and memorising lights D day (one time)

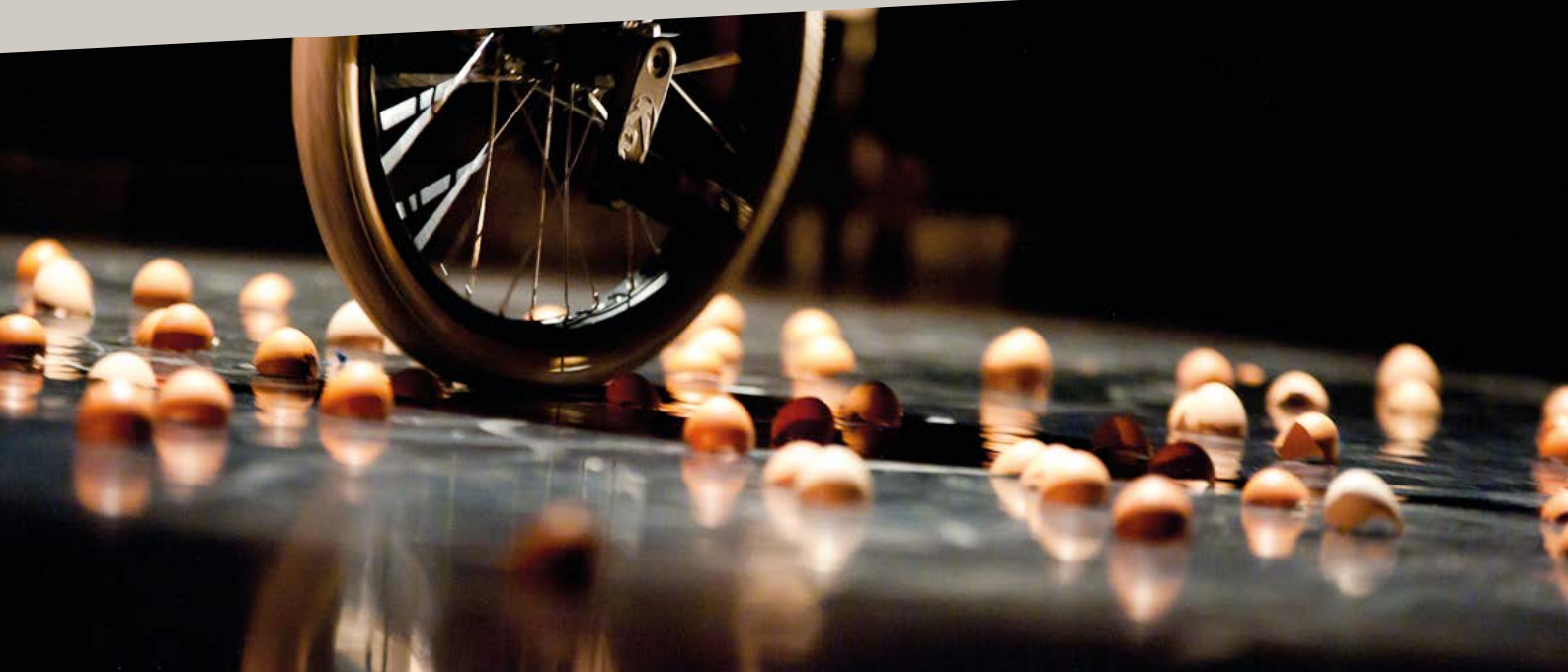
On tour

A team of 8 people
food and accommodation covered
from the day before the show until
the day after the show.

Expenses

2 vehicles departing from Lyon and Toulouse (0.5 € per Km)
5 return Train tickets

For more information, www.cielapsus.com



Contact distribution

European program "TRANS-Mission", culture program

La Grainerie, fabrique des arts du cirque (Balma)
Coproduction et accueil en résidences.

L'Espace Catastrophe (Bruxelles)
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Other associates

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Aide à la création

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Accueil en résidences, aide financière et accompagnement administratif.

Direction Régionale de la Jeunesse, des Sports et
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Dispositif Envie d'agir - Défi Jeunes

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Accueil en résidence.

L'Arrosoir à piston
Aide financière et matérielle.

Sponsorship

Entreprise Megevand
6ème sens
Bernard Matériaux



Cécile Imbernon
La Chouette diffusion

cecile.lachouette@gmail.com
+33(0) 619 579 140

www.cielapsus.com



RAMDAM



Contacts

Diffusion
Cécile Imbernon
La Chouette diffusion

cecile.lachouette@gmail.com
+33(0) 619 579 140

Artistic
Stéphane Fillion

cielapsus@gmail.com
+33(0) 609 020 169

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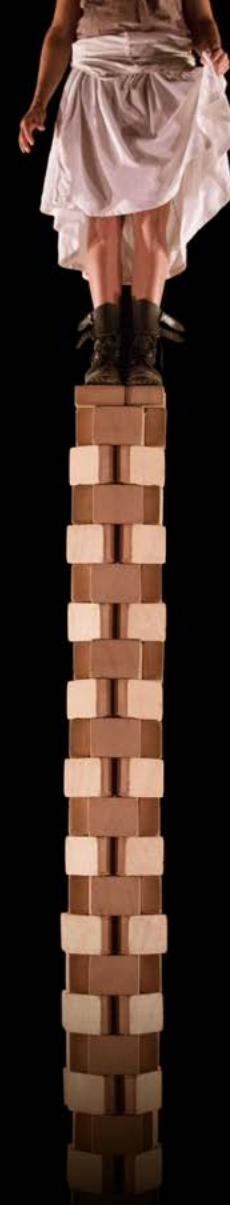
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