

# Fractures

Choreographic piece for six jugglers

Premiere 11-13 octobre 2024 at Vitrine PERPLX Festival



Planned duration: 1 hour / For all audiences 10+ years old

Indoor and tent, frontal or circular

Choreographer: Asaf Mor

Performers: Asaf Mor, Marion Classe, Raphaël Jacob, Timoté Grenier,  
Thibault Michel, Matias Zambrano

Artistic Collaborations: Amélie Degrande

Outside eyes: Stefan Sing, Sandrine Chapuis, Clotaire Fouchereau

Production: Cie Circographie

Coproductions: PERPLX, Cirque Jules Verne, Le Trait d'Union, Le Prato, La Verrerie d'Alès

Subsidies: Ministry of culture - DRAC Hauts de France, Hauts-de-France Region



Contact:

Website: [www.circographie.fr](http://www.circographie.fr)

Robin Lamothe - Production and booking: [diffusion@circographie.fr](mailto:diffusion@circographie.fr)

Asaf Mor - Choreographer: [circographie@gmail.com](mailto:circographie@gmail.com)

## Synopsis:

*"Fractures" - a break, a crack, a split.*

*In this piece, a group of six jugglers will reach a breaking point,*

*Breaking apart the group by refusing it's norm,*

*And rebuilding it in a better way.*

*This choreographic piece for 6 jugglers explores group relationships*

*group relations, and in particular the mechanisms of social pressure.*

*How we participate in it? How do we repeat it, often in spite of ourselves?*

*Are our differences to be hidden or expressed? A source of conflict or of bonding?*

*Is social pressure always visibly violent, or unconscious and invisible? How can we free ourselves from it?*

## Note of intent :

Fractures continues and reaffirms the artistic line of the Compagnie Circographie - a research around the relationship between the object and the body, and between the individual and the group, at the meeting point of juggling and dance, and in particular contact dance and partnering, which I started with with Entre Noeuds, a choreographic piece for three jugglers, Circographie's 2021 creation.

I find that this research naturally evokes sharing, cooperation and solidarity, that together we can go further than alone.

With Fractures, I would like to go against that, with a group that is conformist and oppressive towards differences at the beginning of the show.

In Fractures, through physically intense choreographies, we explore the relationship between the individual and the group, and particularly social pressure.

The group is a source of support and solidarity to which we want to belong, sometimes at all costs, even if it means hiding our differences from the group, or participating in a norm that doesn't suit us, and repeating this social pressure on others to fit in.

Social pressure can be visibly violent, but it can also be well-meaning - a person can be forced to conform "for their own good". In this way, we make use of the discrepancy between the solidarity that emerges from our research and the violence that we are looking to portray.

We therefore look for images with a double meaning, both restrictive and caring - a hug, or preventing someone from falling for instance.

I chose to create a choreographic and non-verbal show, in which the subject is expressed by the artists' bodies. Their proximity, the quality of the contact between them, the energy in which they dance and juggle create clear relationships between them, concretely embodying situations of social pressure. I believe this gives a universal dimension to the show, removing the language barrier and allowing each viewer to understand the story according to their own experience - one person will see bullying where another will see discrimination.



# Approach of Cie Circographie and choreograph Asaf Mor

The Circographie Company was created around the show *Entre Noeuds* that I choreographed. The artistic line of the company is centered around a research between juggling and dance, and in particular contact dance and partnering. In this work, the objects become dance partners, and the movements of our body parts follow the rhythms of juggling. The artists' bodies are in constant interaction, and intertwine until they act as one body, however, I try to leave an important place to the uniqueness of each performer.

This contrast between the individuality of each performer and the unity and strength of the group leads me to explore in my works the relationship between the individual and the group, and social issues in a broader sense.

In this work, where the artists lift and support each other, the group becomes the extension of each individual, allowing him to achieve what would be impossible alone.

This naturally evokes meeting, sharing and solidarity.

With *Fractures* I would like to contrast this with a group that interferes with and reduces the movements of a person, rather than supporting and expanding them.

I chose to work with performers who have already worked together during their training at the Center Régional des Arts du Cirque de Lomme, and later on in common projects.

This creates dynamics within the group that are interesting to integrate into the show.

## Esthetic and choreographic choices

I will work with Karolyne Laporte for the light creation, and Mehdi Azema for the sound design and composition, both the light and sound design which will be based on the choreographies.

The light and music will be the only scenographic elements, and will underline the themes of the piece.

The musical atmosphere will be electronic - steady and industrial at the beginning and gradually more organic and chaotic at the end.

For the costumes we will have shirts with subtle differences that slowly appear as we dance, for example as the shirts naturally come out of the pants, the differences we hide become visible.

We chose to have different tones of the same colours in order to have unity while being able to distinguish each artist's body while they are in constant interaction





# Team

Choreographer : Asaf Mor

Performers : Asaf Mor, Thibault Michel, Marion Classe, Timothé Grenier, Matias Zambrano, Raphaël Jacob

Artistic collaboration : Amélie Degrande

Outside eye : Stefan Sing / Outside eye for dance ; Sandrine Chapuis, Clotaire Foucherau

Light creator and director : Karolyne Laporte

Sound design : Mehdi Azema

Costumes : Louise Combeau

Production and booking : Robin Lamothe

## Cast

### Asaf Mor - choreographer and juggler-dancer

Juggler since 2003, he trained at circus schools in Israel, Bordeaux and Lomme.

His research links juggling to dance, he uses the urgency of catching an object thrown away from the body as a trigger for movement.

In parallel to his training as a circus artist, he trains in dance through numerous workshops, with dancers such as Aragorn Boulanger, Sabrina Mirailles, Sharon Fridman, Guy Nader and Maria Campos, and develops a particular passion for contact dance. In 2017 he created his first show, Nine To Five, which has since had 70 performances. In 2019 he created Cie Circographie with Milan Galy, Lucien Coignon, and Caroline Laporte. Together they create in 2021 the show "Entre Noeuds", a choreographic piece for three jugglers, of which he is choreographer.

### Raphaël Jacob - juggler-dancer

He started juggling at the age of 16, an art that was more convincing than his guidance counselor.

Very quickly he became attached to the circus arts, which he taught for 5 years in various amateur schools. His passion reminding him of his own teaching, after many hours of training, internship and creation, he joins the regional center of circus arts in Lomme to develop a singular, complex and contorted juggling.

### Marion Classe - juggler-dancer

After a degree in Chinese Language, Culture and Politics, followed by 2 and a half years wandering the roads of South-East Asia, she returned to her childhood dream and fell in love with the circus.

It was this love that brought her to Acapa in the Netherlands for professional training. Mainly a club juggler, she is very eclectic in her practices and tastes (juggling, dance, music, among others).

### Matias Zambrano - juggler-dancer

Of Chilean origin, he discovered juggling in 2013. He arrives in France in 2015 and trains at the circus school Vit'anim in Grenoble, where he meets Timothé Grenier. Together they create the company Alea Jacta Est. In 2016 Matias did a week with Mikel Ayala, which changed his vision on juggling. His desires in juggling do not stop there, he continues to train at the CRAC of Lomme in 2018. He finishes his training in June 2021 with the creation of his solo Rituel Excessif, under the outside eye of Thomas Dequidt.

### Timoté Grenier - juggler-dancer

Juggler, dancer and acrobat, always passionate about music and contemporary dance, he discovered the circus and particularly juggling as a self-taught person. After his baccalaureate, he goes to the circus school Vit'anim in Grenoble (38) where he meets Matias, and together they create the duo Alea Jacta Est. He then migrates to the north of France to follow the artistic training at the Centre Régional des Arts du Cirque de Lomme (59) and learns from many artists such as Clément Dazin, Eric Longuequel, Nicanor de Elia and many others.

### Thibault Michel - juggler-dancer

Thibault discovered juggling by chance with 3 pairs of socks rolled into balls by his mother during the summer of 2014. He learns in a self-taught way before joining the amateur school of Arcen cirque (Chambéry). He will then integrate the preparatory training (2018-2019), then the artistic training (2019-2022) at the regional center of circus arts of Lomme, where he will be able to perfect a danced practice of juggling, inspired by neo classical and popping (among others)

# Equipe

## Stefan Sing - Outside eye

German juggler-dancer based in Berlin, Germany, and creator of the company Critical Mess. He greatly contributed to popularising dance juggling through his Organic Juggling workshops. His work is a great inspiration to me, and it was natural for me to ask him to be outside eye for Fractures, after a successful collaboration on our previous show, Entre Noeuds.



## Karolyne Laporte - Lighting creator and director

Karolyne has been part of Cie Circographie since its creation in 2019, and has been working with Asaf also on his solo Nine To Five since 2017. She created and directed the lighting for Entre Noeuds, as well as the production and diffusion of these two projects. She also did the creation and lighting design for the shows Nosotras and Les Mouches by Macarena Gonzalez Neuman. She also works as a technician with Cie L'Ombre and with multiple theatres including La Comète and La Comédie de Reims. She is also the owner of Nouchka, mascot of the company.



## Mehdi Azema - Sound designer

Acrobat, musician and composer, trained at the CNAC in Châlons-En-Champagne from 2010 to 2013, he composed the soundtrack for our show Entre Noeuds in 2021, a collaboration we're happy to renew for Fractures. He has also composed for the companies Circus Baobab, Cirque Inxtremiste, Mika KAtski, SPPI and Pineapple.



## Louise Combeau - Costume designer

A self-taught seamstress since childhood, Louise began by making her own stage costumes and marionettes. Little by little, she added to her experience by creating costumes for film shoots and amateur shows, in particular for friends and colleagues from her film degree. She also studied the history of costumes at the Philomathique in Bordeaux. For six years, out of a desire for the stage and physicality, she started training in movement and circus arts at La Comédie Faun and then at the CRAC in Lomme, where she specialised in contortion. At the same time, she continued to work as a costume designer, and since graduating she has been lending her skills to various contemporary circus shows.



## Robin Lamothe - chargé de production

Self-taught until the age of 16, he attended the Conservatoire Nationale de Lyon and then the Conservatoire Supérieur de Musique et de Danse, graduating with a DNSP in choreographic performance and founding Collective/less. He performed with various companies and created his first work - Mémoire d'un Oubli - in 2019. Following Covid, he began a master's degree in project management and international cultural establishments at Lyon 2 University. Since then, he has juggled his artistic activities with his work as a performer, writing dance criticism and designing a podcast on the analysis of cultural fields. Since 2023, he has been supporting the production, touring and development of Cie Circographie.



## Cultural actions and workshops

We propose different types and formats of cultural actions around Fractures, which we build in collaboration with our partners, according to their needs and desires. It can be, for example, a discussion after the show, a workshop of a few hours or an intensive of a few days.

### Juggling in movement workshop

Public: from 9 years old, all levels of circus and dance practice.

Duration: 1-2 hours

Depending on the level of the group, we propose:

Either an initiation to dance juggling as we practice it, with simple tricks that allow to combine dance movements with juggling.

Or, for groups who have already practiced circus or dance, a more advanced workshop where we also work on the principles of choreography with several jugglers.

In both cases, we explore the relationship between the body and the object, the use of space, and choreographic juggling in a group.

### Juggling in movement intensive

Public: from 10 years old, all levels of circus and dance practice. 8-16 hours.

With or without a public presentation at the end.

As for shorter workshops, we adapt to the level of practice of the group.

Here, beyond sharing our approach to dance-juggling, we also share exercises in research, composition and staging that we use in Fractures.

We propose that participants create their own choreographed juggling sequences as a group, and to create short scenes based on a theme where each participant in turn becomes a choreographer of their group.

Our objective is to teach students to express themselves through the body and the object, in connection with the themes addressed in Fractures.

We explore the relation between the body and the object, the use of space, choreographic juggling, expression through the body and the object, the relationship with a partner or a group, experiencing the roles of choreographer and performer.



## Support

### **Coproductions and residencies:**

PERPLX (Courtrai, BE), Cirque Jules Verne (Amiens 80), Le Trait d'Union (Longueau-Glisy 80), Le Prato, Lille (59), La Verrerie d'Alès (30)

**Public Funding:** Hauts-de-France Region, Ministry of culture - DRAC Hauts-de-France

### **Residencies:**

Centre Culturel Georges Brassens (Saint-Martin-Boulogne 62), La Fileuse (Loos 59), Komono Circus (La-Teste-De-Bûche 33), Archaos (Marseille 13), Ecole de Cirque Cherche-Trouve (Cergy 95)

Our needs:

We are looking for coproductions and bookings from 13 October 2024.

### Creation calendar

23-28 January 2023 - Centre Culturel Georges Brassens - Saint-Martin-Boulogne (62)

20-24 March 2023 - Centre Culturel Georges Brassens - Saint-Martin-Boulogne (62)

10-14 April 2023 - PERPLX, Marke (BE)

12-16 June 2023 - PERPLX, Marke (BE)

25-29 September 2023 - l'Ecole de Cirque Cherche-Trouve, Cergy (95)

6-10 November 2023 - La Fileuse, Loos (59)

5-10 February 2024 - Le Trait d'Union - Glisy (80)

4-9 March 2024 - Komono Circus - La-Teste-De-Bûche (33)

2-5 April 2024 - Archaos, Marseille (13)

8-20 April 2024 - La Verrerie d'Alès (30)

3-7 June 2024 - Le Prato, Lille (59)

24-28 June 2024 - PERPLX, Marke, BE

9-13 septembre - Théâtre Des Quatre Vents, Rouziers-de-Touraine (37)

2024-25 season : 10 confirmed shows so far

14 september 2024 - Avant-première at Théâtre Des Quatre Vents, Rouziers-de-Touraine (37)

October 11-13, 2024 - premieres at the Vitrine PERPLX Festival

15-16 November - 2 shows at Le Prato (Lille 59)

19 November - Le Nouveau Relax (Chaumont 52)

6 February - Circular adaptation and 2 shows at Cirque Jules Verne (in partnership with Le Trait d'Union)

4 more shows planned, with dates to be determined :

La Verrerie d'Alès (30), La Batoude (Beauvais, 60), La Fileuse (Loos, 59), Eysines (33)

