

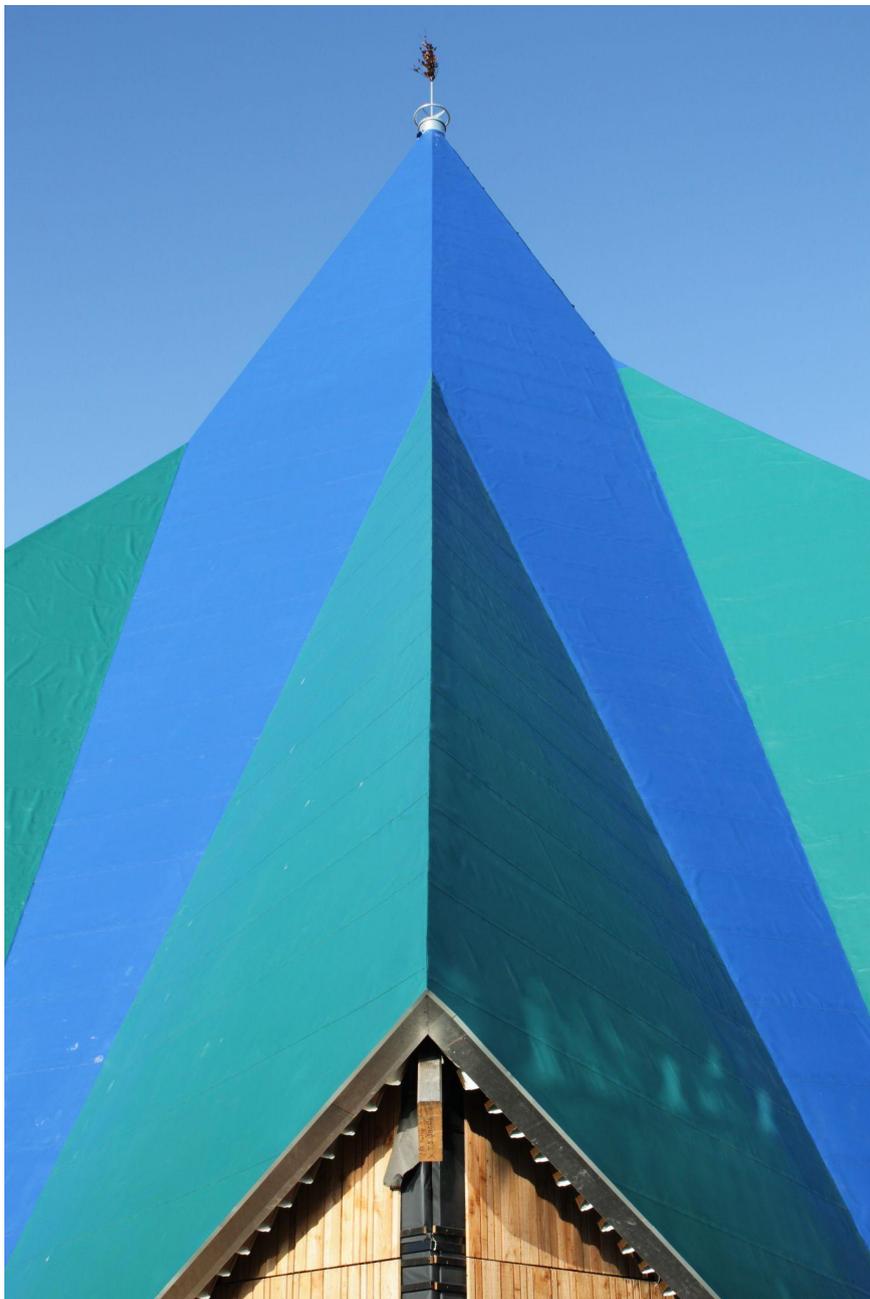


## **CIRCUS OVERSEAS MODULE 4**

LE PLUS PETIT CIRQUE DU MONDE

***Directing and staging circus***

19th - 25th September 2022





*Creativity, the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new method or device, or a new artistic object or form.*

**Britannica Dictionary**

*The creative process is art in the making, nourished by questions prior to the act of creation, whatever the aesthetic field in which it is exercised.*

**Anne Quentin, author, circus critic**

**“The creative process”**



## Circus Overseas

Circus Overseas is a two year (2021-2022) project which aims to address the challenges of managing social circus activities and entities through a series of four training modules for young circus trainers and staff from the circus schools' partners in the project and beyond. This capacity building will be done through a combination of circus arts and non-formal education, valuing peer exchange and experience sharing while fostering creativity, liberty, and intercultural dialogue.

Circus Overseas is a partnership project between circus school from 6 different countries: **Sirkus Magenta, Zip Zap Circus, Le Plus Petit Cirque du Monde, Phare Ponleu Selpak, Altro Circo, Palestinian Circus School and Caravan.**

Project objectives are:

- Improve the quality of youth work, by combining NFE and circus, fostering creativity, liberty and intercultural dialogue
- Support for competence and skill development to/for young people with fewer opportunities, inspiring them to participate actively



## Module 4 objectives

- Develop artistic inspiration from various aesthetics in an intercultural context
- Be able to present and discuss cultural specificities of circus esthetics
- Understand and discuss the key concepts of circus creation process
- Develop artistic and professional network and new professional opportunities

This training session supports young emerging artists and/or artistic directors to better define their local cultural specificities while presenting it and confronting it to other aesthetics.

They exchange and create with other emerging artists, coming from different countries.

They attend circus performances and discuss the creation processes with various emerging artists from France, which is a reference country in contemporary creation in circus performances.

After the training, the participants should be able to understand the aesthetics they have chosen in order to stage their circus performance and enrich their references by working with other artists.

For the artists that are staging, they should be able to direct by using the creation process in contemporary circus and to adapt their work to different contexts and places.

## **Contents**

- Practice / Workshops / Research
- Presentation and feedbacks
- Lecture : The French contemporary circus creative processes and projects
- Discussion and exchanges
- Analysis of different types of circus performances through an observation grid
- Collective creation and performance with professional circus artists during PPCM Festival



## **Training programme**

### **DAY 1- Sunday September 18th**

Traveling day

### **DAY 2- Monday September 19th**

#### **Morning**

Welcome session : visit of PPCM, présentation of the module's program and of the trainers

Presentation of participants; collective warm up with Petteri, presentation of the solos

Workshop with Petteri Savikorpi, Thomas Perrier and Katérina Flora

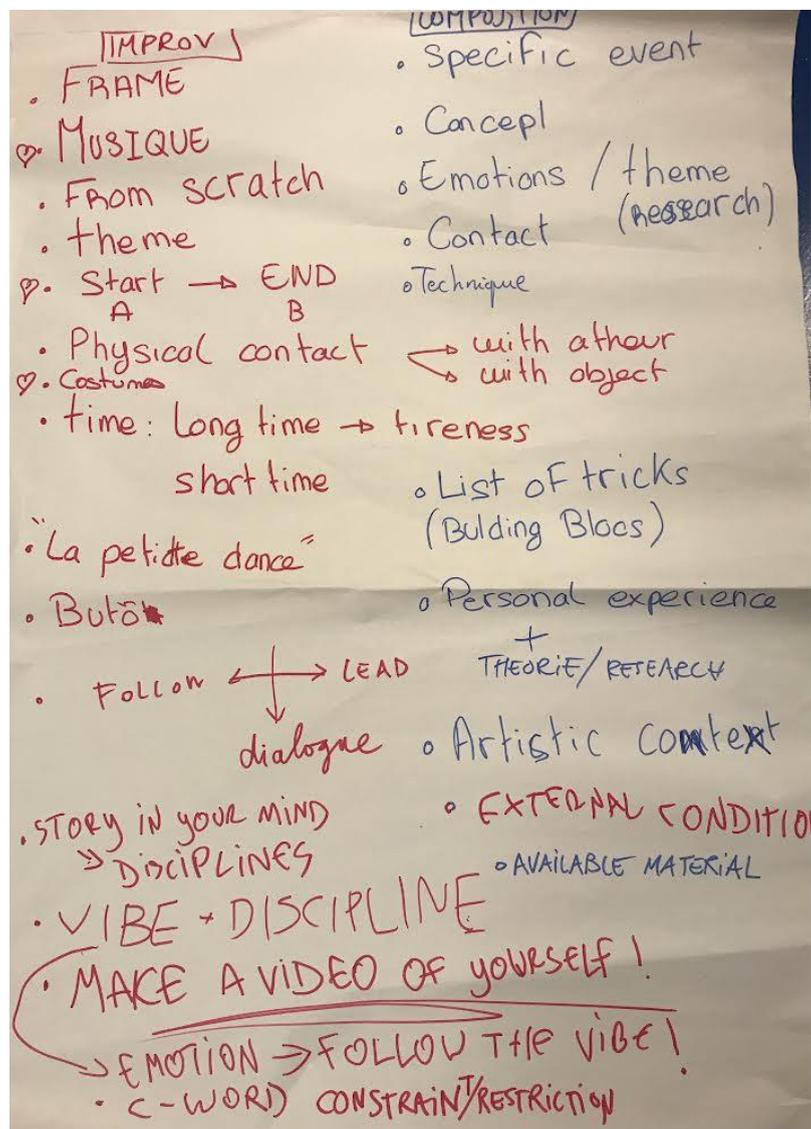
#### **Afternoon**

Presentation and analysis of French circus esthetics - Katérina Flora

Discussion on the key concepts of circus creative process

Reflection on learning process

***Exercice: Improvisation and Composition : which differences?***



### DAY 3 - Tuesday September 20th

#### **Morning**

Workshop with Petteri Savikorpi and Katérina Flora

3 groups of 4-5 participants: each group shall write a short circus act each day

Objective : a circus show of a 10 minutes by team by Friday

#### **Afternoon**

Workshop with Petteri Savikorpi and Katérina Flora

Debrief of the day

### DAY 4 - Wednesday September 21st

#### **Morning**

Visit in Paris with Mia Scanzi and Thomas Perrier (Louvre, Notre Dame, Centquatre)



### **Afternoon**

Collective warm up with Katérina

Workshop with Katerina Flora and Petteri Savikorpi

Debrief of the day

### **DAY 5 : Thursday September 22nd**

#### **Morning**

Active observation of a show of Perambulations Festival : outdoor circus performances in Léo Ferré market in Bagnaux.

Observation, notes on the creative process : Katérina Flora

Analysis of the observation grid



### **Afternoon**

Collective warm up with Katérina

Workshop with Petteri Savikorpi and Katérina Flora

Active observation of circus performance (30 minutes) of emerging artists from France and French Caribbean islands (Guadeloupe, Martinique) and French Guiana - Katérina Flora

## **DAY 6: Friday September 23rd**

### **Morning**

Analysis of Thursday's observations : 3 case studies and 3 phases of the creative process : 3 groups working on the observation grid ; presentation of the team work and discussion on the key concepts  
- Katérina Flora

### **Methodology: The observation grid of the 3 phases of the creation process**

**phase 1: case study 1: free improvisation** (observation in the market)

**phase 2: case study 2: written improvisation** (observation of the written improvisation outdoors)

**phase 3: case study 3: composition** (his/her own experience during the week's creation)

For each case study, discuss and analyze:

#### **Group 1:**

- the space (occupation of the space)
- the artists, the performers
- the circus disciplines
- the dynamics (rhythm and interactions)

#### **Group 2:**

- the audience
- the sound environment
- the lighting set
- the scenic space (surface)
- the circus apparatus

#### **Group 3:**

- The acting
- The crossings with other artistic fields
- the timing (schedule of the preparation and the rehearsals)
- the accessibility

Exchange with circus artist Philippe Ribeiro, staging an emerging artist for his first solo creation

Exchange with Laurent Pareti, staging 2 breakdancers for a show mixing circus (juggling) and dance



### Afternoon

Final evaluation of the week, debrief- Katérina Flora and Mïa Scanzi

Rehearsals with Petteri Savikorpi, Katérina Flora

### 19:00 - 22:00 : Collective circus performance (10 min / team) in public in Le Plus Petit Cirque du Monde with circus artists invited for the Festival

Also performing: Christopher Paniandy (chinese pole) ; Ronan Lima, Celeste Mendози, hand to hand  
Yelle Divialle ; Camila Hernandez (chinese pole) ; Philippe Ribeiro, *Entremadeira* (circus) ; Madak (dance)





### **DAY 7 : Saturday September 24th**

**Morning:** OFF

**Afternoon :** Fête des Vendanges performances in Bagnex (festival)  
**Free evening**

### **Day 8: Sunday September 25th**

Departure day



## **Creative process in contemporary circus**

Circus arts sector in France: recognized officially since 1979

**A very strong artistic sector**

**450 circus compagnies and 4 493 circus artists in 2018**

A special status for the artists / Public policies / Festivals / Unions / 13 Circus Poles

**A well-structured Youth sector**

A national umbrella of circus schools (FFEC) + 12 regional federations

145 circus schools

130 circus schools working with youth

8 vocational training centers and 3 national circus centers

300 000 participants of which 80 000 kids practicing circus at school

**An emerging social circus sector**

circus at school, circus for people with special needs, circus for priority territories...

## **Contemporary circus - creative circus**

Acrobatic based acts

Importance of creative process

No pre-established codes

Inventing new, original forms, singularity symbolic, artistic risk

Research of authenticity, purpose, intention

A total act (place of the theater, dance, music, video)

Different spaces of presentation (theaters, outdoor, museums, schools...)

No wild animals!

*Do you have the same datas for your country?*

*Do you know where you can get information about the circus sector in your country?*

## **Circus aesthetics**

Traditional, classical, family circus (entertainment)

Cultural diversity and use of specific cultural traditions into circus

Social commitment and critical sense on society's main issues (climate change, inequalities...)

Strangeness, Absurd

Authenticity (no special effects, no costumes...)

Comical performance, Black humor

Site specific performance

Rythme and dance performance

Playing with physical laws (gravity...)

Poetic performances

Contemporary circus # entertainment

*Can you define your own aesthetic?*

*Do you find some inspiration from other aesthetics?*

## **Circus disciplines, forms and spaces**

Pluridisciplinary circus (many circus disciplines)

Mono disciplinary circus (just one circus discipline)

Transdisciplinary circus (circus + other performing arts such as music, dance, theater)

Forms: Many artists on stage or 1 to 4 artists on stage/ big shows or short acts

Spaces: Big tops, theaters, outdoor, unusual spaces

## **Creation / Direction**

A stage director, one or many external eye(s)

Collaborative creation / horizontal organization

Sound and lighting creation  
Scenography, decor, use of the scenic space  
Circus apparatus

*Do you have the same classification in your country?  
Which is the main aesthetic in your country?*

## **Movement**

Circus skills: Physical risk/ high level of acrobatic circus skills  
Crossings: Dance, theater, music, urban acrobatics...  
Acting: Narrative framework/ Role play/ improvisations  
Research: Inner sensations/ games with gravity/ authentic attitude/ intention/ purpose/ poetic and meaningful acts/ physicality / sensitivity / flow  
Goals: Quality and accessibility  
Commercial objective # artistic creation, research, social commitment

*Do different performing arts mix in your country?  
Do you know companies caring a social message in your country?*



## **Improvisation**

Starting from:

- a sensation
- a part of the body
- a move, a trick
- a music, a sound, a rhythm
- a space, a position, a direction
- a gaze, a relation to someone
- a word, a book, a poem
- a constraint

## **Composition**

- writing, using a notebook
- putting together the pieces
- work as a globality (all at the same time)
- work step by step
- work by blocks of ideas
- create the links
- count the rhythm
- repeat, rehearse, run, throw...

*Which is your favorite start in improvising?*

*What do you need in order to start composing?*

*Can you add some more ideas about improvisation and composition?*



## **Préambulations Festival**

Préambulations Festival is a special occasion for Bagneux locals to enjoy and meet professional circus artists who perform in public spaces. All shows are outdoors and free for the audience. Circus companies meet inhabitants while performing in streets of Bagneux, parks, markets, schools or social centers...not only in cultural spaces or theater.

### **Videos**

**Thursday 22nd September: outdoor performances in Bagneux**

<https://www.youtube.com/watch?v=AvJnaYFIIFU>

<https://www.youtube.com/watch?v=maFc2sZXtMI>

**Friday 23rd September : Vendredi Baraque, shows in PPCM**

<https://www.youtube.com/watch?v=76RCxS-tu4E>

<https://www.youtube.com/watch?v=6CW4NqR4kuA>



## **CREATIVE PROCESS : Préambulations Festival artists**

### **feedbacks**

#### **About PACAM**

##### **Caribbean Amazon Dance and Circus Passport**

*The PACAM project aims to develop artistic sectors in the Caribbean, by providing complementarities between different artistic forms (dance, circus, street arts) and by offering training in cultural entrepreneurship. The project will allow the structuring of the Caribbean artistic and cultural sector and the development of the employability of artists, by promoting and disseminating the artistic creations of the area. It will contribute to strengthening the tourism potential of the Caribbean.*



### ***Philippe Ribeiro's feedback on artistic creation during the Préambulations Festival***

#### **Worked with Chriss as a stage director for his first Chinese pole creation**

Philippe is a Brazilian artist who started to practice circus at 17, in a project only for teenagers. In this project, he learned about the values of social projects. When they had to stop, he continued with juggling, by joining a preparatory school in Brazil. He then started to do some workshops with students from the National French Center of Circus Arts (CNAC) before being admitted in the professional training of the CNAC (3 years course among which 6 months creation and 6 months touring a show). During his studies, he started working with wood while he was injured. This period has influenced his way of working in the Chinese pole by integrating wood in his creations. Wood carries his forest memories from Brazil. Philippe works with PPCM in the PACAM project, accompanying young circus artists from the Caribbeans. For the Préambulations 2022, he created a solo Chinese pole show with Chris, an artist from Guadeloupe, working for Metis'Gwa and PPCM and presented his own solo and a trio hand to hand project with two other Brazilians, Céleste and Ronan. Concerning the creation process, Philippe starts from everyone's circus vocabulary and skills and then looks for the links to create something in common. The first step consists of group cohesion and then comes the research of common circus moves which aim to bring them together. For the collective improvisation outdoors, they have only put 4 hours of collective work before the written improvisation based on dance codes. Philippe and Laurent were leading the improvisation and asked the artists to propose one to four movements. They kept the moves where one's quality was appealing.

### ***Laurent Paretti's feedback on artistic creation during the Préambulations Festival***

Laurent Paretti was asked as a circus artist ( juggler) to work with two Caribbeans break dance dancers. One of them is a choreographer. His mission since PPCM is partner of PACAM project is to integrate the art of circus in the show knowing that those dancers never did circus before. Since he's a juggler he tried to bring juggling into their choreography. It wasn't easy, they had only 3 weeks of creation which is very short to learn juggling. Since they are dancers they have a quality of movement that most circus artists don't necessarily have. They started with one ball and very simple choreographies and saw how movement with juggling balls could be interesting. Day after day they started to integrate the juggling balls into their moves. This led to a hybrid between juggling and dance. He found it a very interesting experience and discovered new artistic material.

About the creative process on his solo (juggling/ slam poetry) he started writing during lockdown. He did a lot of research on rhythm drums, percussion and music. The writing process took nearly a year. Then he invited an artistic director and started writing the scenario of the show. This took another year. He also needed someone for the sound. The creation process is still on. After each show he changes some parts of the show.



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**Artcena:** <https://www.artcena.fr>

### **Caravan**

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### **CNAC (in French and in English)**

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