

CIE KUMQUAT
CHARLOTTE LE MAY & VERENA SCHNEIDER

PRODUCTION DOCUMENT

alter
introspectif circus

creation 2024



RESIDENCY

La Verrerie, Pôle National Cirque Occitanie (FR); La Brèche, Plateforme 2 Pôles Cirque en Normandie (FR); CIRCa Pôle National Cirque (FR); CENTQUATRE-PARIS (FR); Cité du Cirque - Pôle Régional le Mans (FR); Ay-Roop, Scène de territoire pour les arts de la piste (FR); Latitude 50 - Pôle des Arts du Cirque et de la Rue (BE); La Grainerie, Scène Conventionnée d'Intérêt National - Pôle européen de Production (FR); Le RING, Scène Périphérique (FR); La Nouvelle Digue - Cie 111 (FR); BRUX / Freies Theater Innsbruck (AT); Le Théâtre du Centaure, (FR); CIRKLABO (BE)

COPRODUCTION

WUK Performing Arts, Wien (AT); Latitude 50 - Pôle des Arts du Cirque et de la Rue, Marchin (BE), CIRKLABO Leuven(BE)

SUPPORTED BY

DRAC Occitanie - Aide à la Création; Aide au compagnonnage avec le GdRA, CENTQUATRE-PARIS dans le cadre d'une résidence d'essai, Bundesministerium Kunst, Kultur und öffentlicher Dienst (BMKÖS), Stadt Innsbruck, Land Tirol

alter
cirque introspectif

CAST AND PARTNERS

ALLIANZEN UND DIE MENSCHEN DAHINTER

CONCEPTION AND PERFORMANCE: Verena Schneider et Charlotte Le May

OUTSIDE EYE, DRAMATURGICAL HELP: Christophe Rulhes, le GdRA

LIGHT DESIGN: David Løchen

COSTUMES: Sarah Sternat

AUGENBLICKE: Katharina Rabl et Paula Tschira

**PRÉFET
DE LA RÉGION
OCCITANIE**

Liberté
Égalité
Fraternité



**Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport**



INNS' BRUCK

CIRKLABO

LATITUDE50

**CENT
QUATRE
#104 PARIS**

FRINGE | SCENE
PERIPHERIQUE

LE
PLO
CITÉ DU CIRQUE
Pôle National Cirque Le Mans
Sartre Pays de la Loire



fabrique
des arts du cirque
et de l'itinérance

**LA
VERRERIE
PÔLE D'ALÈS
NATIONAL CIRQUE
OCCITANIE**

ON THE EDGE

performing | WUK
arts

Freies Theater Innsbruck

**W|AURÉLIEN
C111BORY**



EIN ÜBERBLICK DU BIG PICTURE

THE INTENT

For this creation, we wanted to address empathy and **communication**. From our position of young artists observing the state of the world, we found it necessary to propose solutions to the current human frenzy and to articulate our work around values which, in our eyes, are lacking in the organization of the daily , productive life. **Listening** and empathy are not valued enough by society, and we want to highlight them artistically.

Thus, we took encounter as a **starting point**, hypothesizing that each person was interesting. We then interviewed around twenty strangers of all ages and backgrounds, with the idea to later transform what they would have agreed to share with us towards acrobatics. These interviews had no specific orientation nor theme, the goal was to create a safe time and space in which people could **reveal** themselves. Gradually, we kept only two of these interviews, from which we write the texts and the choreographic score of the show.

Lara Peyret and **Maryannick Raffault** both live in Alès, France. They are two „ordinary“ women evolving in social work. They agreed to share with us their life stories, what moved them, **what drove them**. Alter thereby addresses ideas around adaptability and observation, loneliness and death, the will for a bigger picture, alignment with the Universe, Nature as a living model.

As for staging, we want to make a show free of artifice. To leave as much room as possible for the stories of these **two women**, but also to reveal the issues of transmission, interpretation and translation, both in languages and in bodies. Throughout the creation, doing a real work around listening was essential for us, and our goal today is to let this work breathe through a certain **sobriety**, to see the relationships evolve organically.

Thus, appear on set relationships of interdependence, issues of translation, of support, of interpretation and an obvious **connection** between us, performers on set, with these two women who are physically absent. We wish to bring out a form of contemplation resulting from the **gentleness** between the four of us, articulating with the construction of a discourse offering a mammalian apprehension of our reality of groupal livings. And thus contribute, implicitly and in all modesty, to the paradigm shift underway.

Aware from the start that we were laying the foundations of our collaboration, our primary goal is to follow a creative approach that is relevant and constructive, both artistically and humanly. We imagine for our future **collaborations** other themes and processes, which in all cases will lead to an introspective circus, a circus that resembles us.



THE MAKES YOU WANT IT DESCRIPTION

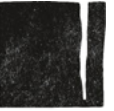
The circus techniques used are **acrobatics**, feminine and flexible; and handbalancing, of which the acrobats deconstruct the performative codes. The acrobatic writing is sometimes very raw, sometimes very precise, sometimes contemplative, sometimes frenetic. **Dance** is important. Charlotte Le May's dance is supple, explosive, expressive and dislocated, Verena Schneider's dance is solid, earthy, thrown.

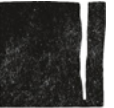
The show is held together by a **writing** that ties the calm and naturalness of a naive philosophical dialogue to physical outbursts. The dramaturgical wish is to strike a real documentary with an overflowing physicality, that from a daily banality arise bodies invested with **raw energy**. This primordial brutality is what we like about circus and dance, and it is this **überdaily** that makes us defend the circus as a vector of possibilities.

The final show is intended for indoors, but will be adaptable and all-terrain: public space, exterior, natural light, semi-frontal. **Adaptability** being part of our writing.

TEASER







BODIES AND THEIR INTERDEPENDENCE

EIN SPIEL ZWISCHEN ICH, DU, WIR, SIE, SIND

Bodies in relation

In this choreographic approach that we are building for ourselves, the bodies are in a relationship of interdependence. On stage, movement is created in a connection between two individuals, with the idea of acting in a place of care, consideration, listening on a metaphysical and felt level, rather than from an understood, thought of, reflected movement. We work on this constant balance between giving and receiving, between following and guiding. We also cling to a relationship of equality, where the two individuals are both in each other and in themselves. In other words, we seek to maintain this balance where two bodies always come back to themselves, while remaining in continuous interaction. The movement is created from fixed material as well as improvisations, through tasks and patterns.

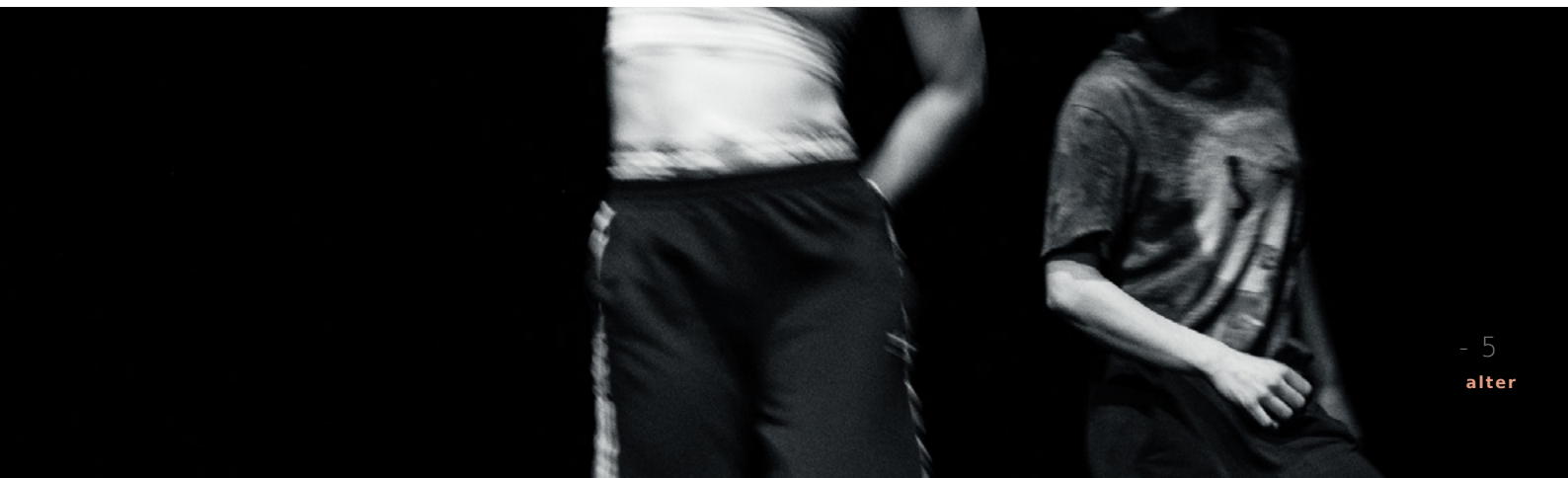
We believe this approach to choreography resonates most with our artistic convictions and reveals something deep within us that we want to consciously invoke in the work we invent. Both on stage and in life, we want to allow ourselves to be smart humans. That is, to seek the physical exchange, expression and how relationships embody meaningful approaches. For ourselves, and with the aim of having an audience witness this research that is taking place before their eyes. And be moved by it.

The overflowing bodies: Solos

The overflowing body idea goes in the opposite direction: the bodies, well charged with this shared experience, embark on a solitary overflow. In a circus context, it is a frank opposition to the controlled and aligned movement of a handstand, for example. For once, it's about letting go, happy flesh doing what it takes to free itself. Contagiously. We believe that a joyful practice works on the whole system. The overflowing body embodies what needs to be liberated, and doing so becomes an actor of its own liberation. Again, in front of an audience. And in all generosity. Letting the body become überdaily is part of finding balance on a larger scale. And a well-planned trip must always remain improvised, wide open.

Handbalancing, Acrobatics

We build an acrobatic approach that uses movement, dance and play. In this craft, our main goals lie within these connections. From one acrobatic form to another, from an unfinished balance to another, and between the two of us, as forms, like the dialogical elements of a collage. In any case, the greatest demand we have is to give our all. You have to give everything. Performance exists in overflow, and overflow is at the heart of the work of acrobats and dancers. And that is what moves us about the work of the body. For us and for the audience. The movement must be contagious. And generous. We aim for great devotion, whatever label you want to put on it.



THE COMPANY

Spezifikationen und Geschichte

Freifall was born from the initiative of Verena Schneider to include contemporary circus in an interdisciplinary approach. The main objective of this association is to organize meetings promoting exchanges between various disciplines such as circus, dance, music, visual arts (Plateaux Partagés in 2019, Indigo City in 2020). The association also wants to allow acrobatics to unite with intellectual disciplines, such as psychology, sociology and anthropology, through workshops, formal and informal meetings, residencies, public presentations, etc. The Austrian art scene, and particularly Viennese, is a fertile place that allows this kind of initiatives. Already, and for a long time, the visual arts have been mixed with dance, dance with philosophy, philosophy with cinema. We regret that after so many years, the contemporary circus remains reclusive, isolated, in its creative schemes and its networks, and we are convinced that allowing it to collide with other cultures would contribute to its growth and finesse, both in content and aesthetics.

The formation of **KMQT** company is an extension of this desire to see circus grow. We want to create our own creative model, find our own resources, be inventive in the way we create. If Freifall represents for us a playground, we imagine KMQT as being the spokesperson for this research that we undertake through disciplinary meetings.

The same applies to the international side of our union. Being both foreigners having been trained in France, we have the feeling of having a particular eye on this circus culture. And it is here that we want to continue to evolve professionally: to develop, work on our ideas, and eventually make our contributions to the circus landscape, in France and internationally.

[WEBSITE](#)

[INSTAGRAM](#)

[FACEBOOK](#)



A close-up portrait of a young woman with dark, curly hair and a nose ring, looking directly at the camera. She is wearing a red top and is partially obscured by large, green, textured leaves.

Acrobate, Danseuse
(Montréal, Canada)

Charlotte is originally from Montreal, Quebec, and has lived in France her entire adult life, where she completed professional training at the Lido de Toulouse. Since then, she has worked as a performer for Aurélien Bory, the Subliminati Corporation and Cie Premier Stratagème, a strange but fine transdisciplinary theater company. She has just joined Cridacompany as a performer on TAPAGE, their next creation. She is passionate about movement, music, visual arts. She practices an introspective, expressive and intimate circus, which aims to spread love and sparkling water feelings



Acrobate, Danseuse
(Wörgl, Autriche)

After studying biology, Verena turned to circus by joining the FLIC, then the ÉSAC'To Lido. Since the end of her studies, she has actively sought to unite acrobatics with contemporary dance, drawing inspiration from somatic practices for the construction of a sustainable practice. She has worked as an interpreter in various interdisciplinary projects for Bert Gstettner and Doris Uhlich. She created *La Discussion* (2019) with Lola Atger. She also wrote *Piece of a Pea*, a short solo form about our interpretation of reality, anorexia and self-acceptance. She founded Freifall association, which enabled her to organize the Indigo City-Die Stadt Danach festival, and the Plateaux Partagés at the BRUX Freies Theater in Innsbruck.

ARTISTIC COLLABORATIONS

DIE EMOTIONALEN BOJEN

CHRISTOPHE RULHES, Le GdRA

Outside Eye, Help on Dramaturgy

Le GdRA is a theater company founded in 2007 by anthropologist, author, director and musician Christophe Rulhes and acrobat, choreographer and scenographer Julien Cassier. They associate with their circus shows, actors, visual artists, dancers, musicians, digital artists, directors of filmed images, researchers and academics. They thus welcomed in their collective the actor performer Sébastien Barrier, the dancer-actress Armelle Dousset, the choreographer Kaori Ito, the anthropologist Bruno Latour, the puppeteer Kanroku Yoshida, the philosopher Joëlle Zask, the designer Benoît Bonnemaison-Fitte, the circus artists Lizo James and Maheriniaina Ranaivoson, French-speaking artists but also from Finland, Israel, Madagascar, South Africa, Japan. Since its beginnings, the GdRA has sought a theater of the person and of direct testimony, sometimes inviting amateurs or professionals "experts in a particular experience" to the stage.

<https://legdra.fr/fr>

DAVID LØCHEN

Light Design and Technical Management

Following his training in performance techniques at the Théâtre Daniel Sorano – CDN in Toulouse Midi-Pyrénées in 1996/1997, David then accompanied several companies linked to circus, dance and theater (cie Vis-à-vis, company Démo/Christine Gaudichon, L'Agit Théâtre, company 7 Roses).

In 2001, he joined a collective to set up a traveling theater company under a marquee with which went on stage before returning to technical work as a lighting designer or general manager (association Manifeste/A. Vargas-I. Saule, Cie le Phun, le Grenier de Toulouse, cie Carpe Diem - M-A Michel, La Faux populaire le Mors aux dents/J. Candy, cie Jupon/J. Scholl). Since its creation in 2007, he has been responsible for the general management of the GdRA/C. Rulhes - J. Cassier in the technical realization of his projects and creations.

NANOU JOURNÉ

We don't have a bio of Nanou, but we are collaborating with her since a few months and she's a star. Working with her is a real pleasure. She's there with us.

SARAH STERNAT

Collaboration on costumes

Sarah Sternat was born in 1988 in Graz. She now lives and works in Vienna. Her work encompasses painting, sculpture, installation, scenography, costume design and performance. She is part of the CLUB FORTUNA collective. She graduated in 2015 from her studies in painting, tapestry and animation film by Judith Eisler and Christian L. Attersee at the Universität für angewandte Kunst in Vienna. Since 2008 she has participated in various exhibitions and group and solo presentations in Austria and abroad. She worked on scenography and costumes with the performance Sans Culottes by Hugo le Brigand at Brut (Vienna), with Octopus by Navarridas and Deutinger at the Forum Stadtpark (Graz) and with the opera „aKTION nILPFERD at the Festspielhaus in St. Polten.

KATHARINA RABL

Film director and Documentarist, MAKING OF

Katharina Rabl was born in Lower Austria and made German Studies at the University of Vienna. Since 2016 she has been studying documentary filmmaking at the University of Television and Film Munich. In 2020, she and her teammate Rebecca Zehr won the German Film Critics Award for their short film „Dead Sea Dying“. She currently works in the video team of the Süddeutsche Zeitung and is a freelance director for production companies in Vienna and Munich. Since 2021, she has been a member of the Pixel, Bytes + Film programs - Artist in Residence at BMKÖS and ORFII.

PAULA TSCHIRA

Camerawoman, photographer, MAKING OF

Paula was born in Kaufbeuren, Germany in 1988. After training as a photographer in Munich, she studied theatre, film and media at the University of Vienna. Since then, she has worked on many film projects, as a lighting designer, director of photography and camera assistant. Since 2018 she has been studying camera at the University of Television and Film Munich.

CALENDAR

RESIDENZEN UND ÖFFENTLICHE PRÄSENTATIONEN

2020 - 2021: Interviews, labos and research

| | |
|---------------|--|
| 14.09 - 20.09 | Interviews - La Verrerie Pôle National Cirque Occitanie - Alès (FR) |
| 01.03 - 05.03 | Labo - La Grainerie Fabrique des arts du cirque et de l'itinérance - Toulouse (FR) |
| 09.11 - 19.11 | Residency - La Nouvelle Digue, Cie 111 - Toulouse (FR) |

2022: Residencies

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|---------------|---|
| 03.01 - 10.02 | Technical Research - Programme FOCONS - Ésacto'Lido - Toulouse (FR) |
| 10.02 | Essais de Cirque + Final Presentation Focons - La Grainerie - Toulouse (FR) |
| 25.04 - 01.05 | Residency + Work in Progress - Latitude 50 - Marchin (BE) |
| 09.05 - 20.05 | Residency - Plateforme 2 Pôles Cirque en Normandie / La Brèche à Cherbourg (FR) |
| 30.05 - 09.06 | Residency + Work in Progress - Ay-Roop, Cirque et Territoire - Rennes (FR) |
| 26.09 - 08.10 | Residency- Théâtre du Centaure - Marseille (FR) |
| 25.11 - 27.11 | Work in Progress - WUK Performing Arts - Vienne (AT) |
| 08.12 - 10.12 | Work in Progress + Exposition MAKING OF - Latitude 50 (BE) |

2023: Residency, Writing

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|---------------|---|
| 30.01 - 10.02 | Residency + Work in Progress Showing - Le Plongeur - Pôle Cirque Le Mans (FR) |
| 17.04 - 28.04 | Residency + Work in Progress Showing - LE RING Scène Périphérique - Toulouse (FR) |
| 02.05 - 12.05 | Residency + Work in Progress Showing - CIRCa Pôle National Cirque - Auch (FR) |
| 29.05 | Étape de travail - Circus Dance Festival - Cologne (DE) |
| 16.10 - 21.10 | Residency + Work in Progress Showing - Le RING Scène Périphérique - Toulouse (FR) |
| 20.11 - 25.11 | Residency - La Grainerie - Toulouse (FR) |
| 08.12 - 09.12 | Augenblicke & Austrian Premiere „Alter“ - BRUX Freies Theater Innsbruck (AT) |

2024/25: Finalisation, Premierie

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|---------------|---|
| 01.04 - 06.04 | Residency + opening for professionals CENTQUATRE-PARIS (FR) |
| 22.04 - 26.04 | Residency- „Die Heitere Fahne“ - Berne (CH) + Sortie de Résidence |
| 01.05 - 05.05 | Exposition Augenblicke + Alter - SOHO STUDIOS WIEN - Vienne (AT) |
| 07.05 - 08.05 | Alter - Theater Arche Vienne (AT) |
| 03.06 - 14.06 | Residency + Work in Progress Showing - CIRKLABO (BE) |
| 30.09 - 04.10 | Residency + Work in Progress Showing - L'Auditorium Seynod (FR) |

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|---------------|---|
| XX.XX | French and Belgian Premiere |
| XX.03 - XX.03 | OPTION - Spring Plateforme 2 Pôles Cirque en Normandie / La Brèche (FR) |
| XX.04 - XX.04 | OPTION - Créatrices 2025 - La Grainerie (FR) |



CONTACT

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