

"The caress does not know what it seeks" — Emmanuel Levinas
"The tragedy of the sexual act, is the perpetual virginity of the soul." — W.B. Yeats

ROSE

In the beginning there was : the animal, instinct, Eros

Beings changing gender or form.

A dance of feather fans.

Stunts on unstable objects.

Skin as a page to write upon.

A dirty and purifying circus.

*Cahin-caha works outside formal codes, in an investigative circus,
deconstructing objects into their constituent parts,
questioning our morals, our hearts, our fears.*

*We seek to maintain the essence of circus
Dangerous, courageous, sensual, vertiginous.*

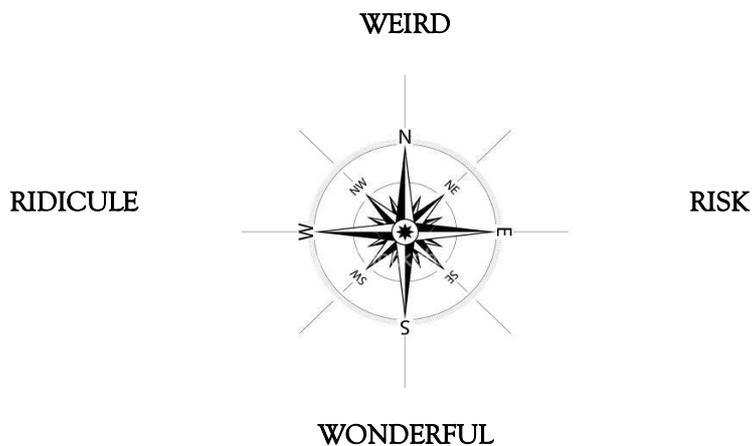
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INTENTION

This is my circus compass:



I place Risk on the right, to the East, in Air.
We (still) have the right to risk our bodies, to leap.
To risk is to master danger, dance with death.

I place Ridicule on the left, to the West, in Water.
“Left” in Italian is “sinistra”. The sinister, the uncouth, the left behind.
Ridicule accepts vulnerability, unveiling the clown in each of us, flirting with failure.

I place Weird above, to the North, on Earth.
A cosmic connection beyond social conventions.
The Weird is the unknown, the difference that frightens, the exotic and the innovative.

I place Wonderful below, to the South, in Fire.
The warmth and conviviality that bonds us to our common heritage.
What's Wonderful is the awakening of the child in each of us, a popular and universal form, the power of the circle.

Circus is a ritual form, fetishist, visceral, violent, erotic.

**The mystery of the unknown and the monstrous, the clowns' transgressions, the tension and ecstasy of skillful turns, the sensuality of bodies playing with death, audience participation .
This is a subjective definition, but one anchored in the history of circus and its ancestors; it allows me to search beyond the simple entertainment or prowess, to give circus its enduring ritual power.**

With **ROSE**, I revisit the origins, the essence of circus, in its morbid sensuality, tautly strung between EROS and THANATOS, between ARTIFICE and AUTHENTICITY. I put the spectator on this highwire. Progressively, from provocation to penetration, I want to seed trouble, open possibilities, upset the status quo. I want to create a space for real transformation, create the adventure of a shared experience, and carry the audience, as witness, to the exact center of the compass, in a precarious and jubilous balance between pleasure and disappearance.

The **circus** is ritual, fetish and obsession. There is a shamanic aspect in the circus act of facing death, the public does not come to consume a message, but to experience an extra-quotidian, and depart transformed.

Stage desire or the desire to stage the desire?

How far can we explore obscenity to sublimate it ?

How far are we willing to go in provocation, into conflict?

How far are we willing to go in pleasure, in satisfaction?

Imagine the piece as spell cast – balancing between the vulgar and the sublime. Take circus to its sacred root - a breathing between the spectacular and our hidden emotions, I SAW EROS : SORE WAS I.

ROSE will be structured as a series of poems – autonomous scenes, each with its rhythm, color and particular universe. Short pieces on various erotic archetypes to explore a mythology of the present.

These pieces are inspired by classical characters with a deep erotic charge (and standards of the kitsch repertoire): Salome, Dr. Jekyll & Mr. Hyde, Psyche & Eros, the martyr St. Sebastian, Dracula.

The result could have a feel of cabaret - but the foolhardy type from the beginnings of Montmartre or in Berlin between the wars; ephemeral, untamed, vital places that were doomed to disappear.



Manuelle Haeringer © Jean-Pierre Estournet 2012

ENTERING THE RING...

Choreography of intimacy – the caress, games of tension and release, the awkwardness of vulnerability. This work is shared with Laura de Nercy, collaborator since 2008, and is based on codes and objects of circus as well as a bodily exploration of the "field of balls" (250 play balls on the ground) as a support for falls and slides. Manipulation of large stones and large stuffed bears, sliding cloud swing duo, aerial silk with plastic film, whips.

New Burlesque is a feminist art movement born in America, with an ironic attitude toward established standards. It is the erotic cousin of new circus. We are exploring elements that veil and reveal: feathers, rose petals, smoke, silk, mirrors. These elements bring a reconsideration of self-representation - and its false oppositions: male / female, rich / poor, strong / weak. Gulko is working on an ostrich-feather fan dance - a masculine choreography - where feathers hide a fragile nudity.

Video, as a tool of penetration, witness of the secret and inner life – the idea with Isabel Rocamora (Art videographer) is to film actors in their daily lives, but made up and dressed as performers. Confusion between private and public, the authentic and the artificial. Provoking intimate questions, capturing intimate actions. These recorded segments will be mixed with similar but live bits on stage - very large close-ups, amplified bodies. A game of precision and alignment in the manner developed in the show **Moby Locked-Up** (2007).



Pierre Glottin



Manuelle Haeringer

PRODUCTION

Conception/direction	Gulko
Production manager / sound	Julien Frenois
Lights	Nanouk Marty
Costumes	Natacha Costechareire
Dramaturgy	Youness Anzane
Production	Claire Hallereau
Set design	Cahin-caha, Cirkus Cirkör et Cirk La Putyka



Pierre Glottin © Jean-Pierre Estournet, 2012

With :	Gulko
	Pierre Glottin (Chéri d'Amour, Attention Fragile, Mâl(e))
	Manu Haeringer (Cie H.V.D.Z./ Alloucherie, Transe Express)
	Fanny Austry (CNAC, Maguy Marin)
	Hedi Zammouri (Inanna, Les Attrape-Corps, Mathilde Monfreux)

ROSE : A PART OF THE LACRIMAE TRIPTYCH

A common theme and space for three creations, three major contemporary circus companies. Three circus visions speaking of the strange, drops that become an overflowing force and the transitory nature of life.

A European research network for contemporary circus carried by Gulko and Cahin-caha, **Lacrimae** brings together:

Around Marseille : Cahin-caha ; Le Pôle National des Arts du Cirque – Méditerranée
MarseilleProvence2013 ; L'École Supérieure d'Art d'Aix-en-Provence (Aix, FR)

Around Stockholm : Cirkus Cirkör ; Dance and Circus University of Stockholm ; Dans och Teater Festival
(Goteborg, SE)

Around Prague : Cirk La Putyka ; Festival Letni Letna ; National Theatre Academy (Brno, CZ).



Gulko & Fanny Austry, Création résidence at the CREAC, June 2012

Gulko on Lacrimae :

The idea behind Lacrimae is that of a series of individual drops gathering into a current that can change the topography of our environment. I saw a complementarity in the needs of different operators – independent companies, schools and cultural programmers – all looking for ways to protect the creative liberty that leads to innovation in the Arts.

In my different wanderings I often found myself in two other regions of Europe, the North and the East. In both these regions I met cultural operators asking the same questions: How to allow artistic risk? How to renew creativity? How to make artists of different levels and disciplines meet? How to create new ways of convergence between artists and the surrounding society? Lacrimae is an attempt to answer those questions: a research-based project, driven by artists and cultural actors to develop new languages of expression as well as new platforms of exchange.

LOGISTICS

ROSE, KNITTING PEACE and RISK, the three parts of the LACRIMAE TRIPTYCH respectively created by Cahin-Caha, Cirkus Cirkör, and Cirk La Putyka, are conceived around common themes and visual elements. All three can play in a minimum space of 10m W x 10m D x 7m H. There will be pre-recorded and live sound, smoke, water and fire on stage.

The three creations can tour together or separately.

ROSE is expected to play for 75 minutes. The performance contains nudity and adult themes. The show is accompanied by a pedagogical and cultural project, during the residencies and tour.

The touring cast and crew includes 8 people:

5 artists, 1 stage/sound manager, 1 light operator, & 1 production manager



Fanny Austray

ROSE'S CREATION CALENDAR

WITHIN THE LACRIMAE TRIPTYCH

Dec – Jun 2012

Research laboratories shared between Cahin-caha, Cirkus Cirkör and Cirk La Putyka

Dec 10-18	Marseille - Lacrimae Lab 1 - research on nudity - CREAC, Marseille
Jan 30-Feb 7	Marseille – Lacrimae Lab 1 bis - research for the creation of ROSE - CREAC
Jan 29-Feb 2	<i>Stockholm - Lacrimae Lab 1 – research on puppetry with Cirkus Cirkör</i>
Feb 14-15	Festival <i>Janvier dans les Étoiles</i> , la Seyne-sur-Mer - Cabaret EROS (Cahin-caha) and research meeting for LACRIMAE partners
Mar 12-18	<i>Prague - Lacrimae Lab 1 – research for the creation of Cirk La Putyka</i>
Apr 2-14	<i>Prague – Lacrimae Lab 2 – research for the creation of Cirk La Putyka – technical aspects and decor</i>
May 7-11	<i>Stockholm – Lacrimae Lab 2– research for the creation of Cirkus Cirkör - technical aspects and decor</i>
May 7-17	Marseille - Lacrimae Lab 3 - research for the creation of ROSE - CREAC
Jun 18-30	Marseille - Lacrimae Lab 4 - research for the creation of ROSE - CREAC
Jun	<i>Lacrimae Lab 3 – Cirkus Cirkör, Stockholm and Cirk La Putyka, Prague</i>

Jul 2012-Jan 2013

Creation Residencies of ROSE

Aug 13-26	LETNI LETNA FESTIVAL : Lacrimae residency with the presentation of the CABARET LACRIMAE from August 19 to 25, with Cahin-caha, Cirkus Cirkör and Cirk La Putyka
Sept	Residency at the Gare Franche, Marseille (3 weeks)
Oct 29-Nov 30	Residency at CREAC, Marseille
Dec 26-Jan 9	Residency at CIRCca, Auch
Jan 17-23	Residency at <i>Janvier dans les Etoiles</i> , La Seyne-sur-Mer

Jan-Feb 2013

Premiere of ROSE with the LACRIMAE Triptyque at MPI3 (European Cultural Capital)/ Festival *Janvier dans les Etoiles*

Jan 24-26	<i>Cirkus Cirkör au CREAC, Marseille</i>
Feb 1-3	<i>Cirkus Cirkör à la Seyne-sur-Mer</i>
Jan 24-26	<i>Cirk La Putyka à la Seyne-sur-Mer</i>
Feb 2-4	<i>Cirk La Putyka au CREAC, Marseille</i>
Jan 24-26	ROSE à la Seyne-sur-Mer (3 dates)
Feb 7-11	ROSE au CREAC, Marseille (5 dates)

From Feb 2013 on

ROSE goes on touring in France and abroad

May	ROSE as part of TRIPTYQUE at the <i>Göteborg Dans & Teater Festival</i> , Sweden (3-5 shows)
Late August	ROSE as part of TRIPTYQUE at the <i>Letni Letna Festival</i> , Prague (4-6 shows)
Autumn	ROSE in CIRCca, Auch (2-3 shows)
	ROSE in Elbeuf (option)

ROSE's CREATION BUDGET

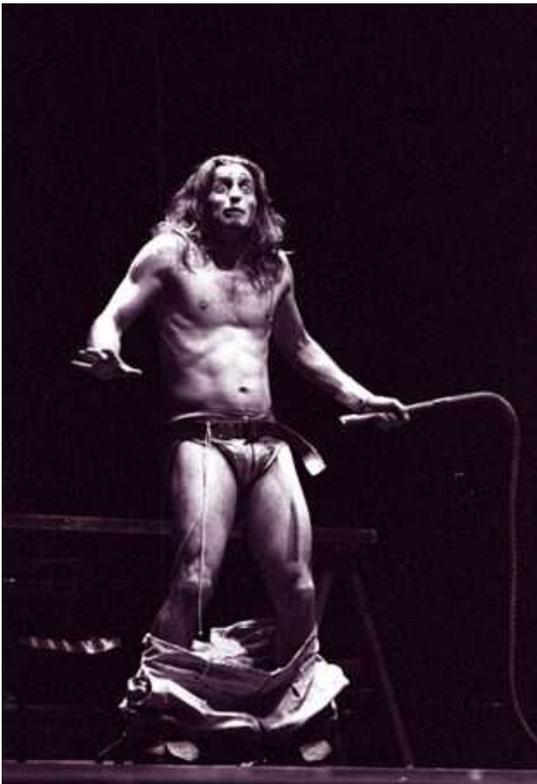
EXPENSES

Equipment	12 500 €
Lights & vidéo	1 500 €
Set design & costumes	9 650 €
Props	1 350 €
Fees	6 200 €
Costum design	1 800 €
Sound design	3 000 €
Set design & construction	1 400 €
Salaries	81 811 €
Artistic salaries	33 510 €
Technical salaries	7 220 €
Production and booking manager	11 250 €
Taxes	29 831 €
Residencies	28 477 €
Travel	10 925 €
Per diem	14 852 €
Housing	2 700 €
Marketing/communication	1 550 €
Communication	1 000 €
Télécommunication	100 €
Printing	450 €
External services	3 164 €
Rentals	1 000 €
Insurance	290 €
Documents	374 €
Général operation	1 500 €
TOTAL Charges	133 702 €

INCOME

Institutional support	46 000 €
Government	15 000 €
Region	10 000 €
Department	7 000 €
French Institutue	9 000 €
Other (ADAMI, SPEDIDAM, etc.)	5 000 €
Coproduction	50 702 €
Coproduction PNAC Méditerranée / MP13	30 000 €
Other coproductions	20 702 €
Residency support	32 000 €
CIRCa, Auch	15 000 €
CREAC (4 semaines x 3000 €)	12 000 €
Gare Franche	4 000 €
Workshops	1 000 €
Self-financing	5 000 €
TOTAL INCOME	133 702 €

HISTORY



Often labelled as agitator, Cahin-caha seeks to provoke reflexions, excitement and laughter. Opening our creativity on various forms – young audience, clown, small forms, chapiteau, street – while keeping an iconoclast and irreverent spirit to carry contemporary art to the hears of circus through large-scale collaborative projects.

Since 2007, Gulko, artistic director, has developed research laboratories around contemporary circus, with the will to establish a new dimension in euro-mediterranean and european collaborations. After a first venture with the Centre National des Arts du Cirque, Gulko initiated LACRIMAE, a european research network in contemporary circus, which in its first phase links Cahin-caha in Marseille, Cirkus Cirkör in Sweden and Cirk la Putyka in Prague to festivals and universities in each region. He is also leading participatory laboratories with amateurs and 'citizens' to link artistic research to civic and social action.

ABOUT GULKO

In parallel to this research, Gulko pursues his artistic quest. Born in the United States, Gulko has been evolving in the world of experimental performance, street theater and modern rituals for the last 30 years. Clown and dancer, he collaborated with various artists and companies, among which Mimes Omnibus, and the Cirque du Soleil in Montreal, Ctibor Turba in Prague, Keith Hennessy in San Francisco and Jiyu Geki Jyo in Tokyo. He has been living in France since 1993, and was a founding member and stage director of the 'Pocheros' collective. He founded Cahin-cahin in 1998. His creations are the fruit of his multiples experiences and artistic encounters.

1999 – ChiencrU
2000/2001 - Labo Clown
2001 - Cabaret Imprudent avec Arthur H
2001/2005 – Grimm
2004 - In Situ
2006 – P.I.F (Palestine / Israel / France)
2007 - Moby incarcéré
2010 – REV
2011 – Under the Bridge (with the Stockholm university)
2012 – CABARET LACRIMAE

SUPPORT

Marseille Provence 2013, capital européenne de la culture : co-production

Pôle National des Arts du Cirque Méditerranée (Théâtre Europe - La Seyne-sur-Mer ; CREAC - Marseille) :
co-production, residencies

Pôle National des Arts du Cirque CIRCa, Auch : co-production, residencies

La Gare Franche, Marseille : residency

Letni Letna Festival, Prague (République Tchèque) : committed to present ROSE in 2013

Göteborg Festival (Suède) : committed to present ROSE in 2013

NEEDS

Co-production

Bookings

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