



eahin-Caha

Creation 2017

BOTTOM

clown solo



BOTTOM, clown solo

Duration **65 minutes**

For all audiences [**recommended age 10 years and older**]

Conception, writing & interpretation **Gulko**

Direction & co-writing **Adèll Nodé-Langlois**

Scenography **Christian Geschvindermann and Gulko**

Technical Direction & sound **Julien Frénois**

Lights **Lucie Delorme**

Costumes **Virginie Breger**

Administration, production **Alice Teruel**

in'8 circle • maison de production

PARTNERS

Archaos, Pôle National des Arts du Cirque Méditerranée [Marseille]

3 bis f, lieu d'arts contemporains [Aix-en-Provence]

Cosmos Kolej – La Gare Franche [Marseille]

La Grainerie [Balma-Toulouse]

Daki-Ling [Marseille]

SUPPORTS

La Friche Belle de Mai [Marseille], Nordic House [Reykjavik - Islande],

Le Château de Monthelon [Montréal, France]

BOTTOM received an author's grant in 2015 from the Région Provence-Alpes-Côte d'Azur



BOTTOM, hobo clown

A forgotten fellow wanders in, wearing his threadbare clothes as awkwardly as his memories of better days. At times he is absent, then suddenly dazzling; this social outcast is both poignant and clearly incompetent, and though the world has abandoned him, he is unburdened.

BOTTOM, shaman clown

This social outcast, as appealing as he is incompetent, **speaks about Love**, about the wounds of love **that constitute and transform us**, about the wealth of every being, the feminine and masculine share, the chaotic and the ordered; self-love as a responsibility to life, here and now. He dresses up as a woman, then as an animal or mythological being. These parts articulate what escapes him.

At the border **between popular imagery and a shamanic being**, Bottom engages in the meanders of identity and overturns certainties. An absurd and graceful performance, **transgressing clown**, the role of the performer and the threshold between the public and the intimate.

BOTTOM, tragic and laughable clown

At the border between popular imagery and a shamanic being, Bottom engages in the meanders of identity and overturns certainties. An absurd and graceful performance, transgressing clown, the role of the performer and the threshold between the public and the intimate. **Bottom is fragility's representative**. Bottom is at the bottom, gazing at his surroundings, a lucid lover of life.



SCENOGRAPHIC VISION

The scene is relatively empty at the beginning, filling with matter as the play advances: feathers, paper; a **transformation of the space** that reflects those of Bottom.

A table, offers a mini-stage and a change of perspective. A roll of paper, hanging at the back, becomes a curtain, border with the outside world, serves as a drawing surface, and becomes matter and costume.

The fragmentation of Bottom's internal world is read in **the play of accumulation**. The volatility of the character is underlined by the objects: feathers and shredded paper, set in motion by a garden blower.

Objects multiply, recycle, transform. The body acts of its own accord: loss of control, precipitation and paralysis; its parts dismember and serve unexpected functions.

As in the way Bottom falls in slow motion from a table which neither tips nor falls itself, the set design, with **a series of tricks or machinery**, installs a gap between the actions of the clown and the non-reactions of the surrounding objects, signifying **the breach between the inner life of Bottom and the physical laws of reality**.

AUTHOR'S NOTE

BOTTOM deals with the **question of identity** : that individual dance, which lasts both a day and a lifetime. We don't change our identity, we accumulate opportunities to flourish or forfeit. Despite the masks, that shift depending on the situation, we aspire fundamentally to **the authenticity of Being**, in our relationship to the world, to the other and to ourself.

Seemingly a bum, he exposes his radically different inner world. These apparitions, **as a stripping away of the mask of "ordinariness"**, are so many extravagances that inhabit him, in the secret hope of the total transformation of his life. Finding himself in a dress and spike heels, then feathers and paper bird costume glued to his body, the clown is still there, in his immense hope for love, short-circuiting transgressions, all the while embracing them joyfully.

My writing highlights the tragic condition of Being, sharp edge of the weapon of laughter. By alternating improvised and choreographed scenes, the show is **shaped as a ritual**, summoning the public to experience the authenticity of the character, and thus, the revolutions that topple him into a greater intensity of living.

Gulko

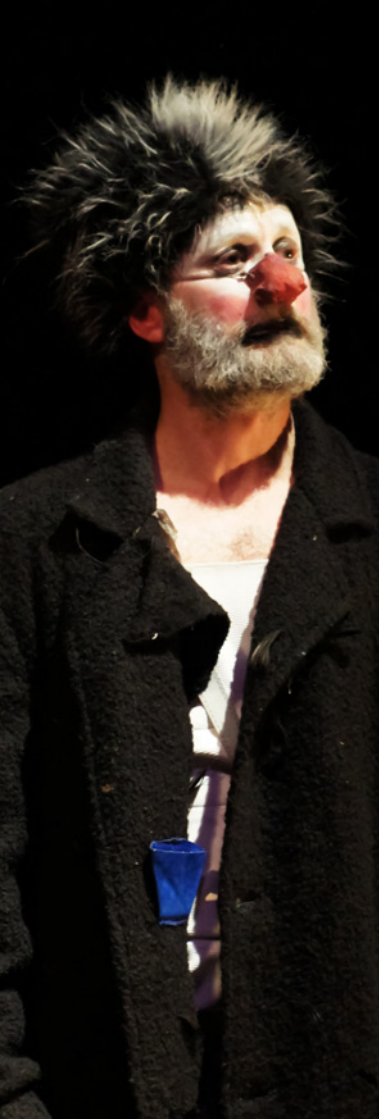
DIRECTOR'S NOTE

For the staging of the solo *BOTTOM*, the point of departure that I desire is **the void**, to remain absolutely focused on **the interiority of this vulnerable and bewildered clown**. A silence is necessary before a musical note, a breath before a gesture. The void is necessary for the actor to take this vertiginous step to his/her clown.

This clown advances, cloaked in big and long shaggy black coat, skunk-fur hat, overlarge shoes, face flushed and bleached by the years, big nose, beard, a tender and open gaze. He enters step by step, dragging his ragged red towel, like a security blanket, a refuge or a practical tool to repair the damages caused by his clumsiness. Appears a heart-shaped cushion filled with black feathers, a large roll of paper, a chalk to draw a heart, some woman's possessions, a microphone stand.

At the center, a quest for Love : **a wild, untamed animal, always mysterious, and magnificently surprising** when it comes to curl up on our knees. And if the Love-animal appears in many forms throughout a life, its fiercest form is that which resides within our intimate self. That one is the leader of the pack, the most urgent to tame.

Adèll Nodé-Langlois



ARTISTIC TEAM

Gulko - Conceptor, director, choreographer, performer and orchestrator of chaos

Born in the United States, Gulko first led a career in Quebec, navigating between experimental and engaged performance, street theater and modern rituals. Iconoclastic and multidisciplinary, director, clown, poet, dancer, actor and stage designer, Gulko, artistic director of Cahin-Caha defines himself as zen-anarcho-surrealist.

In 1993 he co-founded the collective Pocheros, of which he became artistic director. In 1998, he created Cahin-Caha. He has been performing and teaching at DOCH (University of Dance and Circus) in Stockholm, at DAMU and JAMU (National Theatre Academy) in the Czech Republic, the National Circus School of Montreal (CAN), Cambodia and Brussels (BEL). He was twice associate artist at the CNAC (National Circus Arts Centre, France) in 2005-2006 and 2007-2008, and the School of Art of Aix-en-Provence in 2007.

Adèll Nodé-Langlois - Actress, clown, stage director

In the beginning of her career, Adell Node-Langlois was drawn to dance, and then discovered the contemporary circus studied at the National Circus School of Montreal (Canada). She co-created the collective circus Pocheros in 1993 and has collaborated with companies like Circus Flora (USA), Le Cirque Plume, Arts Saut, and Cahin-Caha.

In 2001 she turned to a more theatrical approach, participating in research with Guy Alloucherie, Paul-André Sagel and Gilles Defacque. In 2007, she created Antigone, clown monologue, presented 150 times in France as well as in Portugal and Finland. In 2014, she created Un bruissement d'elle, autobiographical show around the transformation of a woman into a clown.

CAHIN-CAHA

Cahin-Caha takes a critical look at the society's evolution and the human condition. This stance brings a constant renewal of its vocabulary, guarantee of an art in motion. Cahin-Caha is a "physical theater", because its expression goes beyond the technical codes of circus and aspires to delve the field of human relations. Cahin-Caha defends a creative process nourished by the fusion of forms of expression, rituals, experiential and cultural exchanges. This vision, which has allowed the company to propose new expressive languages on the border between contemporary art and popular culture.

Créations ChieNcrU [1999] ; Grimm [2003] ; Moby [2005]; Rev [2010] ; Rose [2012]; Litte Rose [2014] ; Fou cheval [2015]



P R E M I E R E S at the **INTERNATIONAL CIRCUS ARTS BIENNIAL 2017**
FEBRUARY 4 & 5, 2017 at 3 bis f, lieu d'arts contemporains [Aix-en-Provence]



The life of Bottom unfolds in episodes : the first part created in 2015 **FOU CHEVAL** [30 minutes], **BOTTOM** [65 minutes] will premiere in february 2017.

January 16, 2016 - **FOU CHEVAL** at the festival l'Entre-Deux Biennales • Archaos, Mediterranean Circus Center [Marseilles]

February 26, 2016 work in progress • 3 bis f, lieu d'arts contemporains [Aix-en-Provence]

March 18 & 19, 2016 work in progress at *Cirque en Chantier* • La Grainerie [Balma]

April 7, 2016 work in progress • Le Daki Ling [Marseilles]

September 23, 2016 avant-première **BOTTOM** • Archaos [Marseilles]

Cahin-Caha is under convention with the City of Marseilles, it is supported by the Region Provence-Alpes Côte d'Azur and the Conseil Général of Bouches-du-Rhône. Cahin-Caha is supported by the European Union for its activities in the european network CARE and is regularly supported by the French Institute for its international projects.

LOGISTICS

Touring - 2 persons : 1 artist, 1 stage manager / sound & light

Minimum space 6 m x 6 m stage by 6m height

The sound is recorded and live.

The performance can be accompanied by a mask making and performing workshop and artistic actions.

Bottom clown realise also an out of the ordinary tourist visit of the city, is available and adaptable to different contexts. For more information contact us.

CAHIN-CAHA

Gulko, Artistic Director

www.cahin-caha.com

Contact

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