

On emballe bien les choses fragiles

Fragile items are packed carefully

Resistance performance on the trapeze
Performing arts/circus



Being fucking capable

association ADIEUCOUCOU
Thaïs MARTIN



THE FORM

Outdoors/Indoors
Frontal ou 180 degrees
All terrains but flat
30 minutes
All audiences
Duo



museums, parks, galleries, hospitals,
exhibition centres, theatres, streets, prisons,...

THE SETUP

One portico,
two artists,
a trapeze made of chains and a metal bar,
an electric guitar
and effects pedals.

For Thaïs, it's about maintaining balance on the trapeze throughout the entire musical score.

For Camille, it will be a mix of improvisation and excerpts from selected original pieces, all performed live on electric guitar with effects pedals, to create disorder and have fun with sounds.

There will also be texts picked or written for the occasion, about what anxiety does to us:
we will record testimonials in each performance, to have a wider panel
and see what anxiety does on a larger scale.

A sound patchwork inviting intimacy, sometimes intensity, to sit with oneself with sincerity.

There will be both a live concert through the speakers and audio headsets available to listen to more intimate stories.

This is truly a duet. It is not a physical performance accompanied by music. The live creation of music and sound effects is an integral part of the piece and will have a direct influence on the physical performance.

We would like the audience to be free to sit, lie down, get up and take a few steps, wander around, write or draw, or take their Thermos to drink a cup of tea, knit, close their eyes, stroke their dog or have a cuddle... leave and come back, or not.

In any case, it's a bit of a step away from the traditional format of a show with the audience sitting still.

THE CONTENT

“On emballe bien les choses fragiles” is a simple project.

It follows on from Thaïs’s first piece, MAMIMOURU, as it addresses the theme of mental health in a very different way.

We remain focused on the association's main theme: **fragilities**.

It is about reflecting, showing, and finding a way to **resist** the difficulties encountered.

It is not about hiding the pain of moving forward, but about highlighting our flaws in order to feel **a little more connected to others**.

It is about arming ourselves with gentleness, while retaining our fighting spirit and determination.

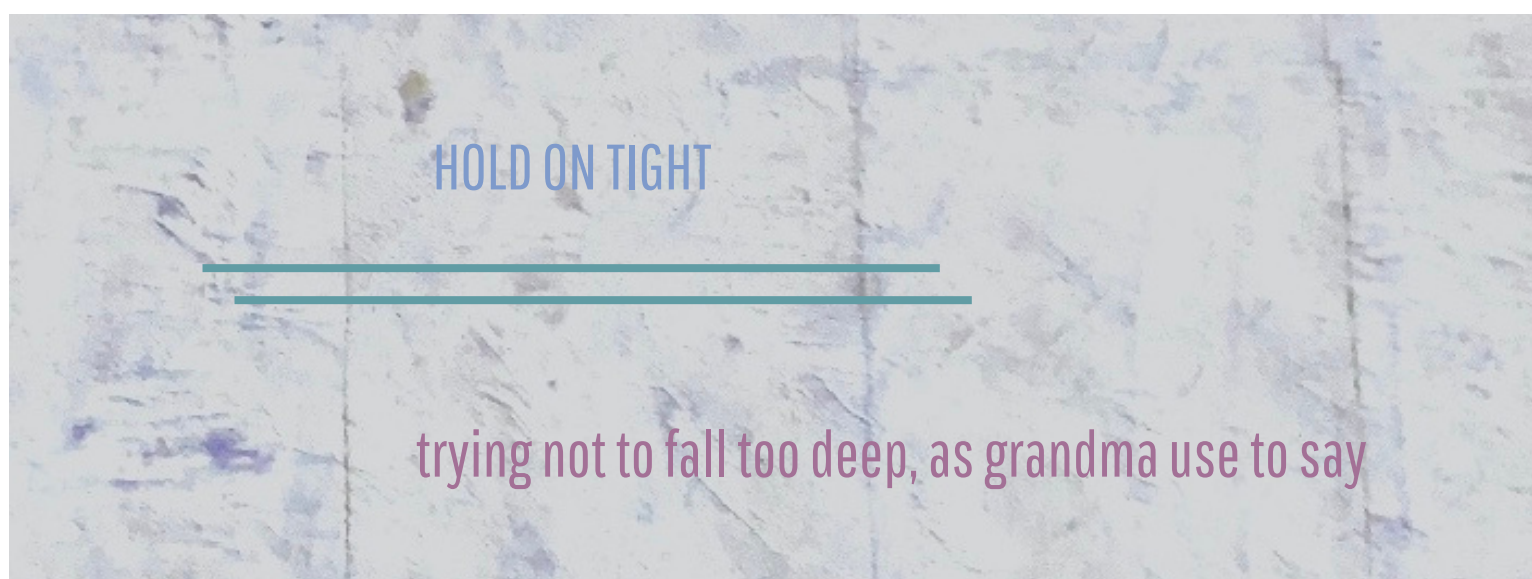


Anxiety, difficulties encountered with mental health, on a daily basis and in general, therefore our relationship with ourselves and our ability to take care of ourselves, without becoming obsessed with well-being.

Spirals of depression, tunnels and small corridors of anxiety or anguish, as well as all the states in between..

These themes are sometimes troubling or irrational, difficult to explain or understand, do not always have a name, are on the edge... It is a journey across the mountain ridge, an attempt to celebrate our follies and our backgrounds.

This is a very intimate dramaturgy that we will try to construct, with the aim of not depressing anyone or victimising them, but rather offering a space to let go, to feel surrounded and in a process of empathy. And then, we are queer and trans, so even if it's not the theme, we need to make our voices heard.



STATEMENT OF INTENT

Sometimes I tell myself that practising balancing on a trapeze bar for a long time doesn't make sense...

And then I tell myself that there are lots of other activities that don't make sense either.
But it's... something to do.

So what is the point of me resisting to stay upright on my trapeze?
Quite simply, it's one of the things I do best because I've spent a lot, a lot of time on it.
So it's satisfying.

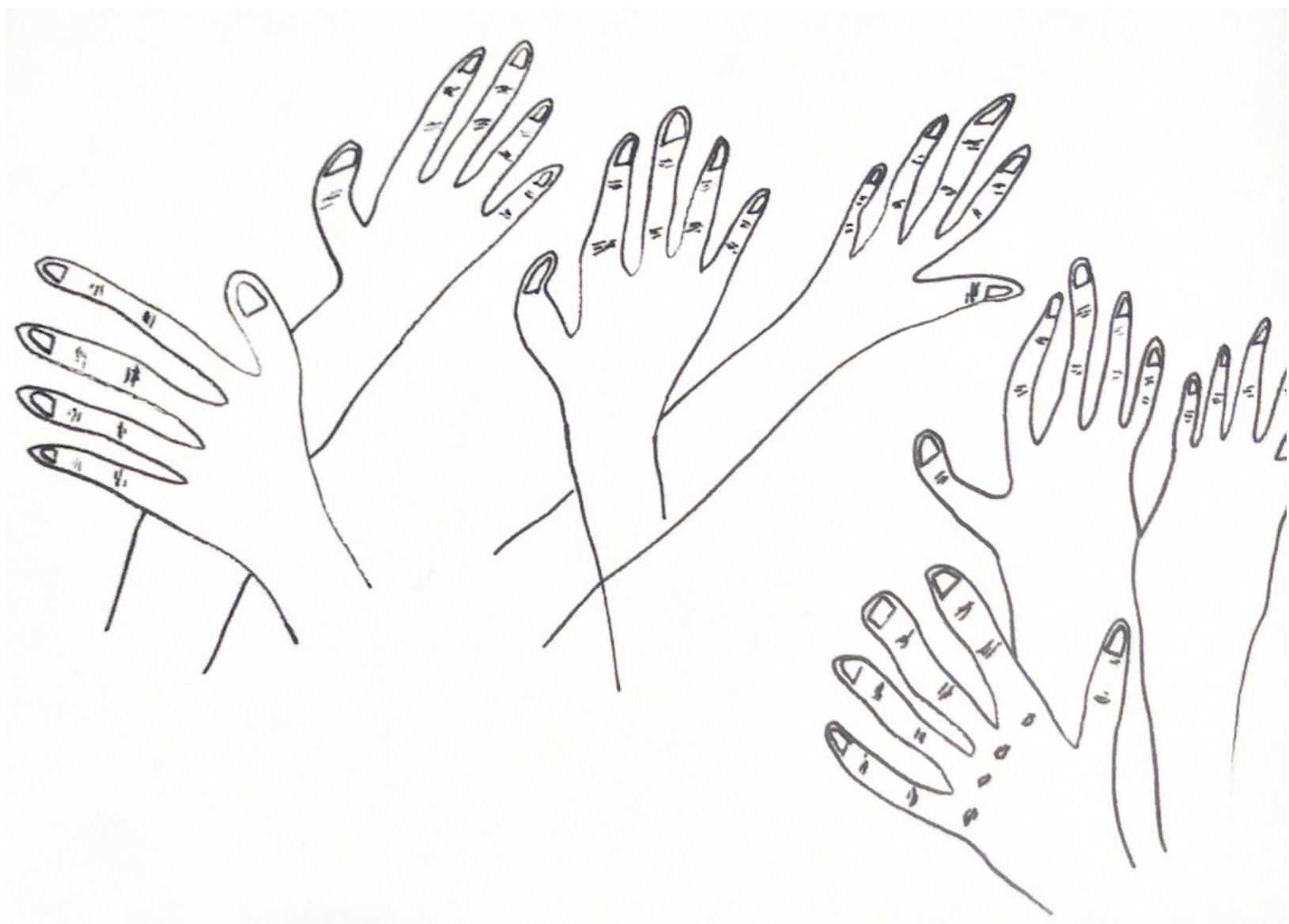
And then resisting, in whatever sense that word means, seems necessary to me.

Staying upright if I can. I am fortunate to still be standing.

If fragile items are packed carefully, it is to protect them, to take care of them.

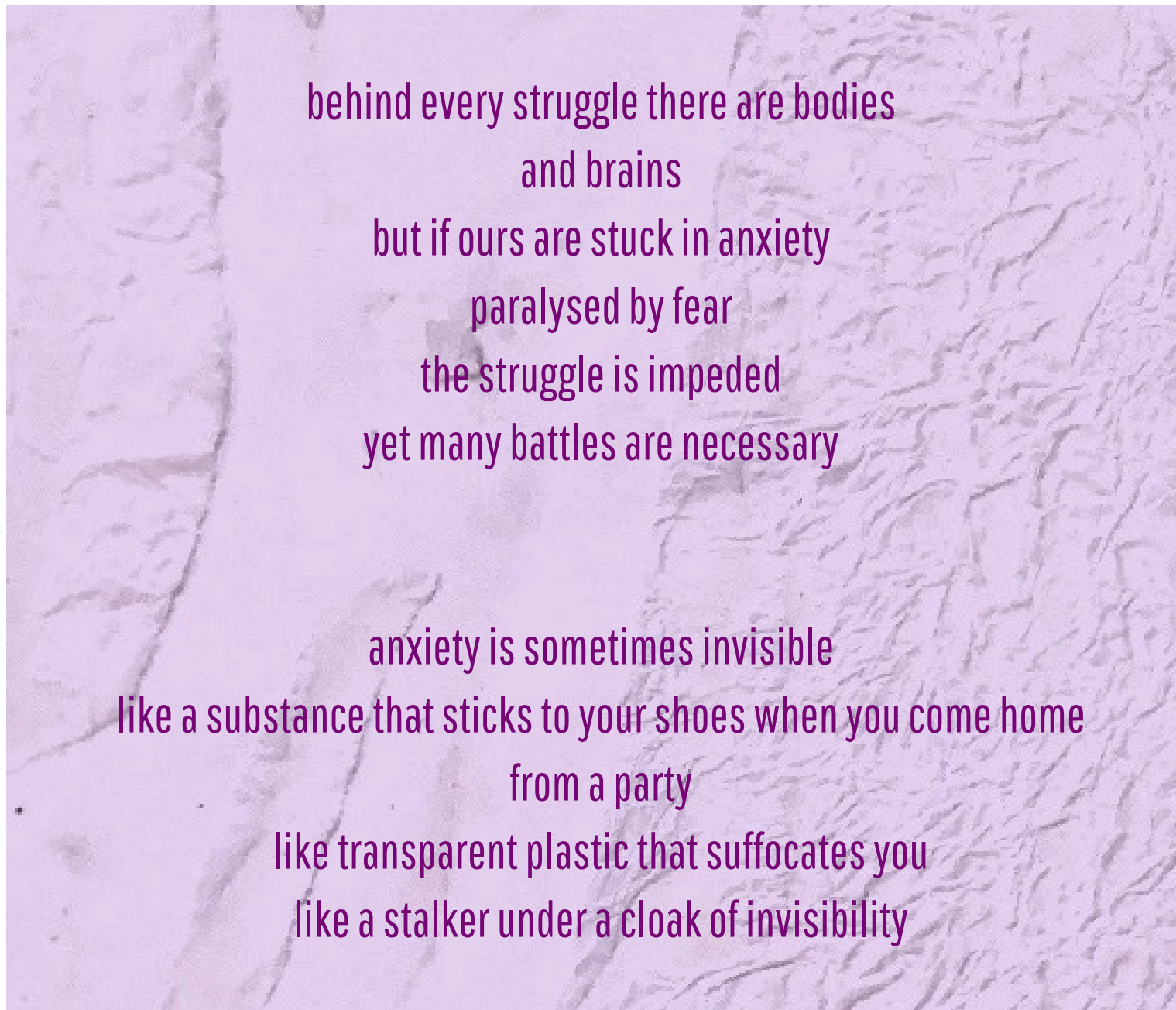
Humans are not things, but they are sometimes fragile, so we want to ask questions about how we learn to take care of ourselves, others, our community and the rest. What is the time we have for that and how to do it in a political way... to not go with the “well-being” business.

Capitalism has had a big impact on these areas of our lives, and we want revenge!



What is fragile, we wrap it up, we protect it. So how do we wrap ourselves up?

How do we learn to take care of ourselves and our community?



Sometimes I dream of a very large bubble wrap, with a layer of tissue paper, where the anxiety that is me could settle... I would be wrapped up and protected, just for a little while.



SCENOGRAPHIC MEANS

The scenography will be simple but well thought out.
The aerial portico with the trapeze installed above it will be the centrepiece of this performance.

The portico has not yet been built, but we are in discussions with a builder and it will be custom-made, self-supporting and removable. We would like to do a few tests before starting the work.

The trapeze is imposing: the trapeze bar is 90 cm long and made of solid steel.

Instead of the usual ropes, there are chains, so it is still made of metal.

The chains are ambivalent, but I find them very beautiful and they have the advantage of being an excellent counterpoint or, on the contrary, supporting the message. In the sense that metal is cold and hard, the main message is about care.

The audience area will be modular, depending on the spaces in which we will be performing.

The audience area can be adjusted depending on the spaces in which we play.

Our first wish is that people can come and go, but also lie down, get up. We imagine cushions on the floor, mattresses, comfortable seats and chairs/benches for those who need them. Frontal, bi-frontal, quasi-circular (for safety reasons, circular is not possible).

This means that the trapeze does not need to be very high. It could be 1 or 2 metres above the ground. If you are lying down, the effect of “height” can be achieved and the proximity between the audience and the trapeze artist is guaranteed.

The other advantage of having a low trapeze is that the portico could be small in size and therefore installed in many spaces.

We hope to be able to perform mainly in spaces not dedicated to the performing arts, such as museums, exhibition spaces, public spaces, etc.



Biography of the project creator and performer

Thaïs Martin



Thaïs Martin is a trapeze artist and clown. Born in 1996 near a circus school in Geneva, he specialises in fixed trapeze and joined the professional training programme at the École de Cirque de Lyon. He then trained as a clown with Alexandre Bordier, Eric Blouet, Michel Dallaire and Sky de Sela, among others, and discovered aerial suspension while working with the company La June Cie.

Thaïs collaborates with Cie Le Bestiaire à Pampilles, Sale Bête Prod, Cirque des Petites Natures and SuperCollectif, which he co-founded in 2021.

He also develops his drawing practise when his hands are not busy suspending himself, and is a certified hypnotherapist. He is currently a performer in the companies 'La Grue' and 'Juste Ici'.

After several years of working for other companies, he created MAMIMOURU, his first full-length solo piece, which deals with anxiety, grief and resilience. A sometimes joyful, danced and clownish narrative.

Biography of the musician and sound creator

Camille Garcia-Rennes



Born in 1994, she survived a dead countryside in southwestern France by discovering punk. She spent most of her time composing, attending concerts, and listening to music. At the same time, she began to film her surroundings and developed a love for cinema.

During her studies in Visual Arts at UQAM (Montreal, QC), Camille made her first short film, for which she composed the music, which she had the opportunity to present in competition at the 69th Berlinale and which went on to be screened at around twenty international festivals.

In Toulouse, she completed a Master's degree and a University Research Diploma at ENSAV in cinema. She experimented with collective film organisation practices, passionate about the creative and political issues raised by the film-making process. Full of enthusiasm, she graduated four years later and went on to direct her first long-film, a punk portrait of the European scene.

Films sometimes burn, and Camille decided to put her film-making on hold. But the music never stopped.

During these years in cinema, she worked extensively in sound recording, mixing, and musical composition. For two years, she produced a live evening music programme on Toulouse radio, where she played songs that were dear to her, linking them with stories or raw transitions. She participates in groups, organises tours, plays cinema concerts, composes soundtracks... Camille likes music to vibrate, like a dialogue between the people present when it is played. She likes to engage her body and spirit, intimately and collectively, to explore this precious language by sharing the questions it raises.

Full creative team

Direction, stage artist and costumes / Thaïs Martin

Sound design and stage artist / Camille Garcia-Rennes

Dramaturgy / Anne-Laure Sahy

Diffusion / Lise Leclerc

Inspiration / Antonie Oberson

Moral, administrative and technical support / L'Abri Genève

Support / Fondation Béa, Le Cirque des Petites Natures, en recherche

Portico construction / en recherche



First rehearsals in Thaïs's living room, with Pancho the dog watching Camille create sound content

PRODUCTION

We need financial support to begin creating the sound design, which will truly be the foundation of the performance, without which the piece cannot stand; as well as to build the portico on which to hang the trapeze, without which the piece cannot stand either.

Our goal is not to enrich ourselves but to continue to carry out artistic projects that speak to us and make sense to us, to maintain our enthusiasm and conviction for the future, to offer a political reflection on our relationship with ourselves and others. A window of hope.

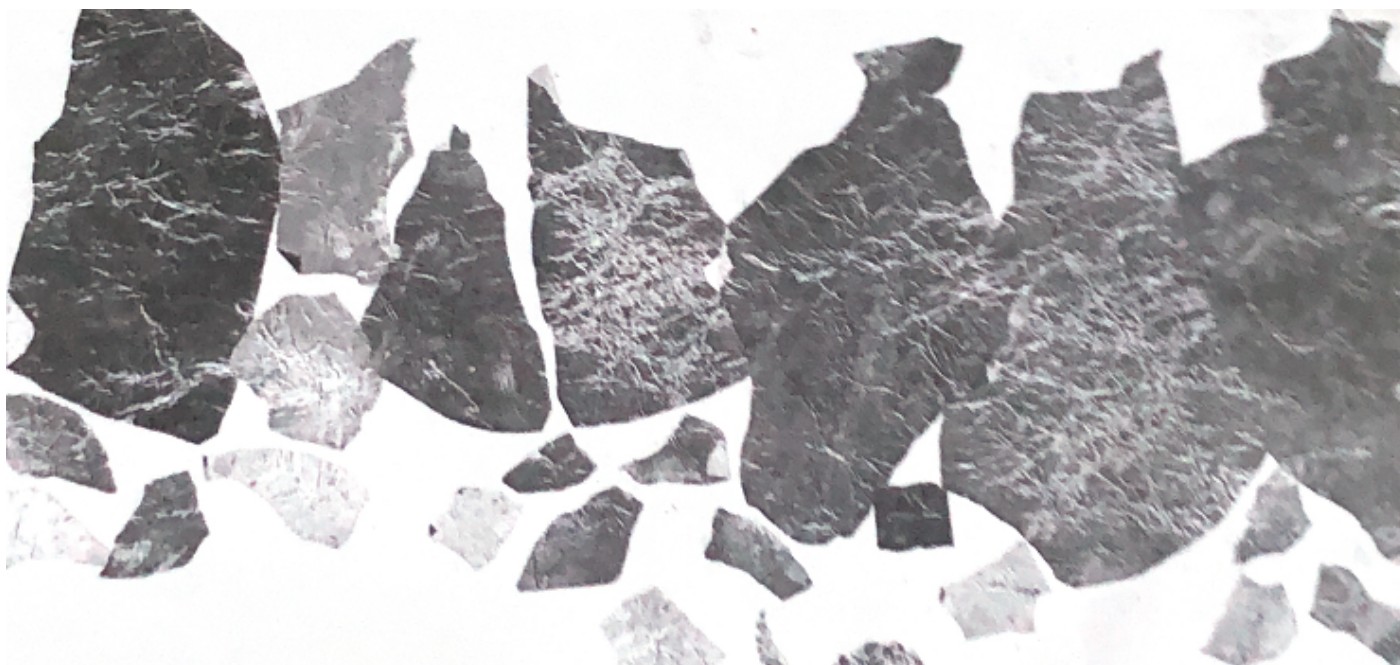
To clarify and conclude, I would say that we are looking for places of residence, partners, co-productions and premiere dates, in other words, programming commitments.

CONTACT

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I like to think that I'm not fragile. I'm just trembling.