

# IN THE BALLERINA'S BELLY

Cie Anomalie &...

Création 2017



**PRESS  
RELEASE**

# IN THE BALLERINA'S BELLY

Circus or physical theater - All audiences



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## INTRODUCTION

For over ten years now Delphine Lanson and Jean-Benoît Mollet have been exploring the idea that one could enter inside one self and discover a new territory in which would live the beings that compose us. In this track, opening itself as Pandora's box would, we figure an interiority revealing itself : a fantastical and acrobatic world evoking the physiological, symbolical and existential functioning of a human being. Today they invent a two-fold project : A contemporary circus piece, directed by Jean-Benoît Mollet and a feature film (in development) directed by Delphine Lanson. In this document, we speak about the show: *The Ballerina's belly*\*.

\*Show laureate of the circus writing fund 2016 Beaumarchais-SACD.

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## THE STORY IN A FEW WORDS




The show starts by the end. First, you have the 'bows'. Ensues a brief empty moment during which the artists go take a shower. What?! Haaa, here they are, back for an after show talk with the audience.

They are circus artists, dancers, actors they tell us about the process that led them to the creation of this show. They share stories of their bodies and events that have contributed to transform them physically. As these, first factual then subjective, testimonies progress the artist's personalities are revealed, relationships are sketched out. Using whatever they have at hand, in this bare theatre, they transform the space around them into the inside of a body.

Someone is picked by chance in the audience. She's a plant (But of course the audience doesn't know). She is invited to come on stage to visit this body-theatre. During this guided tour, the performers morph into her, as when one falls in love, when we are full of one specific person. The personalities of each and all are heightened, relationships become theatrical. The elements constituting the theatre become circus apparatus and the stage is revealed as vein the phantasmagorical journey of this woman inside a body. The performers transformation is complete. They marry certain elements of the theatre and become one with them. They become matter. Actors disappear and the theatre seems to be moving by itself. It is alive.

**«I ALWAYS HAD THE IMPRESSION  
THAT IT WAS AN ENIGMA, MY BODY.  
BUT IT'S FINE.»**

**LAURENT**



**« FOR ME,  
LOVE IS LIKE  
A WOODEN  
CABIN IN THE  
MOUNTAINS.  
OUTSIDE, IT  
SNOWS,  
IT'S COLD»  
CHIHARU.**

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## INTENTION

«The show, *In the Ballerina's belly* compares to a study on the living. Its origin lies in the observation both concrete and fantasized of the human body. The body, is the physical AND cultural structure of our being. Because it defines itself in its limit, its shape and its performance, it is also infinite in its desires, illusions, traces left by our ancestors, or our memories. In the Utopic body, Michel Foucault expresses nicely this intrinsic duality belonging to each. The body is first of all, our physiology made of numerous organic systems next to which cohabit our dreams, our fantasies, our emotions

As it comes, the body is a place. Here, in the flesh, an idea of shape and content, visible and invisible, real and imaginary, move next to one another. « If your body was a house, what would it look like?». In their own answer each one perceives an imaginary inside, stuffed with indications relative to one's own perception of the world, one's history or even one's pre-history.

This metaphor of the house to personify a body, with its unity, its front, its foundations, its numerous spaces, its secret corners, its developments and, of course, its inhabitants more or less reclusive is the object of our poetic research. The conception of this show rests since its origin on this psychology of depth's game. Its purpose to paint the living portrait of a being who is a house, and more precisely, a theatre.

With all its technical reality, made of tools and machinery, the theatre is an archetypal place of inventiveness. To situate the theatre in the center of an individual's identity, is to embrace the idea that Man possesses an intimate capacity to create and to metamorphosis.

This metamorphosis must feed first on the reality of the performers testimonies, they will be the ground to create characters and then aim for fiction. Each person's body will accompany the creation of a theatre-body. The show will be build on transformation's games, shifts. To evoke this transformation, intrinsic of the individual's personality, I wish for the audience to understand how the elements are associated with one another, that the actors are inventing, creating, there and then with what they have at hand. All the transformations will, therefore, take place in plain view, the audience is witness of the elaboration of illusion, and yet, the effect works. Concretely, we play with a theatre as if it was an object and I choose to use only the elements that you can find in it, that constitute it, to elaborate the set and the shape of the characters. It's a huge diversion : diversion of objects to make apparatus out of them, create challenges, invent games. We shake points of views and thanks to the mobility of circus artists, we would like to shake the theatre in its three dimensions.

To conclude, it seems to me that there are two ways to look at the world : Either we look at what we are missing and we try to fill the gaps, or we look at what is offered to us and we try to build with it. By attempting to transform the world with what is at our disposal, *In the Ballerina's belly* is also an ode to the almost nothing.»



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## FROM DOCUMENTARY TO FICTION

The project of this creation is to stretch a reality to its phantasmagorical paroxysm. Reality. We start with what seems the most obvious, what we have under our eyes. When the audience enters in the theatre, they see a theatre with no scenery and on stage a group of artists. They introduce themselves with what seems to be their primal reality : their bodies. The phantasmagorical paroxysm. The theatre has become the inside of a human body and the artists are part of that body. They are a part of the society that moves this body and the characters they play are build from their testimonies at the beginning of the show.

### Genre transformation

The show starts with the performers testimonies on their body's history. Directed straight to the audience each one reacts spontaneously depending on each other's testimonies, because it reminds them of something as well. Theses testimonies are sincere, moving, funny. At the beginning quite matter of fact, these testimonies suggest subjective interpretations, reactions from the performers become pretexts to act out certain situations. A distance is created. The arrival of a plant, performed by Delphine Lanson is when the play tilts. We play the realism of her presence and the audience truly believes that she is part of the audience. Then they are one step ahead, they include her, immerse her into the situation. The audience understands the she is a plant. Fiction takes over, the second half of the play starts.

### Transformation of the characters

During the «talk», each of the artists introduces themselves, as they are, with their real names.

The testimonies are mostly inspired by their real life path. we therefore discover, mature, experienced people rich of varied experiences, through the scrutiny of certain details in their bodies. It is often intimate and the audience must have the feeling to 'meet' the artists.

For the second half of the play, the work consists of elaborating characters stemming from the testimonies of the first part and all the real elements told by the artists are pushed to their paroxysm. The characters don't become others. They transform in themselves, it's a metamorphosis.

Each will go to the point when they will merge into the theatre creating therefore a matter-character. It's a little bit as if objects were eating the humans up, or is it the reverse: It's them marrying matter. We discover a magnificent and burlesque gallery of characters in which we will recognize : a mop-man, a gelatin-woman, a projector-woman, a cable man,...

There is a direct interpenetration between space, objects and actors. It is the traits of personality of the artists, their testimonies, their ease with certain materials , that create these characters.

### Transformation of the theatre into an apparatus - The circus in the theatre.

First the scenery is a bare theatre. It is composed of all the specific elements one finds in a theatre. (curtains, rigs, mats, projectors, microphones, chairs, fire extinguishers....) The audience first thinks, there is no scenery. Then little by little according to their needs, the characters divert these elements and start to transfigure the theatre. The idea is to invent space with what you can find around you. A sort of vernacular theater, a sort of theatre that creates itself with theatre. Of course, so that it is spectacular, moving, we will have to cheat and the theatre will be fake; reinforced, doubled up, pre-cut, plenty of tricks encouraging a permanent game of transformation on which one can evolve. The scenery is a circus apparatus.

In the second part of the play, the theatre becomes the inside of a body. It is fantastical and we are in a three dimensional space, much more arial, it must express the organic dimension and the link with other parts of the body. In order to do that and still in this idea of a big diversion of the theatre, we invent apparatus induced by the latter. Therefore we create :

- A tech cabin. It's a 1m80 on the side, cube in and on which we can enter, climb, jump. It has a big glass window and is mobile.
- A reinforced black curtain. It measures 4 by 11 m. It is sufficiently solid for us to climb and access the lighting rig of the theatre in a few seconds and get back down using it as a slide.
- Suspended projectors (in working order) on which you can climb and swing. They become a game of suspended objects and juggling. (Cf Jorg Müller)
- Light projectors that allow us to juggle and become elements of costume. (Cf Laurent Pareti et Sarah Cosset)
- Reinforced electric cables that we can suspend ourselves on, climb on, pull, swing on
- A vertical pole that becomes a Chinese mast(Cf. Sarah Cosset)
- Various theatrical objects becoming pretext to build an apparatus, a set , elements of costume ...





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## DISTRIBUTION



**DIRECTION** : JEAN-BENOÎT MOLLET

**DRAMATURGY** : DELPHINE LANSON

**COLLABORATION TO DRAMATURGY AND DIRECTION** :  
CILLE LANSADE

**With** JÖRG MÜLLER, SARAH COSSET, CHIHARU MAMIYA,  
FABRICE SCOTT, LAURENT PARETI, OLIVIER GAUDUCHEA,  
DELPINE LANSON ET JEAN-BENOÎT MOLLET

**SET** : GOURY

**SOUND CREATION AND LIVE**: THOMAS TURINE

**CHOREOGRAPHY** : CHIHARU MAMIYA

**LIGHTING DESIGN** : ROMAIN DE LAGARDE

**CONSTRUCTION** : OLIVIER GAUDUCHEAU ET DANIEL DOU-  
MERGUE

**COSTUMES** : RACHELE RAOULT

**STAGE MANAGER AND LIGHTS** : NICOLAS LE CLÉZIO

**SET STAGE MANAGER** : MANUEL BUTTNER



**« I DIDN'T  
KNOW I COULD-  
NT SEE PRO-  
PERLY BEFORE I  
WAS TOLD. IT'S  
WHEN I CAME  
BACK FROM  
THE OPTICIAN,  
I WAS 7 AND I  
DISCOVERED  
THE TREES HAD  
TOPS.»  
SARAH**

**« I COULD  
ONLY SEE  
PAIRS OF  
BREASTS,  
PAIRS OF  
CHEEKS. LIKE  
FRUITS.»  
FABRICE**

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# THE ARTISTIC TEAM

The performers that we bring together for this creation are a blend of styles. To be brief, we have the circus family on one side, the theatre family on the other, with in between a dance family. But obviously, it's untrue and means nothing. One of these artist alone is already a combination of these practices so it isn't easy to define who we are... We can say, nevertheless that we wish for the proximity of the actor and the acrobat, to find a form of performance that will take into account as much the value of words and the symbolic of the bodies. As far as this is concerned, we are looking for a physical theater, in the anglo-saxon meaning of that word.

At last it is good to add, that for each of these actors, the relationship to the body is central in the development of their arts and that happens to be the subject of our creation.

## Jean-Benoît Mollet

### Director and circus actor.

Artistic director of company Anomalie &... Since 2007, He joins the Centre National des Arts du Cirque de Chalons-en-Champagne in 1992, (7th promotion) and comes out in 1995, year of the foundation off the company. Since that date, he is fully integrated to the management of this collective company and participates to all the shows : Le cri du caméléon avec Josef Nadj, 33 tours de piste, collective creation, Et après, on verra bien... with Guy Alloucherie, Bascule with Christian Lucas, Anatomie-Anomalie with Martin Zimmermann, Le Grand Nain and Mister Monster with Philippe Eustachon, Les larmes de Bristlecone and Moi, une petite histoire de la transformation with Cille Lansade.

For the cinema, he directs Joyeul Guigou (2000) et codirects Un matin d'Alouha with Delphine Lanson (2008) in which he also plays the lead role along with great names of contemporary circus. We can also see him in the part of Calipige in the feature Les nuits d'été by Mario Fanfani (spring 2014). As a volunteer, he directs artistic shows in Bangladesh with the association Clowns without borders Frontières and is in secretary for the board of administration of l'association du château de Monthe-lon.

## Delphine Lanson

### Film director and actress.

Graduated from L.I.S.A (London and International School of Acting) en 1990. She acts both in movies and for stage, both sides of the channel amongst others along with Matt Damon, Denis Lavant, Michael Lonsdale, Miou Miou, Maggie Smith, Kevin Kline. She publishes numerous adaptations in french of plays by Israël Horowitz. Amongst other things she directs and writes : Loup y es tu ?, Le Banc, Je suis un sauvage (Gaëtan Lévêque, AOC). She is dramaturg for Les larmes de Bristlecone (Cille Lansade). In production the next Anomalie young public production with Chiharu Mamiya, Ma.

As a film director : Décroche !, Un matin d'Alouha, C'est dimanche, Portraits de femme, Naître père (documentary 90 min out in movie theatres in february 2013), Falling IN love (pilote in 3D ), La Nullipare, Dans le ventre du Monfort (45' in post production), L'art pour grandir (20') and is developing the feature film Dans tes yeux. And a documentary with Marlène Rubinelli Giordano in jail, Dedans. She also teaches in Sciences Po

## Cille Lansade

### Director, dancer, acrobat.

Graduated from ESAC Brussels (1999) and Master in directing in Da-sArts (Advanced Studies in Theater and Performing) Amsterdam.

She was seen amongst others in Men need sleep by Jean Michel Frère / Slipping with Carmen Bianco Principal and Pierre Yves De Jonge / Anatomie-Anomalie by Martin Zim-

mermann / Leks-Mating Areas by Pierre-Yves De Jonge with whom she co-funds the cie Dorina Fauer. She directs Les larmes de Bristlecone with Anomalie and Dorina Fauer as well as the end of year show for the Copenhaguen circus school (ASUK) in 2011. She accompanies as a director Mother Milk and The fool and the princess by Cirque de Loin / Le château Descartes by cirque Les galapiat. in 2015she co-creates with Jean-Benoit Mollet the show Moi, une petite histoire de la transformation in which she also acts. Cille collaborates to the direction and the writing of Dans le ventre de la Ballerine, creation 2017 Cie Anomalie directed by Jean-Benoit Mollet.

Aat the moment she directs the end of study show for the Copenhaguen superior circus school (AMoC) and works on her new acrobatic performance in open space C.R.A.S.H. (Creation 2019).

## Sarah Cosset

### Chinese mast acrobat

Graduated from the CNAC since 2011. Was seen amongst others in company H.V.D.Z. and Guy Alloucherie, in Géométrie de caoutchouc by company 111byAurélien Bory, Le Bal des intouchables by Colporteurs. She cofunds the Groupe Bekkrel, circus collective, and actually works on L'effet Bekkrel, out in 2015 at Cirque Théâtre d'Elbeuf.

## Chiharu Mamiya

**Dancer and choreograph** trained at classical dance since the age of 5, she arrives in France at the international dance center Rosella High-

tower in Cannes in 1996.

She was seen amongst others with Kubilai Khan Investigations, Gilles Jobin, 10 Nicole Seiler, Les gens du quai, Fabrice Ramalingom, L'Yonne en Scène, Anomalie & ..., Caterina Sagna, François Verret...

Since 2011 She presents her own works in natural environment : Yami-ma (2011), Danse le Tambo ! (2013).

### **Laurent Pareti**

#### **Juggler**

Graduated from the CNAC, he cofunds the contemporary circus collective Anomalie before joining Cirque Désaccordé. He was seen amongst others in Le Cri du Caméléon de Josef Nadj, 33 tour de piste, Et après, on verra bien... by Guy Allouche and Laurent Letourneur, Bascule by Christian Lucas and Vincent Gomez, Jeux de miroirs with Les Baraques foraines, Après la pluie / Petites mythologies populaires by Christian Lucas, Couple ouvert à deux battants by Dario Fo with Valérie Pareti, Hollywood Circus...

### **Jörg Müller**

#### **Juggler**

Graduated from the CNAC in 1994, he comes out with mobile. Since then he created c/o and noustube, work in a glass of water measuring 3 meters high. he collaborates (in circus, theatre, dance, music) amongst others with Pierre Doussaint, Mads Rosenbeck, Thierry André, Jérôme Thomas, Le Cirque Plume, Philippe Goudard, François Cervantes, Kit-sou Dubois, François Verret, Jacques Rebotier, Yoann Bourgeois, Martin Schwietzke, Les Apostrophés, Gulko, Cahin-Caha, Jeanne Mordoj, Nikolaus Holz, Christian Lucas, Roland Auzet, Julie Nioche, Mark Tompkins, Pedro Pauwels, Anomalie &..., Akosh Szelevényi, Haim Adri – Sisyphus Heureux, Chiharu Mamiya, François Merville, Jess Curtis, Ondrej Adamek, Noemie Boutin, Peter Corser and Jean-Paul Autin. since 2006 he is a practitioner in the Feldenkrais Method

### **Fabrice Scott**

#### **Actor**

trainer at Drama Center London. He was seen amongst others with Judith Bennett Théâtre du Ranelagh, numerous shows by Thomas Le

Douarec, recently in Des soucis et des potes, he works on the show Antoine et Cléopâtre by Madonna Bouglione, on Mathieu Boissset 's creation TNT Bordeaux, with l'English Vienna Company, with Alessandro Fabrizi.

Since 2002, in the movies, he plays in a dozen italian films amongst which La Belle endormie Marco Bellochio. at last he appears in several telefilms tv series, notably Trafic Olivier Barnat, R.I.S. Police scientifique, Kali Richard Jonhson, Alice et Charlie, Julien Seri.

### **Olivier Gauducheau**

#### **Set building and designn, dance**

He trains in Paris at the Rencontres Internationales de Danse Contemporaine under the direction of Brigitte Hyon, and classes at the Beaux-arts. He discoures circus through Nikolaus for the construction of sets and the tour of the show Le Monde de l'extérieur (1997). he's the set designer with Marianne Michel, la Cie Vent d'Autan (Autour d'elle), la Cie d'Ici de là (Extérieure), le Cirque Désaccordé (PMP), le cirque Avek. as a constructor, he works with Cirque Désaccordé (Après la pluie), the Cie HVDZ/ Guy Allouche (Les Sublimes, Base 11/19), Gaëtan Levêque (Je suis un sauvage), la Cie Timshel (Sorita) and again Nikolaus (Tout est bien et bouleversement).

In 1999, he meets Anomalie with whom he is in turns, stage manager, set manager, performer, set constructor, for Et après on verra bien..., Bascule, Les Tailleurs, Le Grand Nain, Mister Monster, Les Larmes de Bristolcone, Dans le ventre de la Balle-rine.

### **Thomas Turine**

#### **Musical creation**

Musician composer, Thomas Turine works with electroacoustic music since depuis 1996 he collaborates on several occasions with plastic art artists and visual artists (Olivier Meunier, Sonia Rickli, L'Écurie, Stéphanie DeLara, Violaine de Villers). Under the name of Sitoid he tours in the electro scene. He is the drummer of the group MAJOR DELUXE since 2001. He composes and performs sound and musical pieces for theatre and dance since 2002, with amongst others, Hélène Mathon, Rodolphe Burger, Claude Schmitz, Amerika, The

Inner Worlds, Pierre Droulers, Isabel-la Soupart, Manuel Antonio Pereira, Mélanie Munt, la Cie Michèle-Anne De Mey, Clément Laloy, le Cirque Désaccordé, la Cie Mossoux-Bonté, Anomalie &..., Philippe Eustachon.

### **Goury**

#### **Set designer**

Trained as an architect and set designer, Goury collaborates on numerous creations with , amongst others Hideyuki Yano, François Verret, Mark Tompkins et Lila Greene, Georges Appaix, Diverres Montet, Brigitte Lefèvre, Stéphanie Aubin, Nasser Martin-Gousset, Josef Nadj, Mathurin Bolze, La Maison des clowns portée par Giovanna D'Ettore, Gaëtan Lévêque (collectif AOC), Yves Beaunesne, Catherine Hiegel pour la Comédie Française, Philippe Adrien pour cinq de ses spectacles, Julie Bérés, Johann Bourgeois...

In 2005, He is laureate of the Villa Kujoyama in Japan.

### **Romain de Lagarde**

#### **Light designer**

Graduated from ENSATT in 2009, he collaborates on numerous creations with , amongst others for the theatre, Mauser directed by Mathias Langhoff, J'ai fait une belle croisière avec Jean-Pierre by la Cie le Bruit des Couverts, La Chambre rouge- Cie Esquimots, Radio Paradize - Ensemble Epik Hotel. For the Opera, Cie Manque pas d'Airs. Or dance with the russian Ballets and Nuits d'été- L'Ensemble Carpe Diem, Dust Park 2- Yuta Ishikawa or Clank's- Cie ALS. For contemporary circus , -Cie Galapiat for Risques Zéro, MAD in FINLAND, and Château Descartes, la Cie Anomalie en 2015 for Moi, une petite histoire de la transformation, and next season Cheptel Halekoum. he also assisted other light designers such as Daniel Levy, Yukiko Yoshimoto, Light designer for Ushio Amagatsu, or Joël Hourbeigt and to this day Maryse Gautier. at last he designs light-installations- for festivals or private event's sets

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## TOUR DATES

- 18 march 2017 – Creation SPRING 2017 – La Brèche, PNAC of Normandy in partnership with Le Trident, Scène Nationale de Cherbourg
- 06 to 17 juin 2017 – Théâtre Monfort, Paris
- 17 octobre 2017 – Théâtre de l'Union, Centre Dramatique National- Limousin, Limoges\*
- 19 octobre 2017 – Les sept collines, Scène conventionnée - Tulle\*
- 29 octobre 2017 – Theater op de Markt – Dommelhof (Be) (English version)
- 11 january 2018 – Agora, Centre Culturel PNAC- Boulazac Aquitaine

\*co-production Le Sirque, PNAC of Nexon Nouvelle-Aquitaine

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## PARTENAIRES

Creation Festival SPRING 2017

Delegate production : Anomalie &...

Coproduction and residencies : Plateform 2 circus pôles in Normandy / La Brèche à Cherbourg and Cirque-Théâtre Elbeuf — Pôle National des Arts du Cirque de Normandy — Cherbourg-en-Cotentin, Le Monfort — Paris (Residency with the support of the Direction régionale des affaires culturelles d'Ile de France — Ministère de la Culture et de la Communication), Le Sirque — Pôle National Cirque- Nexon — Nouvelle Aquitaine, Agora —PNAC Boulazac Aquitaine, Le Theater op de Markt (Dommelhof) — Neerpelt, writing and production funding from the association Beaumarchais-SACD, Aide à la création de l'ADAMI.

Residencies : CIRCA – Pôle National des Arts du Cirque- Midi-Pyrénées, La Gare Franche — Marseille, Château de Monthelon — Artist's residency in Burgundy.»

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PHOTOGRAPHY : CHRISTOPHE RAYNAUD DE LAGE

GRAPHIC DESIGN : MARGAUX NAVILLE



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## WHAT THE PRESS SAYS

«What happens in our body when we drink a glass of water, when we fall in love? Chosen by chance in the audience a spectator is invited to an oneiric trip into the organism. Here the stage is transformed into a brain, in bowels with globules, in ovules and testicles, that have fun playing at being acrobats, dancers, technicians of this uncategorized company leading here a funny circus...»- **Le Canard Enchaîné**

«The performers of *«In the Ballerina's belly»* are as well dancers as acrobats or actors, even live sound makers. They use the perfect mastery of their own bodies to lead us into a post-modern fairy tale where all these disciplines mingle. Not only does it mix the arts, the show also integrates fully the seven technicians. The technical outpour that one can see marries to perfection with the performances of the artists. Dazzlingly beautiful, the different luminous, stage or sound effects reinforce the immersion of the spectator that becomes absolute. The eight persons on stage play with all the technical paraphernalia of the theatre, the walls, the installations, in short the theatre itself. And above the concrete aspect of it, they also juggle with emotions, allowing themselves to be serious or funny, impressive, moving or just beautiful.

Even though this abundance of performances and technical prowess could lead to think that it could stifle the message carried by this creation, the dramaturgy is crystal clear and links everything with fluidity. They never step away from their subject. The evolution is obvious yet unpredictable. You can't lose yourself apart from within yourself. The Γνώθι Σεαυτόν » (Gnothi Seauton), «Know yourself», written on temple of Delphes, take with them its full meaning.

The end of a show often constitutes its paroxysm. What is good with a show that starts with the end is that it remains there all the way through. If you're not a doctor, or even if you were, it is an experience to be lived without delay.»

**Théâtreactu.com**

**«Une immense vague de tendresse pour clore un spectacle fou et osé.»  
Time Out**

«En route» for an initiatory journey and an introspection that won't be a walk in the park. There is something playful in this delirious performance that also wills to be a study of the human body. Between laughter and fascination, our heart swings. In short, a hybrid show that definitely joins the Pantheon of stage Ufos.» **Les5Pièces.com**

This show is rich in turnarounds and findings that can't be told about. You must see it, experience it because it calls upon many imaginary senses. Body and spirit, desire and reflexion, are the two poles that the company wishes to deal with in this show. The «miss en abyme» is most successful (...) One can bet that!»In the Ballerina's belly» will enter in the annals!» **vivantmag.overblog.com**

«In the style of «once upon a time, life» but more bonkers, the lunatic circus artists of Anomalie &... will come across antibodies and synapses/ A trip in terra incognita both poetic and zany unravels in a head over heels set. Let go and reach for your frontal lamp torch... An immense wave of tenderness to conclude a mad and daring show» - **Time Out**

«What happens in our body when we fall in love? To answer this question, jean-Benoit Mollet doesn't skimp on human means. Along with 14 artists, set designers, technicians he invites the audience to an exploration of his inner theatre, literally and figuratively. Seats, dance mats, curtains,... manipulated in full view, all the objects on stage personify the inner transformations of the director. Bringing together their techniques, circus artists, dancers and actors, give shape this love at first sight thanks to phantasmagorical scenes...» **La Terrasse.**

**« WHEN I ARRIVED IN  
FRANCE, I NOTICED  
THAT MY BODY WAS  
GERMAN. I DIDN'T KNOW  
IT BEFORE. »**  
**JÖRG**



**« SO THE FIRST  
THING THAT  
SPRUNG TO MY  
MIND WHEN I WAS  
ASKED TO SPEAK  
ABOUT MY BODY,  
IS THAT I HAVE A  
BODY GEOMETRI-  
CALLY VARIABLE »**  
**LAURENT**

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## GENERAL INFORMATIONS

**Circus or physical theatre - All audiences from 7 years old**

**Duration:** 1h20

**Between 11 to 13 people on tour**

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## BESOINS TECHNIQUES

**Arrival technical team :** J-2 evening

**Arrival performers :** J-1 day

**Mounting:** 4/5 services

**Dismantling :** 1,5 service

**Stage frontal 100% :**

<b>Width :</b>	Minimum : 14m	Maximum : 17m
<b>Opening :</b>	Minimum : 13m	Maximum : 17m
<b>Depth :</b>	Minimum : 9,5m	Maximum : 15m
<b>Height :</b>	Minimum : 6,35	Maximum : 15m

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## CONTACTS

# ANOMALIE &...

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« Anomalie is subsidized by the Ministry of Culture and Communication / D.R.A.C Bourgogne-Franche-Comté — and the support of la Ville de Paris, la Ville d'Auxerre, le Conseil Départemental de l'Yonne et le Conseil Régional de Bourgogne- Franche-Comté. »