

# Humanoptère



Juggling and dance piece for **seven jugglers** – writing, juggling and choreography by **Clément Dazin**

**19 september 2018** – Festival Plartforma, Klaipėda, Lituanie

**9 october 2018** – Le Safran - Scène conventionnée d'Amiens Métropole

**18 décembre 2018** – Le Prisme, Elancourt

**21st march 2019** – L'Avant-Scène, Cognac

**13 april 2019** – Théâtre de l'Usine, Éragny avec L'apostrophe, SN Cergy-Pontoise-Val d'Oise

**10->11 may 2019** – Maillon, Théâtre de Strasbourg - Scène européenne

**17 june 2019** – Sibfest - Sibiu International Theatre Festival, Roumanie

Production La Main de l'homme Coproducers Plateforme 2 Pôles Cirque en Normandie / La Brèche à Cherbourg et le Cirque-Théâtre d'Elbeuf, La Maison des Jonglages – Scène conventionnée de La Courneuve, Le Manège, scène nationale de Reims, Furies, Art de la Rue – Pôle National Arts du Cirque en préfiguration à Châlons-en-Champagne, l'Odyssée Scène conventionnée de Périgueux – Institut national des Arts du Mime et du Geste. With the support of Ministère de la Culture et de la Communication DGCA Aide à la création cirque et DRAC- Grand Est, Département de Seine-Saint-Denis, la Ville de Strasbourg, Spéridam, Adami, Groupe Geste(s) and SACD. Residencies 2r2c, Coopérative de rue et de cirque -Espace Périphérique (Ville de Paris La Villette), La Brèche - PNAC de Cherbourg-Octeville, Les Migrateurs – Strasbourg. This project benefited of the support of l'association Beaumarchais.

Clément Dazin is companion artist at **manège, scène nationale - reims** for 2018/2019 season.

**Clément Dazin**

Compagnie La Main de l'homme - Strasbourg

**c/o La Magnanerie - production, booking and administration**

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**Which gesture do you repeat most during a day?  
Is there a sense of absurdity surrounding these issues?  
Should we juggle more to win more?  
When everything goes too fast, do you have to stop or get hooked?**

"There is a clear link between the absurdity of juggling work and the absurdity of work in general. I wondered what prompted the juggler to keep on sending balls into the air when he knew they would fall back to the ground. The parallel between the endless work of the juggler and the myth of Sisyphus is obvious; this paradox exists in every craft.

I want to create a micro society composed of seven jugglers, in which complex exchanges appear. There will be an alternation between collective scenes and soli. We will create forms of juggling that make sense with the theme evoked while maintaining a high choreographic and rhythmic precision. Juggling will be used as a language.

For my master's degree in management, I wrote a thesis on the psychoaffective dimension in business relationships. Taking advantage of my status as an apprentice at Eurocopter, I conducted several interviews with employees on this topic. This dissertation and my experience will give substance to the dramaturgical work.

The repetition of the gesture in juggling echoes for me with the mechanical repetition of a chain worker, an accountant, a housekeeper or a businessman. My goal is to give an allegorical vision of the multiple meanings and perceptions of work in our society by a demanding work of the body and an advanced juggling technique.

With the help of Hervé Diasnas's artistic outside view, I decided to affirm what *Humanoptère* can offer the public. I think the show will partly be a praise of slowness in response to the urgency of slowing down.

**Why do you want to go faster? Why not slow down our pace, our activity, our growth? Why not take a break and take the time to breathe? You're in a rush? Very good. In this case, I advise you to go very slowly because if you are in a hurry, there is no room for mistake.**

Since I created my solo *Bruit de couloir*, I have developed a choreographic language that is a profound body echo to the desire of developing a movement in its entire duration, to suspend it. Not by slowness, but by the rapidity of its decomposition, by a perfect execution. I also seized the opportunity of this ambitious project to pass on to 6 jugglers - the youngest just completed his training and the oldest has more than thirty years of career - this choreographic juggling that is my own.

We will work on the basis of their proposals as well as their personality, and each one will have the right to slow down ... It might be good that someone slows down without being ejected, that we look at him, that we appreciate the beauty of his Gesture, the fluidity of his movement, the care he takes to put down every act, every word. By going slower, we find our humanity again. "

**Clément Dazin**



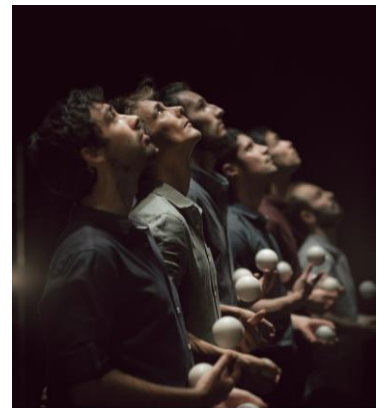
### ***The hands***

On the set, fourteen hands will be in perpetual action to image society at work. The practice of juggling, in my opinion, emphasizes the work of the hands. With hindsight, I realize that in most of the jobs, hands are essential. I intend to carry out precision work on the hands, on the rhythm that they give to the balls, on their tension or their relaxation, on their coordination with other hands, on their aggressiveness,

their softness, their virtuosity, their slowness or their velocity.

### ***The eyes***

"The eyes are the mirror of the soul" and the juggler often seems devoid of a soul as he is obsessed with his objects. This phenomenon is interesting if it is conscientized and worked. I plan to work with the team on this. How to detach the look from the objects and expand the "emotional panel" of the juggler?



### ***The body***



The notion of presence, in its choreographic meaning, too often neglected in juggling, will find a fundamental place in the process of creation. The different attitudes and postures of the body will be carefully studied, chosen and worked to reveal the desired emotion.



### ***Artistic team***

Conception and interpretation : **Clément Dazin**

With and by: **Jonathan Bou, Martin Cerf, Clément Dazin, Bogdan Illouz, Minh Tam Kaplan, Martin Schwietzke and Thomas Hoeltzel alternating with Miguel Gigosos Ronda**

Light designer and engineer, stage manager: **Tony Guérin**

Sound designer: **Grégory Adoir**

Sound engineer: **Mathieu Ferrasson**

Choreographic outside eyes and assistant to the director : **Hervé Diasnas**

Costume: **Fanny Veran**

Production, administration and booking **La Magnanerie** Duration of the show: 1 hour

Blackout needed on stage and in the audience

### ***Touring conditions***

Show for all age category from 10 years old

**Duration of the show:** 1 hour

**Minimal stage dimensions:** 11 meters opening, 10 meters depth, 6 meters height

Blackout needed on stage and in the audience

**Team on tour:** 7 interprets + 2 engineers + 1 tour manager

**Per diem:** For 10 people based on French CCNEAC convention or above (fitting the organization country's conventions)

**Transport:** Train and/or plane

**Technical rider available on demand**

**Booking contact:** Martin Galamez

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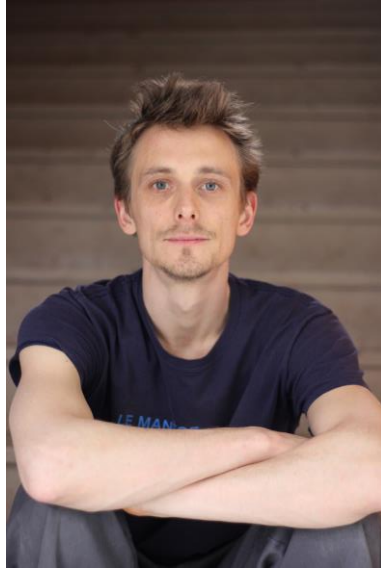
## **2017/2018 TOUR**

**Creation on 12 to 14 October 2017** - Le Cirque-Théâtre d'Elbeuf, Pôle National du Cirque - Normandie  
**21-22 October 2017** - Festival Torinodanza / Italy  
**17 November 2017** – Théâtre de Châtillon  
**25 November 2017** - Maison des Jonglages - Houdremont Scène conventionnée La Courneuve  
**28 November 2017** – Centre culturel Charlie Chaplin de Vaulx-en-Velin sur invitation du Centre Chorégraphik Pôle Pik – Ville de Bron  
**6 December 2017** – Théâtre des Bergeries, Noisy-le-Sec  
**14-15 December 2017** - Manège, Scène nationale de Reims  
**23 December 2017** – Théâtre de Corrèze / Italy  
**26 December 2017** – Théâtre de Modène / Italy  
**28-31 December 2017** – Théâtre de Cesena / Italy  
**2-17 February 2018** - Théâtre Le Monfort avec le Théâtre de la Ville - Paris  
**27-28 February 2018** – L'Odyssée, Scène conventionnée de Périgueux – Institut national des Arts du Mime et du Geste  
**2 March 2018** – Centre culturel des Carmes, Ville de Langon  
**9 March 2018** – Théâtre d'Eaubonne  
**20 March 2018** – Festival SPRING / La Brèche, Pôle National du Cirque – Normandie /Cherbourg  
**27 March 2018** – Théâtre de Cachan  
**29 March 2018** – Théâtre de Bagneux  
**7 April 2018** – Théâtre Louis Aragon de Tremblay-en-France, Scène conventionnée



## Clément Dazin – author, choreograph and interpret

Fascinated at an early age by movement and body control, he first started gymnastics at age 6. He turned toward circus and especially juggling at 16 years old, as a member of the Point Bar company, where he



discovered the joy of creation. He continued learning movement and stage attitude by taking hip-hop dance and theatre classes and by practicing juggling and acrobatics in different places. It gave him the opportunity to discover very different fields and made him realize that there were a lot of walls in each of these technics.

In 2008, he joined the Lyon Circus School and the National Centre of Circus (CNAC) in 2009. There, he had the opportunity to meet artists such as Philippe Genty, Aragorn Boulanger, Fatou Traoré, Johanne Saunier, Julien Clément or Bruno Dizien, whom influenced his work. He explored the links between contemporary dance, Hip Hop technics and juggling. By doing so, he realized how interesting it was to mix these fields

In 2012, he toured as part of the “This is the End” production of the CNAC’s 23<sup>rd</sup> promotion. In 2014, he was invited by the SACD and the Avignon festival to create a duet with a dance, R2JE. He is also touring across Europe and in the world with “Bruit de couloir”.

