



LA GA LE RIE

A MACHINE DE CIRQUE
PRODUCTION



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Machine de Cirque's mission is to bring together various actors from the arts and technology world around circus show production projects. The Québec City Company has enjoyed remarkable success with its namesake show which, since its premiere in May 2015, has been presented in over twenty Canadian municipalities and nearly fifty cities in France, Spain, Romania, Austria, Germany, Hungary, the United States, Switzerland, Italy, Belgium, the Netherlands and Sweden. The cabaret version of the show has been performed more than 300 times in Germany.

On the strength of its initial production, the Company is ready to launch into a new adventure with a creation titled La Galerie (provisional title).

“[...] the Québec circus company Machine de Cirque, whose humour and virtuosity were the smashing success in Budapest it was at the Nuits de Fourvière.”

Le Figaro

THE CREA TION

This evening, you're going to an exhibition. Formalwear, high chins, champagne flutes in hand, and classical music playing softly in the background surround you.

You are there because you were invited. Applause is polite. Reactions are low-key.

Then, someone climbs up on stage and approaches an artwork. After just one look, the art takes over this person. He is struck unexpectedly. He is no longer just looking. He is now the one who thinks, who shares. He has become an integral part of the creation.

Two others join him. Now, they are three.

They dive into the painting, dirty their hands with clay, look for the perfect angle behind the camera.

There are now seven of them.

A woman joins in, plugs in her guitar and accompanies them with energy.



Together, before your very eyes, their formal suits change colours. The more they dive into their creation, the more expansive their transformation.

In the palms of their hands, paint brushes appear where they once held champagne flutes.

Their chins are lowered, their eyes begin to scintillate.

Then, yours do as well.

You are the audience, but you have now also become part of the artwork.

Everywhere you look, both on stage and in the room, there are no more social classes; all hierarchy has vanished.

What you see, in all its beauty and splendour, is a crowd of humans who, gradually, one by one, and at their own pace, take part in this unbridled dance of creation.

THE
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Why choose art as a theme?

Because art touches every one of us.

Because art can move us as much as it can provoke us.

Because we can't understand what we are seeing, yet we are shaken up.

Because we can understand what we are seeing, but not understand why we are shaken up.

Because art, in all its forms, originates from human intention.

Human beings are therefore central to art.

Creating shows in which humans are central means that humans are to art what art is to humans: that is what drives us.

"There is nothing more truly artistic than to love people."

Vincent Van Gogh



Art is a world of endless possibilities.

There are as many interpretations and meanings as there are looks cast upon it.

One single piece can touch, revolt, instill fear, move... all at the same time.

La Galerie is like a fleeting painting. The individuals are brought together around it by the looks they cast upon it. When the person on the far left shivers, we feel it. When the person in the middle is overcome with childhood nostalgia, we experience it too, just like the possible puzzlement of the scholar, or a little girl's first artistic epiphany.

In this unique show, the circus is used as a vehicle for emotions.

Impressed by the acrobatic feats, we find ourselves surprised to be so moved by the grace of an acrobat, excited by the successive flights from a Russian Bar, or rejoiced by the honest friendship displayed by the artists.

Art is often surprising, to be found where we least expect it... and so much more.

Art is poetry, and poetry is everywhere.

Does that mean there is something artistic about everything?

To that, we answer a resounding YES.



THE SPE CI FICS

One musician on stage

Artistic disciplines that intertwine and move to the same rhythm

In perfect symbiosis with what is happening on stage, the musician is an integral part of the show. Far from being hidden away backstage, she is mobile, sometimes on her feet, sometimes hanging upside down, but always with an instrument in hand.

Zeneli is a musician with boundless energy and creativity that is truly impressive. On her own, she manages to conjure up the illusion of an offstage band. Some of the acrobats, who are also musicians (guitar, banjo, vocals, etc.), accompany her to create a temporary «mini band» at key moments during the show.

This music-circus exchange is reciprocal, as Zeneli's character is just as important as the others in the show's dramatic plot. With her background as a gymnast and her aerial acrobat's physique, she is just as involved physically as she is musically. A bold and daring multi-instrumentalist who showcases her musical talents, her voice and her physical acrobatics: she is an undeniable asset to the production!





“an inspired performance of acrobatics and broad comedy.”

Boston Globe

Artistic process and a dramatic plot

The strength of an artist lies in the authenticity they bring to everything they do.

We want the artists performing on stage to be authentic, true and sincere.

We seek to avoid caricature or exaggeration to remain true at all times.

Each of the characters has a background, a past and a motivation to be on stage, as well as a specific personality.

The audience becomes complicit with this group as it is transformed by the art before their very eyes.

We want to create a story, characters.

The dramatic and emotional plot performed by the artists on stage is tangible, concrete and powerful.

It is vital that this be echoed in the audience's experience.

Rather than creating pretty images or very polished dance sequences, we aim to put forward the power of a story and characters that make it come alive. An almost cinematographic approach, filled with nuance where pure, raw emotion guides both the performers and the audience.

This type of approach is simply more alive, more human. It is as touching as it is impressive.

The show's dramatic plot is created collectively, with the entire creation team, over a long period of development, trial and error and exploration. This work method encourages the team to be more vulnerable, more sensitive. Egos and thick skins are left outside the rehearsal halls and we find ourselves together, true, as humans should be!

This can only give birth to something beautiful, authentic, and heartfelt.

For the time being, we have defined most of the avenues we wish to explore. The results of this research and these explorations, however, remain unknown, which is the wonderful thing about it! Art often arises from the unexpected, a surprise, serendipity, an unforeseen turn of events. This desire to be open to surprise stimulates our creative process.



“Rarely is there an ensemble that can so stunningly give a nod to tradition before blowing it off for something more inventive.”

New Haven Independent

Ingenuity

Every stage set element, object or technical component that is part of Machine de Cirque shows is designed by a multidisciplinary team in order to optimize its use. For La Galerie, we will conduct an in-depth search to design an innovative application of the various circus devices so they become a part of the story. Here are a few exploration avenues under consideration:

Connecting performers and objects

This exploration will involve attaching motion sensors to the performers and certain objects. The performers can use these sensors to produce a sound or modify one of its components through their movements. For example, the musician could, with a simple motion, start soundtracks, loop a musical sequence or distort a sound. Similarly, the other performers could all contribute to the soundtrack in their own special ways.

Retractable barricades

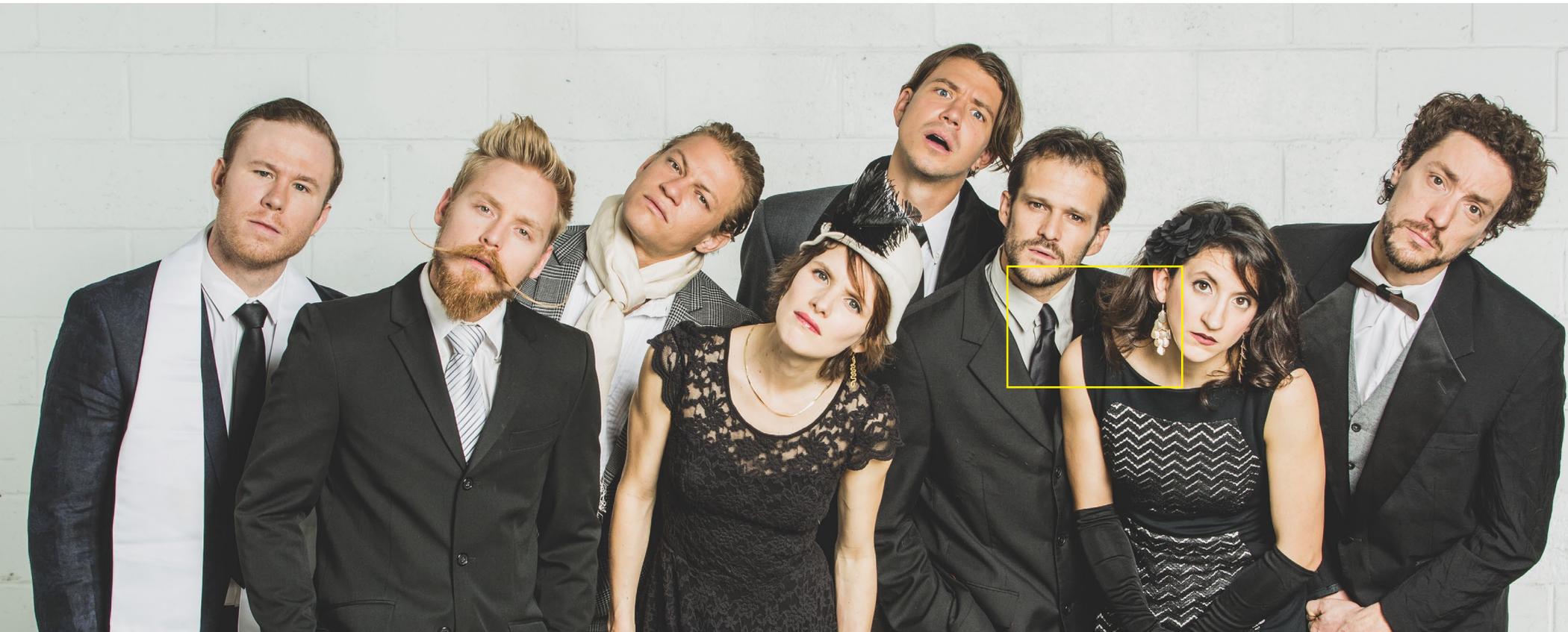
Acrobatic and dramatic research will be conducted using retractable barricades that are used to cordon off queues. They can be used to instantly define or modify an acrobatic circuit. Setting boundaries around objects or characters gives them a degree of importance by limiting access to them or isolating them by imprisoning them. A dramatic situation can pivot to a comedic situation through the versatility of this accessory.

White walls on rollers

White walls on rollers that can be moved, superimposed, laid on the ground or splattered with paint will be built. These walls will create a restricted space, or a corridor, to hide the entrance of devices, create mirror effects, or split the stage in two, which means that the audience will view a different show depending on where they are seated.

Russian Bars

The Russian Bar is a discipline where two porters facing each other carry a flexible bar on their shoulders, which they use to catapult a flyer who performs acrobatic feats from the middle of the bar. Traditionally, the porters tend to be out of the spotlight. In this production, we would like to reverse this tendency by focusing on the work of the porters through constraints that will be imposed on them. Multiple bars will also be incorporated into the set in the form of frames, promontories, towers, etc.



THE
CREW



A quartet, a trio and a musician... all in one show!

The artists all know each other. They have long awaited the opportunity to take to the stage, together, in a creation that reflects their colours, their signatures, their energies.

The creators, whether they be the artistic director, the stage director, the collaborators or the designers, as well as the acrobats or the musician, will all contribute to the creative process without exception.

Our goal: to create new acrobatic dialogues, to blend the various disciplines and to bring all performers to share their madness with the others.

With this merry band of artists, the possibilities are endless.

Proposals are streaming in from everywhere.

So many minds are converging, amalgamating, fusing together.

Different personalities feed each other, sometimes comfort each other and then, ultimately, come together as a unit.

Multiple sensibilities, boundless visions and aspirations fuel a collective adventure; a common search.

A QU AR TET

Quatuor Stomp has logged more than 1,500 performances in every continent, other than Antarctica.

Created in 2008, the quartet is already the recipient of many awards, including the 2018 Iron Chicken Award from the World Busker Festival (Christchurch, New Zealand), the 2017 People's Choice Award from the Auckland International Buskers Festival (Auckland, New Zealand), the Choix du public 2017 from Cirque et Fanfares (Dole, France) and the Choix du public 2016 from the Festival Artisti di Strada (Ascona, Switzerland).

After entering the École de cirque de Québec at the age of 6, William knew very quickly that he wanted to do this for a living, and that was all there was to it. His passion led him to create Quatuor Stomp. In 2014, the multidisciplinary circus artist branched out into a new direction: entrepreneurship. He took over the reins of his quartet and created his own circus company. William loves the stage and has an unquenchable thirst for new adventures!



**William
Poliquin-Simms**

circus artist



Although Arne made his stage debut at the tender age of 8, he did not discover the circus until his teens. After graduating from the École de cirque de Québec in 2012, he has worked as a solo juggler and designer for various companies, including Quatuor Stomp, where he developed his skills as a porter and acrobat.



Arne Bystrom
circus artist

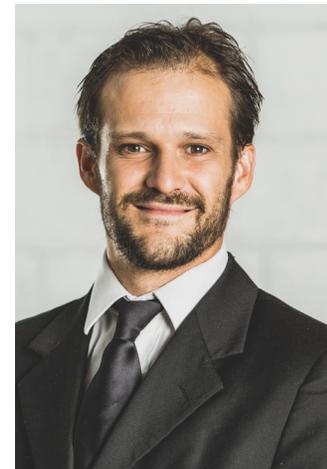
Vladimir discovered the circus at the age of 20. He dropped out of engineering school and entered the École nationale de cirque de Montréal. He specialized as a ground acrobatics porter and graduated in 2016. Since then, he has been a member of Quatuor Stomp as a porter, acrobat and juggler.



Vladimir Lissouba
circus artist



Fearing ending up stuck in an office after completing his studies in environmental protection in France, Antoine decided to combine business with pleasure by taking to the stage. After graduating from the École de cirque de Québec in 2012, he has worked here and there all over the world, as part of various shows in venues or on the street. In recent years, he has mostly turned to busking, for which he has a special interest given the greater access to the public it provides. He loves feeling the sincerity and authenticity of an artist on stage and hopes to be able to pursue his inanities for years to come.



Antoine Morin

circus artist

A TRIO

Created in 2014, the trio *Moi et les autres* first hit the stage at the Festival international de Jazz de Montréal. The following year, it took up a creation residency at la Tohu (Montréal, Canada). In 2016, the trio was awarded the silver medal as well as the Prix du public at the 37th Festival Mondial du Cirque de Demain (Paris, France). After barely a few years of existence, the trio has already participated in nearly 200 performances in North America, Europe and Asia.

After graduating from the École de cirque de Québec in 2012, Pauline has worked with several Québec companies, including Cirque Éloize, Cirque du Soleil (*Les chemins invisibles*, *Andorre*), Flip Fabrique (*Crépuscule*) and the Young Stage International Circus Festival (Switzerland). As a result of her fascination with the dynamics of working as a trio, she and two partners founded *Moi et les autres*.



Pauline Bonanni
circus artist



Originally from Minnesota, Connor developed an interest in the circus at an early age. With a special fondness for group work, he studied Hand to Hand and Banquine at the École de cirque de Québec. After graduating in 2014, he has worked with several companies including Cirque Éloize, Cirque du Soleil and Circus Monti.



Connor Houlihan
circus artist



Gaël completed his studies in electronics engineering in 2003. Two years later, he left his native Switzerland and emigrated to Québec to launch into a new career: circus artist. After graduating from the École de cirque de Québec in 2010, specializing in Russian Bar, juggling and Cyr Wheel, he has worked with leading companies such as Cirque du Soleil and Cirque Éloize.



Gaël Della-Valle

circus artist



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Zeneli started out on classical violin and pursued her musical training in jazz and world music. Her thirst for adventure led her to join Cyclown, which she joined for a cycling tour from France to China from 2004 to 2007. In 2011, she released her first album of creations, titled *l'Appât du crin*, with the group Anarchette. She was a performer and composer with the Gypsy Kumbria Orchestra, Les Mains Tendres and Nigredo. As part of multidisciplinary projects such as *Mange Racine* and *Puzzle Théâtre*, she developed new audio material through the use of effects pedals, soundtracks and in situ installation, and continues her research as a performer by including contemporary dance and physical theatre.



Zeneli Codel
musician



For more than 20 years, Vincent has performed on the international scene as a solo artist, as part of the duo Les Vitaminés, as well as part of the quartet Les Tourisk. He is also a former member of circus Éos and has been invited to perform in Cirque du Soleil's Wintuk in New York. He is also the former artistic co-director and principal writer for the cabaret-circus show Quebec 2nd avenue presented in GOP theatres in Germany. Since 2013, he has served as general manager and artistic director for Machine de Cirque, of which he is the principal founder. He is Machine de Cirque's ideas manager and stage director.

Alongside his career as an artist, he has completed a bachelor's degree in civil engineering at Université Laval. Vincent's training as an engineer provides him with an overall vision of projects that feature a high degree of technical content and facilitates dialogue between the artistic and technical designers.

Vincent Dubé

artistic director



Photo credit: Norbi Whitney

After graduating from the Conservatoire de musique et d'art dramatique de Québec in 2005, Olivier Lépine cofounded tectoniK, which he managed until 2011. With this company, he orchestrated, among other things, the stage direction for Sarah Kane's Purifiés, Jocelyn Pelletier's Symbioses, as well as Vertiges, a multidisciplinary choir show for which he was a finalist for the Prix d'excellence des arts et de la culture 2012 for best stage direction. He also oversaw the stage direction for Le K Buster (7981 théâtre/nominated for the Prix d'excellence des arts et de la culture 2008 for best stage co-direction), ! VivaPinoshit ! (Les Exilés), Barbe Bleue (Les Écornifleuses), Coronado (Des miettes dans la caboche/best next generation show, season 13-14, Première Ovation) and Lars Noren's Froid, presented during the final two seasons of Premier Acte, as well as the classic Roméo et Juliette, presented at the Théâtre de la Bordée in 2011. In 2013, he founded and directed Portrait-Robot and presented Femme non-rééduicable/Anna P., followed by his first text, Architecture du printemps, a solo performance presented at Premier Acte in March 2016. In 2008, Oliver co-founded Les Chantiers – constructions artistiques -, a spinoff of the Carrefour International de Théâtre de Québec. Since 2011, he has taught at the École de cirque de Québec. He oversaw the stage direction for the third component of Flip Fabrique's Crépuscule, Vents & Marées in 2017.

Olivier Lépine

stage director



Photo credit: Isabelle Leblanc

PARTNERS

Machine de Cirque receives support from:



*Conseil des arts
et des lettres du Québec*
Québec 



Conseil des arts du Canada Canada Council
for the Arts

Entente de
développement culturel



Culture
et Communications
Québec 

PRODUCTION SCHEDULE

JULY AND AUGUST 2018

Creation lab (Switzerland)

OCTOBER 2018

Creation lab post-mortem (Canada)

NOVEMBER AND DECEMBER, 2018

Building the sets and making the costumes and accessories (Canada)

JANUARY AND FEBRUARY 2019

First production period (Canada)

APRIL AND MAY 2019

Second production period (Canada)

MAY 2019

Preview (Canada)

JUNE 2019

Creation residency (to be determined)

JUNE 2019

Premiere: (to be determined)

TECHNICAL AND GENERAL INFORMATION

MINIMUM STAGE DECK DIMENSIONS

Width

8 m (26') (plus 2.5 m (8') of wings on both sides)

Height

6.5 m (21'6") under the battens and clear of any obstacles

Depth

7.5 m (24') from the proscenium arch to the backdrop (plus a crossover area to move around behind the stage deck)

SETUP TIME

8hrs (excluding pre-setup time)

TEARDOWN TIME

3hrs

AUDIENCE

General public

EXPECTED SHOW LENGTH

90 minutes with no intermission



TOUR TEAM

8 ARTISTS
2 TECHNICIANS
1 TOUR MANAGER

Photo credit: Loup-William Théberge



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