

Fragan Gehlker, Alexis Auffray & Maroussia Diaz Verbèke  
**LE VIDE (THE VOID) – CIRCUS ATTEMPT**

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COMMUNICATION SHEET

## THE VOID COMMUNICATION CHARTER

Before any use, some clarification is important about the conditions of use of these written and visual materials. As creators of shows, we put all our attention on the experience of the viewer. This begins from the first information received on the show, especially by the communication made by the venues where we play. So we measure the importance and difficulty to accurately communicate a message that is consistent with the artistic experience the audience will live when coming to see the show afterwards.

Therefore, we want:

- to read and watch all communication materials appearing about our show and our company to confirm with you before printing and / or publication, for all the different communication media you have.
- to receive your proposals within a reasonable period of minimum 5 days before the deadline of the printer or online publication. If you write your own text, a minimum of 10 days is required to check it.
- to see photo credits appear systematically and without exception so that they are readable in the display media (the credits are in the title of each photo)
- the photos to be used only for the show communication. Any other use (brochure cover, event poster, etc ...) must be approved by us in advance.
- that only the photos sent by the company are used. Thus, we do not want images from Internet to be used.
- that rewriting of our texts could be done only if the « rewriter » has seen the show before.
- to bring up the artistic and production references as included in the file on all communication materials related to the show. These mentions are indivisible and must be sufficiently readable.
- the title of the show to be written only and always like that: **Le Vide - essai de cirque / The Void - circus attempt**
- the three authors of the project to be always mentioned, and in this order: **Fragan Gehlker, Alexis Auffray and Maroussia Diaz Verbèke**

In order to best cooperate with you, we need you :

- to inform us what types of documents you publish and about any other items you'll need to create them
- to inform us what is your timeline for the various documents
- to inform us who are the people responsible for communication in your team: do we have a single contact or more according to the media?

Within our team, your contact for the communication documents is Nejma Souhayara.

**Show title:** Le Vide (The Void) – circus attempt

**Casting:**

**A show written by**

Fragan Gehlker, **acrobacy on rope**

Alexis Auffray, **musical creation and stage management**

and Maroussia Diaz Verbèke, **dramaturgy**

**Based on an original idea by** Fragan Gehlker

**Light designs** Clément Bonnin

**costume design** Léa Gadbois-Lamer

**technical management** Adrien Maheux

**bureaology** Roselyne Burger & Anna Tauber

communication: Nejma Souhayara

**Warning:** These mentions are indivisible. The first 4 lines "A show written by..." must be written with this exact order of words if not you could modify the meaning of this first mention.

**Type:** circus or circus-performance

**Time\*:** variable, between 60 and 90 minutes

**Target audience:** all audiences

In order not to dismiss any public (especially those aged 18-35), the terms "young audience" "To be seen in family" or "From 5 years old ..." are strictly prohibited accompanying the title or in the header information, but are desirable in the body of the text.

**Mandatory declarations:**

Thank you to: Aourell Krausse, Bruno Dizien, Arpád Schilling, Lawrence Williams, Xavier, Marco, Dom and Jörn.

Coproduction: La Verrerie, Pôle National des Arts du Cirque Languedoc-Roussillon, Alès ; La Cascade, Maison des Arts du Clown et du Cirque, Pôle National des Arts du Cirque, Bourg-Saint-Andéol ; Le Cirque Jules Verne, Pôle National des Arts du Cirque Picardie, Amiens ; Le Centre National des Arts du Cirque (CNAC), Châlons-en-Champagne. With the artistic support of the Jeune Théâtre National.

\* The duration is really variable according to the place (the height is part of the explanation, as well as the specific course of Fragan) and according to the public (due to the entrance and especially the exit which are particular in this show ).

This indication "variable, between 60 and 90 minutes" is a choice of the artistic team because if certain dimensions like the height and the path of Fragan change according to the place, the exit of the public left "at the free choice" of the spectator is different for each performance and for each viewer. If the viewer is dubious in front of this announcement of a variable duration it seems to us just interesting, and announces a mystery. When people ask "but why is it variable? Before seeing the show, we reply: "you must see the show until the end to understand it."

This is why it is not a simple misunderstanding of the exact duration that led the team to this choice rather than an approximation but a choice that may contribute to the appetite of the spectator.

If you want to schedule other shows on the same day (in a different venue), please inform us to see if the duration allows the audience to participate to the different shows you schedule.

### **Videos & Links:**

Public teasers :

[https://www.youtube.com/watch?v=\\_1B5\\_LXR34Q](https://www.youtube.com/watch?v=_1B5_LXR34Q)

<https://www.youtube.com/watch?v=BJSH5tWzpVo>

Website: [www.levide.fr](http://www.levide.fr)

Facebook: [www.facebook.com/levidef:gangehlkeralexisauffray](https://www.facebook.com/levidef:gangehlkeralexisauffray)

### **Photos:**

<https://www.dropbox.com/sh/sapl9he0uzhdvod/AAD6nElrfUygUu4pJ4j23gdna?dl=0>

Photo credits are in the title of each photo submitted and must be written on each document produced.

Thank you for using this selection of photos. No other photo (taken from the internet) can be used without the express permission of the company.

**Photo credit:** Jasper Leonard ; Vasil Tasevski

**Press dossier & review available in our website:**

<http://www.levide.fr/medias/?id=6&type=document&lang=en>

**Pédagogical folder (in French):**

realised in collaboration with the Canopée network within the performances played in Le Monfort in May 2016:

<http://crdp.ac-paris.fr/piece-demontee/piece/index.php?id=le-vide>

**Tour calendar:**

<http://www.levide.fr/calendrier/?lang=en>

## Texts

### Proposition

There will not really be words (the acrobat plays badly).

There will not really be any animals (they have been eaten).

There will not really be any costumes (calm down: there will be no nudity either).

There will not really be any scenery (the theater is indeed naked)

There will not really be any texts of presentation that promise you a show "poetic, funny and deep". Or "oneiric, shifted and moving". And still less "carried by grace" or "that stops time". So many other texts promised you the same thing, how could you believe this one?

There is no false humility either: you must come. True, there are only two types, some strings, and tape recorders but we think it's worth it.

**If you decide to write your own text, we would like the text below to be imperatively add before your text. The selected font size can be (much) smaller than the main text.**

*We will not really write any text of presentation that promise you a show "poetic, funny and deep". Or "oneiric, shifted and moving". And still less "carried by grace" or "that stops time". So many other texts promised you the same thing, how could you believe this one?*

*There is no false humility either: you must come. True, there are only two types and some strings but we think it's worth it.*

*Le Vide*

**For the venue sheet presentation, this text written by Fragan Gehlker and Alexis Auffray can be translated:**

Le cirque n'est-il pas le royaume de l'absurde ? N'est-il pas le lieu où l'on vient voir un homme qui prend cette liberté de faire un acte volontairement absurde, en y consacrant toute sa vie. Il prend le risque de mourir : pour rien, comme on prend le risque de vivre : pour rien. La montagne ici est poussée à son extrême, une pure verticale: une corde lisse. Il n'y a qu'une chose à faire : monter. Il n'y a qu'une chose à faire : descendre. Et peut être au milieu de tout ça, se demander pourquoi. Et peut être au milieu de tout ça, savoir qu'on ne sait pas pourquoi. « À partir du moment où elle est reconnue, l'absurdité est une passion, la plus déchirante de toutes. Mais savoir si l'on peut vivre avec ses passions, savoir si l'on peut accepter leur loi profonde qui est de brûler le coeur que dans le même temps elles exaltent, voilà toute la question. »\*

C'est un homme qui voit sa vie comme une transition, comme une expérience où tout mérite d'être éprouvé. Rien ne peut être contourné. Alors peut-être que rien n'est important, car au-delà de la tentation de la mort, il y a le désir de rester pour voir, pour tout voir, pour tout essayer. « L'homme absurde ne peut que tout épuiser et s'épuiser. L'absurde est sa tension la plus extrême, celle qu'il maintient constamment d'un effort solitaire, car il sait que dans cette conscience et dans cette révolte au jour le jour, il témoigne de sa seule vérité qui est le défi. »\* Dans notre travail, rien n'est joué, tout est vécu. Nous pourrions parler de performance, puisqu'il n'est pas question ici de jeu théâtral, et s'il peut être encore question de cirque, c'est dans sa simplicité la plus élémentaire. « La lutte elle-même vers les sommets suffit à remplir un coeur d'homme. » \*

Le parallèle avec Le mythe de Sisyphe, qui puni par les dieux, doit continuellement escalader une montagne en portant une pierre, cette pierre condamnée à tomber, à rouler jusqu'en bas et Sisyphe condamné à recommencer et ce, pour l'éternité, est apparu évident. Explorer les limites, les comprendre et les repousser pour simplifier, pour épurer, pour comprendre.

**Alexis Auffray et Fragan Gehlker**

\**Le mythe de Sisyphe*, Albert Camus / Editions Gallimard, 1942

## Biographies

### The Void

The Void was born in Chalons, in 2009, based on the daily life Fragan lives in the National Center of Circus Arts where he practices every day with a radically simple apparatus: a rope, hanging. The idea is to show the absurdity of labor and the way to free oneself from it, echoing Albert Camus' book «The Myth of Sisyphus». In 2011, the project gets bigger, now including Alexis as stage technician, sound engineer and violin player. Together, Fragan and him perform The Void as a series of numbered « essais » (the french word, untranslatable, means both « attempt » and « essay »). In each venue, a new attempt. In 2012, after « Essai #4 », Maroussia feels the call of The Void and helps with the writing of the show. At « Essai#6 », the writing is done. The Void bought itself some rollerskates, got longer and its name is now « The Void/a circus « essai » ». Since, it sets into different venues, trying to use their specificities each time. Building and unbuilding the settings along the tour echoes the very message of the show itself

### Fragan Gehlker – rope

At a very young age, Fragan participated in his parents' shows and he follows his father to work on the rope in the companies he works with: les Oiseaux Fous, Cirque Bidon, Cahin-Caha. Then, he makes it into the ENACR, in Rosny-sous-Bois, where he takes on sedentary life for the first time, then at the CNAC in Châlons-en-Champagne. He participated in the graduation show of the 21<sup>st</sup> class of CNAC, *Urban Rabbits* directed by Árpád Schilling. This was a very important encounter and they worked again together on his French creation *Noeplanète*, created in Chaillot National Theater in 2012 and his Hungarian creation *The Party*, in 2014. He also worked on different projects by the Porte 27 collective and worked as an interpreter in *Augures* by Emmanuelle Huynh.

In parallel he created Le Vide (The Void) (born in his every day life in the CNAC and developed after he graduated) which, in its actual form on tour, has been written with Alexis Auffray and Maroussia Diaz Verbèke.

### Alexis Auffray – violin, sound

He grew up with a violin in his hands. Playing this instrument immersed him durably in classical music, which left a mark in the rest of his musical activities. Today, before being a musician, he works with sound. Meaning, an instrument, which is made to produce music, also produces sound. The Void is the combination of both, classical music and sound, in the simplest way possible. A little composition, a little borrowing, real attention to the music as being part of the story as a whole. And the absence of music, silence. He first came to study sound at BTS Audiovisuel des Arènes de Toulouse (technical formation), then at ENSATT to specialise in live arts. He discovered circus arts while working with Árpád Schilling on the graduation show of CNAC's 21<sup>st</sup> class, *Urban Rabbits*. He also works with theater and circus companies, Les Endimanchés/Alexis Forestier and Porte 27, collective which carries multiple projects. He also worked on Árpád Schilling's *Noeplanète* created in Chaillot National Theater in 2012.

### Maroussia Diaz Verbeke – Circassian and dramatist

As a child, Maroussia makes her first show without realizing it in the smallest circus tent on earth. After a scientific school moment, she enters in the National Circus School of Rosny-Sous-Bois and then at the CNAC (French National Center of Circus Art) where she studies cloud swing and flexible wire (...). Almost out of school, she co-founds the Ivan Mosjoukine collective with who she creates with passion the show *De nos jours [Notes On The Circus]* in october 2011. From 2013 she works with Fragan Gehlker & Alexis Auffray on the writing of the show *Le Vide*. In parallel, she organises meetings-conferences around the dramaturgy of circus at the 104 (Paris) as part of the performances of *De nos jours [Notes On The Circus]*. In 2014, she begins different working times; each around a single form of circus, others around a collective project assisted by the new method of collective governance. In

2015, she co-founds with Anna Tauber Le Troisième Cirque and continues today her personal and collective projects that seek how the circus can be a language in itself.

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