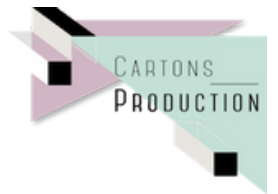
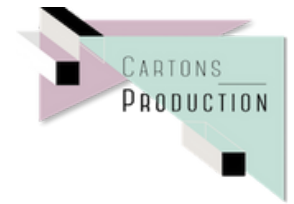


MY WING



NEW CREATIVE
PROJECT OF
COMPANY

YIFAN *cie.*



MY WING

WHY THIS TITLE ?

I chose this title because this project will talk about a person who has lost a wing, and now he is looking for it.

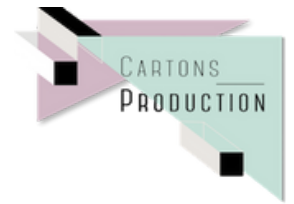
DOES YOUR PROJECT HAVE A THEME ?

Through the metaphor of this character who has lost his wing, I would like to approach the theme of *the meeting*. The encounter with oneself, with the other

WITH BIRDS ?

No birds. The only animal will be me.





WHAT IS YOUR PROJECT ABOUT?

What is the meeting that has left the greatest mark on your life?

Have you ever met yourself?

Who would you like to meet?

I take as a starting point a chair, a table, a lamp, and two cups of tea.
I like to start from simplicity.

An encounter with a truck, the search for a wing, the meeting of love in a lamp without a bulb.

Create a device in the street that questions the encounter with the public, and the encounter with the outdoor space.

It will last roughly 30 to 40 minutes, for all audiences from the age of 6, and is created for a public space.

After the run, I would like to extend an invitation to a local artist. An artist from Japan, for instance, or New York, Korea or Mexico (all examples of places where I have already played, and which are likely to be interested in this proposal). To create a universe, and then invite an artist to participate based on the same questions that I asked myself.

IS IT A PROJECT THAT IS LINKED TO CIRCUS?

I imagine the circus as a space where creativity can develop through multiple languages (movement, text, object), a space of freedom that offers to us an honest experience and sincere communication. A universe where anything is possible.

What I do, I call it Human Circus.

So yes, I can say that it is a circus project, a Human circus, a circus where encounters come from inside, for all audiences.

I like to be inspired by other arts like literature, sculpture, music. And in a way, they will also be a part of this creation. It is a project around the circus, the circus as poetry. A table balanced on the head, a dancing lamp, flying sugars, live music.



WHERE WOULD YOU LIKE TO PERFORM?

. I have previously performed in a big top, in small and large theaters, and in street festivals.

I would like to play preferably in public spaces or places that do not generally receive circus shows, to be able to invite people who are not used to going to see this kind of show, and to push people to wonder about the wing they could have lost on the way, a spectacle for all audiences that looks into people's eyes

ARE YOU GOINT TO TALK IN THE PERFORMANCE?

Yes, I started to write short texts.

I like short texts.

I remember Saint-Exupéry saying that a book is finished, not when there is nothing more to add, but when there is nothing more to take away.

When I will go to play in other countries, I will translate the texts into the local language. I've done this in my other shows (in Korean, Arabic, Catalan), and it's a great form of meeting





CAN YOU TELL US ONE OF THE TEXTS OF YOUR PROJECT?

Yes, I can share a text that I have written:

"The strongest meeting that I have done in my life was with Renault. We met on a pedestrian crossing. He tried to kiss me but I wasn't ready. I found myself on the ground, between two white lines and I said to myself, how lucky I am!

There is a secret that I have never told anyone. Renault was a garbage truck. It's a bit of shame. A motorcycle would have been better, more rock and roll.

When I was in the ambulance, I realized that I had lost a wing.

At the hospital, I shared the room with Alice from Wonderland and a lion. The doctor gave us injections and gave us pills, I preferred the pills because they made me lose my memory.

And since then, I've been looking for my wing. I realized that a lot of people have lost a wing. They are easily recognized because they go around in circles. "

IS THERE HUMOR IN THE SHOW? IS IT INSPIRED BY REAL EVENTS?

Yes, both.

I was inspired by an accident I experienced.

After the accident, a medical error in the operation and a nosocomial infection, I ended up with an arm that was 28% disabled.

I thought that I would never be able to do a show related to this experience. But when I wanted to broach the theme of the meeting, I asked myself: What is the strongest meeting I have experienced in life?

This is where the idea for a character who lost his wing was born. I didn't really want to talk about my experience, but I think this metaphor can speak to a lot of people.

A metaphor that resonated strongly with me, in the current moment, and in which humor and poetry could be found

"When I left the hospital, I wanted to make an appointment with myself, I called myself but I did not answer. I wrote myself letters, a hundred, all of which remained unanswered. But one day, I received a postcard from myself, which said: 5 rue du pont Guilhemery. Yes, it was my home. "

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POUR VOTRE SÉCURITÉ,
VOTRE MÉDECIN VOUS ACCUEILLE
SUR **RENDEZ-VOUS**

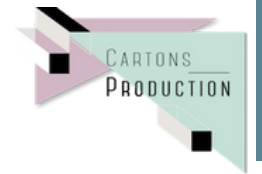
POUR VOS DÉMARCHES
RATTIÉES
Utilisez l'espace
d'attente

POUR LA PRISE DE RENDEZ-VOUS

Joignez le

Connectez-vous

ARE YOU GOING TO DO THE PROJECT ALONE?



No no.

I will be alone on stage, but I will do this creation accompanied by Nicolas Vercken. We have met before, and the desire to work together has been mutual.

Nicolas is the director of the ktha company, a theater company that plays their shows within devices placed in the city (in containers, moving trucks, on roofs, in undergrounds, parking lots, on the lawn stadiums, on balconies, roundabouts, under the ring road, in the corridors of the metro, etc.).

They develop a particular form of theater in which the actors address the spectators, looking them in the eye, directly, without flinching. For a few years now, she has also explored the city through collective projects, research laboratories, which touch on town planning, plastic and performative arts.

The ktha existed since 2000. It has received support by the City of Paris, the DRAC Île-de-France and by the Île-de-France Region as an Artistic and Cultural Permanence, member of the BEA-BA (Bureau d ' Between Banane-Amandiers Accompaniment), SYNAVI, the Street and Circus Cooperative and the Federation of Street Arts.

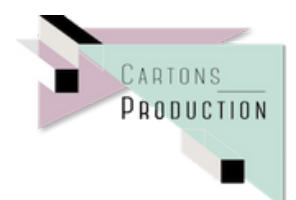
I would also like to work with Yutaka Takei to help me with the movement and dance part. We have already made a creation together: "Like a river returning to the mountain".

Yutaka TAKEI was born in Fukuoka, Japan. He now lives in Paris.

From 12 to 18 years old, he practiced gymnastics and studied at the Faculty of Physical Education in Tsukuba.

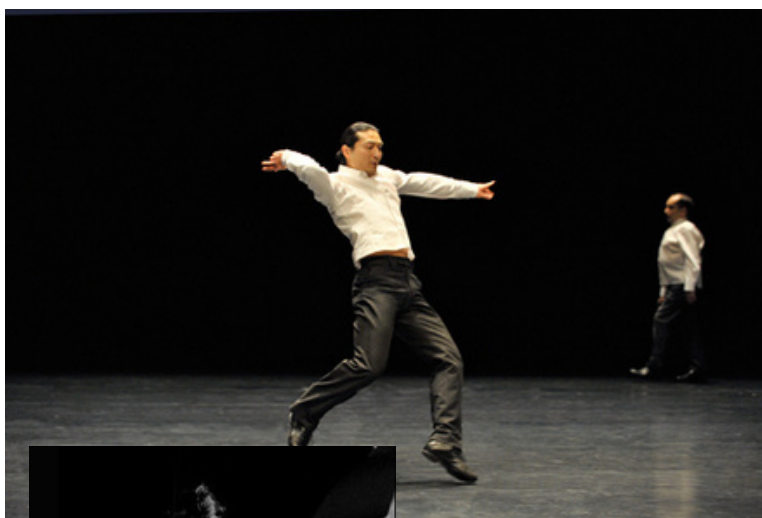
At the same time, a new and decisive path opened up to him, when he met Hervé ROBBE with whom he discovered contemporary dance. In "VO" by Hervé ROBBE, Yutaka TAKEI takes his first steps as a dancer, an adventure that will continue for two years across Japan and France, until its presentation at the Théâtre de la Ville in 1997. At 22 years old, he trained at the CNDC in Angers.

In 1999, Yutaka TAKEI met Karine SAPORTA for whom he danced "Phaëton" and "Cabaret Latin". The following year he joined Carolyn CARLSON's company. We find him on the poster for "Light bringers" in 2000, "J. Beuys song" in 2001 and "Tigers in the tea house" in 2004. From their artistic complicity, Carolyn CARLSON will create two solo for him: "Man over mountain" and "Kan (Prisoners of freedom)". He also crosses paths with artists such as François VERRET, Raimund HOGHE (choreographer, former playwright of Pina BAUSCH), or even Thibault DE MONTALEMBERT and Yoshi OIDA (theater directors).



Regarding music, I would like to be help by Javier Aparicio. Graduated in 2000 from the Liceo Superior Conservatory of Music in Barcelona in piano, he then studied fine arts at the University of Barcelona for four years, then obtained two masters, at the Juan Carlos University (Madrid) and the European University. In 2018, he completed his doctorate, then taught music for the performative arts at the School of Dramatic Art in Madrid and gave internships at universities in Taipei and London. Over the course of his career, he created music for to many international projects. We met in South Korea.

For the production the project is supported by Magali Caron and the Cartons Productions team.



HAVE YOU THOUGHT ABOUT THE CALENDAR?

Two weeks of research took place in spring 2021 at La Grainerie, as well as a working meeting with Nicolas Vercken.

A research laboratory in September 2021 in Paris with a device from the Ktha company (the Zef_zone).

A writing lab in November 2021 in Madrid.

Another laboratory is planned in Paris in the spring of 2022, and another writing period.

We will be looking for places of residence for the fall of 2022: two weeks in October, two in November, two in December. And in spring 2023: two weeks in February, two in March and 10 days in April, to play the previews and the premiere between May and June 2023.

For residences, cultural mediation projects can be imagined. I think the purpose of the project lends itself very well to this setting, and I really like creation through encounters. I have already carried out various projects in high schools, prisons etc.

After having created this first form, the idea would be to be able to go to different places (Japan, Korea, Mexico) from 2023, and to be able to incorporate the participation of a local artist, as some musicians do during concerts. , thus giving rise to very beautiful encounters. I would like to integrate this concept into a show in the public space.

WE ARE NOT FAR FROM THE END OF THIS MEETING, BUT I FORGOT TO INTRODUCE YOU, CAN YOU DO IT YOURSELF ?

My name is Yifan.

I started doing theater when I was five years old, playing the role of a tree in an end-of-year school performance. It was then that I understood the importance of silence and simplicity. In high school, I was fascinated by literature and theater, which led me to the circus.

After, I studied literature at the Autonomous University of Madrid, while studying at the circus school of Carampa (Madrid) at the same time.

After completing my studies in Madrid, I decided to continue my apprenticeship at the Moscow Circus School and then at the Beijing Art School. I then came to Toulouse to follow the LIDO training. After this enriching experience, I worked at Gosh Circus for four years.

Keeping the will to learn more, I joined the CDC (Center for Choreographic Development) where I met choreographers from different backgrounds, and joined the projects of Anna Halprin, Christian Rizzo and Rob Tannion.

I then decided to create my own company, with a first piece entitled: "Destination Nulle part" which has toured in many countries

.

Then, the company created the project "Running away from Paradise" in Cuba, on the theme of travel, with Luvyen Mederos choreographer of the national dance company of Cuba.

This project was presented in Europe and on tour in Cuba with the support of the French Institute and the Spanish Embassy.

Another project of the company in collaboration with the musician Violeta Jarero, on the theme of loss: "Like a river returning to the mountain".

And "Shouting without making too much noise", presented in various international festivals (South Korea, Morocco, Mexico). During the Chalon festival, this piece received a review that evokes, in a way, my vision of the circus:

"All in sincerity, we see here a play on the border of theater, dance and circus, which shows us a man in his fragility. A sensitive piece that appeals to our imagination. A must see

. » Rebecca Pinos, JSL Chalon.

WWW.YIFAN-CIRQUE.COM





WOULD YOU LIKE TO ADD SOMETHING BEFORE THE END?

Finally, I would like to bring together the sentences from two writers:

“Poetry is the union of two words that one never supposed could be put together, and that form something like a mystery» Federico García Lorca.

"Poetry is what we dream of, what we imagine, what we desire and what often happens. Poetry is everywhere. Poetry is one of the truest, one of the most useful nicknames in life.

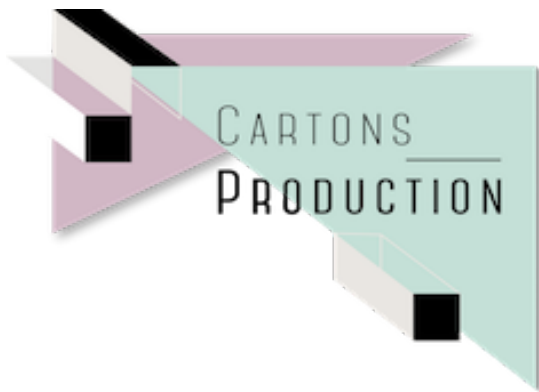
» Jacques Prévert

Photos 1 and 4 (sécu) : Hugo Goldini

Photos 2, 3 and 5 : Liam Croucher

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