LIFE-CYCLE

Produced by DynamO Théâtre

and Guillaume Doin - À deux roux collective

Directed by Yves Simard
COMPANY PRESENTATION AND ARTISTIC APPROACH

DynamO Théâtre is a young-audience theatre company that is both unique and outstanding. It is in fact the only company whose artistic approach is based on acrobatic movement and clowning. The company is part of a trend that is inventing, imagining and experiencing theatre in alternate ways. The stage vocabulary it explores revolves around bodies and examines the concept of meaning to reach the emotional level. This approach is unique and bold in that it initially excludes text and incorporates artistic interdisciplinarity, which makes the process original and innovative. On the one hand, moving bodies are both an object of research and a tool while on the other, clowning explores human nature and the frailty of feelings and emotions. The search for meaning sets off the creative work. At the same time, being persistent in the scripting of movements is at the heart of the artistic approach. The creative process develops in the rehearsal space with the set. The ever-evolving writing in the space is honed and asserts itself with each new production. This type of theatre takes chances.

DynamO Théâtre’s plays are essentially a space where movement and then words meet. Movements generate situations, characters, locations as well as thoughts, questions, feelings, thus shaping a coherent ensemble and a story that moves audiences. It speaks directly to one’s heart in a space-time continuum where reality links with imagination and is shaped by acrobatic movement. DynamO Théâtre’s productions are filled with poetry.

The company has developed remarkable expertise and know-how. The ever-evolving stage vocabulary is refined and asserts itself with every production. For 36 years, DynamO Théâtre has meant the development of 23 original productions by Canadian artists and 4,500 performances in 29 countries on 5 continents for 1.5 million spectators.
A man returns home after a lengthy absence. He is confronted with family roots that don’t suit him anymore. No one knows who he is or where he comes from. He must reconnect with his own identity. An old bicycle motivates him to start looking for his roots. Hopping on the two-wheeler the man will gauge his life and go off looking for a new leaf to turn.

In a world filled with magical realism and tinkered magic, the bicycle is more than a mere object. It is a fundamental component of life that you need to ride to keep moving.
The project stems from a meeting between circus artist Guillaume Doin and DynamO Théâtre coartistic director Yves Simard following a training session he previously gave. As a result, they wanted to work together on a project. Yet challenges come up. Could it be possible to devise a Theatre of Acrobatic Movement production using an artistic bicycle? How do you take a specialty out of its usual context (a technical sequence of choreographed movements) to script it and use it to tell a story?

As an acrobatic device, bicycles are fascinating for their dramatic and poetic power. The designers aim to create an acrobatic vocabulary linked to poetic images unlike those in traditional specialized vocabulary. They deconstruct sequences while developing common references.

The creative project combines acrobatics, illusions and poetic imagery. It focuses on a quest for identity, the loss of reference points and the heritage left by those that came before us. From the start the designers wanted this meaningful lightweight production without words to reach a wide audience. In a house a man rediscovers his family history where everything seems to have been forgotten. The power of disregarded feelings causes reality to shatter. Imagination transforms it. Magical realism takes over and overwhelms reason. Having gone through an uprooting, the character will have to decide between what is current or past and moreso what is real or imaginary.

With his wide experience in street and circus performance in France with various companies, Guillaume Doin developed an array of skills linked to the circus arts. When he emigrated to Quebec, he broadened his range of activities adding artistic bicycle. He hung around with DynamO Théâtre through the company's physical-actor training program. DynamO Théâtre is always is on the lookout for new artist/performers and saw in Guillaume's approach an opportunity to go a step further. More than a mere involvement, the project has developed into a coproduction with Guillaume Doin who is a member of the À deux roux collective. With this project, DynamO Théâtre is hoping to move closer to the circus arts and offer up its experience of theatre. This calls back to the company's early years and its original challenge of merging acrobatic techniques and theatre.
IDEATOR AND STAGING
Yves Simard

Yves Simard is an actor, scriptwriter and director. He has performed in many productions with companies such as Carbone 14, Les Deux Mondes and Dulcinée et cie. He also worked as a dramaturg for the Cirque du Soleil Wintuk production in New York City. Since 1995, he has been working as a director, cowriter and puppeteer with the Théâtre de la Dame de Cœur company. As DynamO Théâtre’s coartistic director since 2008, he has performed in The Challenge, Echoes of the River, Misstart, a production for stage clowns, Ghosts and ladders, The big bad wolf and Inner Migrant. He also wrote and directed I on the sky and co-wrote and performed in Patrice Balbina’s Chance encounter with the end of the world, a creative project stemming from the Documents of Poverty and Hope project. He is currently directing major theatre mediation projects in Montreal schools and in Marphy’s Play House in Chengdu, China.

IDEATOR AND PERFORMER
Guillaume Doin

Guillaume Doin is a multidisciplinary artist who initially trained in circus arts. Specializing in juggling and acrobatic stilt walking, he broadened his artistic skills when he settled in Quebec. He trained in acrobatics, physical theatre, clowning, artistic bicycle and puppetry with major Quebec-based performing arts companies (DynamO Théâtre, Théâtre de la Dame de Coeur and Chasseurs de Rêves).

STAGE MANAGER and PUPPETRONICS
Gabrielle Garant

Over the past 10 years, Gabrielle Garant has been combining stage techniques, lighting design and stage management to puppetry, stilt walking and stage performances. She has worked with Cirque du Soleil, Chasseurs de Rêves, Circus Stella, Nuages en Pantalons and Co Julie Danse companies. She also works as a puppeteer on the Illusion, Théâtre de Marionnette production of Ondin.
CREATIVE TEAM (continued)

SET DESIGNER
Pierre-Étienne Locas

After graduating from the National Theatre School of Canada in 2005, Pierre-Étienne Locas has been designing sets, costumes, puppets and props for the theatre stage. His credits include Le balcon (TNM), Le chant de Sainte-Carmen de la main (Spectra), Don Giovanni (Opéra de Montréal), Le vrai Monde (Duceppe), J’accuse (Théâtre d’Aujourd’hui), Yellow Moon (la Manufacture), L’effet des rayons gamma sur les vieux garçons (Rideau Vert), Variations sur un temps (Quat’sous), The Madonna Painter (Centaur), La prophétie des Mouffettes (Dame de Coeur) and The Droplet (Riks Teatret - Oslo/Norway). He won the 2005-2006 discovery award and the Masque award for best set design for Wt (Théâtre de Quat’Sous). He also won the METAs – 2014-2015 outstanding set design for the design of Travesties (Segal Centre). He also won the Théâtre du Nouveau Monde’s next generation 2008 Olivier Reichenbach award for his set and prop design of Timothy Findley’s Elizabeth Rex.

Lighting Designer
Martin Sirois

Martin Sirois is an artist who works mainly with lighting on theatre stages. His geometric designs filled with symbolism have been featured in productions directed by Christian Lapointe, Eric Jean, Wajdi Mouawad, Hanna Abd El Nour and Alexandre Marine. His lighting is designed to create volumes and give life to a setting. By using light for its architectural qualities, even before drawing on it to light or reveal something, he first structures the darkness and setting through angles and colors. He carves out darkness surgically to create a space that exists beyond the bodies, the set and the stage. In short, his design provides decorative and scenic value, psychological power and emotional strength to the lighting before it has the opportunity to shed light on an object or a character. The specific purpose is to have audience members pay heed and be open to the play so they can be in a position to feel and discover. He is a graduate of the 2005 production program of the National Theatre School of Canada.
MUSIC
Pierre Guy Blanchard

Born in Charlo, New Brunswick, Pierre Guy Blanchard graduated from the university of Moncton majoring in percussion interpretation. Guided by passion and curiosity, he traveled abroad enhancing his percussion training. He worked under Turkish master Misirli Ahmet in Istanbul, with the Pancevo Folk Music Ensemble in Serbia and traveled to Syria and Lebanon. In Beirut, he worked as the artistic director of the Sanayeh Garden Art house performance space specializing in Arab folk music and experimental music. In 2012, Pierre Guy Blanchard released his first solo album titled Pacha, Affaires Étrangères (Constellation Records) in Montreal. He has since been working with a number of artists as a musician and producer, including Hôtesses d’Hilaire, Les Hay Babies, Chienvoler, Land of Kush, Felp, Les jeunes d’austeure, Kevin McIntyre and Lisa Leblanc. He also worked as a cowriter and musician/actor for Le long voyage de Pierre-Guy B. (winner of the best original play awarded by the Quebec association of theatre critics) and as a composer for the soundtrack of various plays et film scores. His numerous collaborations include l’Escaouette, Théâtre Alacenne, Les Productions L’Entrepôt, Le Pays de la Sagouine, Théâtre Sortie de Secours, DynamO Théâtre theatre companies as well as the National Film Board of Canada and Telefilm Canada.

ILLUSIONIST
Stéphane Bourgoin

Stéphane Bourgoin is undoubtedly Quebec’s best kept magic secret. His shows combine intelligent humor and content with a touch of class. Audiences across North America have enjoyed his shows for the past 30 years. Engineer by training, he decided one day to drop everything and become a magician. He definitely made the right choice if you consider that he given over 3,500 shows up to date. He has mastered his art as a professional magician, in close-up magic, stage magic and large illusions. He has become one of the most sought-after promotional magicians in the world.

Over the past 15 years, Stéphane has become the most respected and sought-after magic consultant in Quebec. He was involved in the design and development of magic effects of Dralion by Cirque du Soleil. The Musée Juste pour Rire museum asked him to create an interactive show on magic, called Abracadabra. He has worked in the movie industry for Quebec and American productions as a magic consultant and a double. He designs and produces large illusions and consults on all aspects of his art, from magic for kids to plays. Since 2011, he has been working with magician Luc Langevin helping him develop new concepts and presentations for his acts.