

JANAS

**HYBRID SOLO – CIRCUS, PUPPETRY
AND CONTORTION**

**2027 CREATION BY CIRQUE PORTATIF,
A COLLECTION OF CIRCUS PERFORMANCES FOR
NON-DEDICATED SPACES, PRODUCED BY LA
VERRERIE D'ALÈS**

**CREATED AND PERFORMED BY MARISOL LUCHT
TOURING MANAGER : AURELIE BARBOTTE
PRODUCTION MANAGER : CAMILLE REBIERE**

**JANAS IS A CYR WHEEL SOLO:
A BLEND OF PUPPETRY, CIRCUS AND
CONTORTION, WHERE THE BODY
BECOMES A TERRITORY OF
METAMORPHOSIS.
A CURIOUS, HYBRID PIECE, OUT OF
TIME.
A LIVING ILLUSION.**

**ALL AUDIENCES & CHILDREN 6 YEARS
45 MINUTES
NON-DEDICATED SPACES
FRONTAL / SEMI-CIRCULAR (180°)
WORDLESS**

**PORTEUSE DE PROJET : MARISOL LUCHT
CHARGÉE DE DIFFUSION : AURÉLIE BARBOTTE
CHARGÉE DE PRODUCTION : CAMILLE REBIÈRE
PRODUCTION DÉLÉGUÉE : LA VERRERIE D'ALÈS**

ARTISTIC STATEMENT

VIDEO LINK

[HTTPS://YOUTU.BE/PSGMIKCA
FFS?IS=TEVWCQEMXORBUYHN](https://youtu.be/psgmikcaffs?is=tevwqcqemxorbuyhn)

JANAS IS A REWRITING
OF THE MYTH OF JANUS AND HIS TWO FACES:
ONE TURNED TOWARDS THE PAST, THE OTHER TOWARDS THE FUTURE.
ON ONE SIDE THERE IS LUNAI, THE INTROVERTED ONE, A FEARFUL
AND DISTANT BEING WITH WHITE FACE.
ON THE OTHER, PÉPÉI, A CURIOUS CREATURE THAT HAS JUST
EMERGED FROM ANOTHER WORLD.
THEY COEXIST AND EXIST AGAINST ONE ANOTHER, LIKE TWO
DIRECTIONS, TWO DESIRES, TWO CONTRADICTORY FORCES WITHIN
THE SAME BODY.

LIKE JANUS, MUST ONE OF THE CHARACTERS DISAPPEAR OR
DOMINATE THE OTHER?
CAN TWO TRAJECTORIES COEXIST WITHIN THE SAME BODY?
WITHIN THE SAME LIFE?

THE TWO BEINGS CROSS PATHS
WITHOUT EVER SEEING EACH OTHER.
THEIR PATHS DIVERGE, THEIR IDENTITIES INTERTWINE.
AND FROM THIS EXCHANGE EMERGES FUSION:
A SILENT AND INEVITABLE OSMOSIS.



THE PUPPET

Through a mask worn at the back of the head, P  p  i appears: a puppet born from an inverted human body.

When kneeling, P  p  i seems tiny in relation to the world surrounding them. They move through an almost empty space, inhabited only by Pepei, Lunai and a large metal wheel. P  p  i is clumsy and unpredictable. Curious and na  ve, this being addresses the world with a small, expressive voice, yet one that remains incomprehensible.

They do not judge: they see and absorb.

P  p  i comes apart and recomposes themselves. A being who sheds their former skins - resentments, fears, limitations - in an attempt to exist and express themselves differently.





THE OTHER ONE
THE OTHER REMAINS HIDDEN.
HALF—HUMAN, HALF—CREATURE.
BEFORE OUR EYES, THEIR MALLEABLE BODY BECOMES THE STAGE FOR A CONTINUOUS
TRANSFORMATION.
THEY CONTORT, STRETCH, DIVIDE, SEARCH FOR THEMSELF.

THIS BEING MOVES THROUGH THEIR ENTIRE CONTRADICTORY NATURE WITH EXHILARATION.
IT IS ALMOST A BATTLE BUT WITHOUT PURPOSE .

TWO WAYS OF WANTING, FEELING AND MOVING.
SOMETIMES OPPOSED, SOMETIMES OVERLAPPING..

PHYSICAL RESEARCH

Pépéi's small body contains unexpected surprises, far removed from norms and conventions. Our perception of the body is radically shifted.

The body disrupts habitual axes and opens up a field of research in which it explores new orientations, ranges and dynamics.

The pelvis enters into dialogue with the skull, legs emerge where they are not expected, torsions become language.

The puppet is not an accessory: it imposes a new anatomy. Where is the front? Where is the back?

Humour emerges from this strangeness.

Pépéi discovers their own body as if inhabiting it for the first time.

In this research, the Cyr wheel becomes a true partner in the body's transformation.

It blurs the axes, reveals the tensions between balance and instability, and amplifies the dialogue between Lunai and Pépéi.

Combined with the mask, it heightens the strangeness: it becomes impossible to distinguish the acrobat from the puppet.

Pépéi discovers the wheel according to their own abilities.

Their body explores movements within it that would be impossible for a human body, opening up a new field of circus research, somewhere between fragility, play and virtuosity..

A question emerges:

How can a puppet make circus its own?



DRAMATURGY

Un seOnly one character wears the mask, and yet they are the one who appears to be the freest.

The other, Lunai, has no expression. They live without crying, without laughing.

They are simply there, surrounded by their world and their wheel.

Until a small being, Pépéi, crosses their path and disrupts their initial balance.

They introduce disorder, the unexpected, play.

Little by little, the characters overflow into one another, their identities becoming porous, leading towards a possible fusion.

A playful journey towards acceptance — of oneself, of the other, or of both at once.

THE SOUNDSCAPE

It is the invisible thread running through the performance.

A wordless form, but not voiceless: murmurs, breaths, growls, tremors, and sometimes a word that escapes. This vocal material extends the metamorphoses of Pépéi and Lunai, translating their thoughts and contradictions into a sensitive language.

Around them, musical atmospheres, distant voices, memories and silences create a soundscape that supports their states, reveals solitude and amplifies tensions and impulses towards fusion.

In this almost empty space, sound allows the intimate to be felt and lets the poetry of the encounter between body, breath and silence emerge.

THE COSTUME

It will be designed and created by a costume designer. It extends the silhouette, conceals the joints and distorts perception.

It does not propose a right side and a wrong side, but two equally valid sides, two divergent silhouettes fused into one and the same costume.

The body will be distorted and ungendered.

The aesthetic will evoke a well-kept old suit, found in an attic, with no clues as to where it came from.



THE CYR WHEEL

The wheel is the only object on stage.

An object for manipulation. Uninhabited, round, with no energy of its own.

And yet a circle that imposes its own rhythm and its own way of moving.

Its manipulation gives rise to a third will, a partner in play and struggle.

We are with it, without it, or against it.

My research is rooted in contortion, flexibility, sliding and overflow.

It supports a proposition in which imbalance becomes language, and loss of control becomes an expression of freedom and letting go.

Circus reinforces this idea of transgression between imagination and reality: what happens on stage exists precisely on that boundary.

THE MASK

Made from fabric, paint and clay, it takes on a hybrid form, at the boundary between live performance and visual art.

Close to a human being without being entirely human, it creates an unconventional face, as if it had escaped from a dreamlike world.

Strange and familiar at the same time, it brings forth a presence: through its mischievous gaze, something of someone emerges.

The false curly hair creates the transformation: it conceals one face while revealing another.



THE STAGE

MINIMUM : 5 METERS

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Production :

Eco-responsible /
self-contained,
transportable by suitcase
and train

Daytime: Natural light
(+ lighting design in progress)



Configuration :

Frontal / semi-circular

Non-dedicated spaces:

School courtyards,
museums, lobbies, media
libraries,
multipurpose halls

Floor:

Flat, without slope, non-slip or covered with a
dance floor

→ The dance floor can be
provided by the company
if necessary.

Scénography : Bare stage

**Audience
capacity:
80 - 120**

AN ENCOUNTER IN CLOSE PROXIMITY WITH THE AUDIENCE AND THE SPACE

Performing outside a theatre allows the audience to be much closer to the two characters.

The fourth wall disappears, opening a window onto the intimacy of every gesture and every emotion of Pépéi and Lunai.

The relationship becomes close, almost intimate: the characters sometimes approach the audience, brush against the shared space or allow a discreet contact to emerge, always gently and without ever being intrusive.

Pépéi explores the space like a curious child: approaching, observing, brushing against things, testing distances, slipping away and appearing where they are least expected.

At times, Lunai hides; immediately, Pépéi reappears behind them, to the side, or even in the middle of the audience, creating a joyful and playful surprise.

The two characters thus discover the space in a playful way, using whatever is available to them – walls, doors, trees or hidden corners – to appear, disappear and play with their surroundings. Their approach remains simple and gentle, guided by curiosity and the pleasure of sharing a moment of discovery with the audience.



CIE NECKISCH

Cie Neckisch is an emerging company, administratively supported by Les Thérèses.

The word “neckisch” comes from German and means teasing, mischievous, playfully provocative, but with a sense of lightness.

This spirit defines the company’s artistic approach: to provoke sensations and shift perceptions without being forceful, through humour, smiles and strangeness.

MARISOL LUCHT

A circus artist of German and Chilean roots, she trained in France at the École Nationale des Arts du Cirque de Rosny-sous-Bois (ENACR), followed by the Centre National des Arts du Cirque de Châlons-en-Champagne (34th graduating class).

She performed notably in *Balestra*, directed by Marie Molliens for Compagnie Rasposo.

She subsequently continued through various artistic collaborations, working as a performer with Compagnie Institut and as a member of the Les Glaneuses collective, with whom she created *La Baguettage* and *Boire l’eau des cornichons*, as well as various projects connected to Compagnie Galapiat Cirque.

Specialised in Cyr wheel, she develops a practice at the intersection of movement, performance, puppetry and visual arts.

Janas is her first solo creation. After several collective experiences and numerous collaborations as a performer, she is now developing her own artistic language in a solo performance at the crossroads of several disciplines.

ARTISTIC TEAM (IN PROGRESS)



Laura Pazzola - Outside Eye & Dramaturgy

Laura Pazzola is a theatre director, performer and teacher.

Her work explores the links between theatre, movement and visual arts.

Trained at the École Internationale d'Art Dramatique Jacques Lecoq in Paris and holding a degree in Art History from the University of Cagliari, she has also trained in New Magic at the CNAC and studied dance, voice and singing.

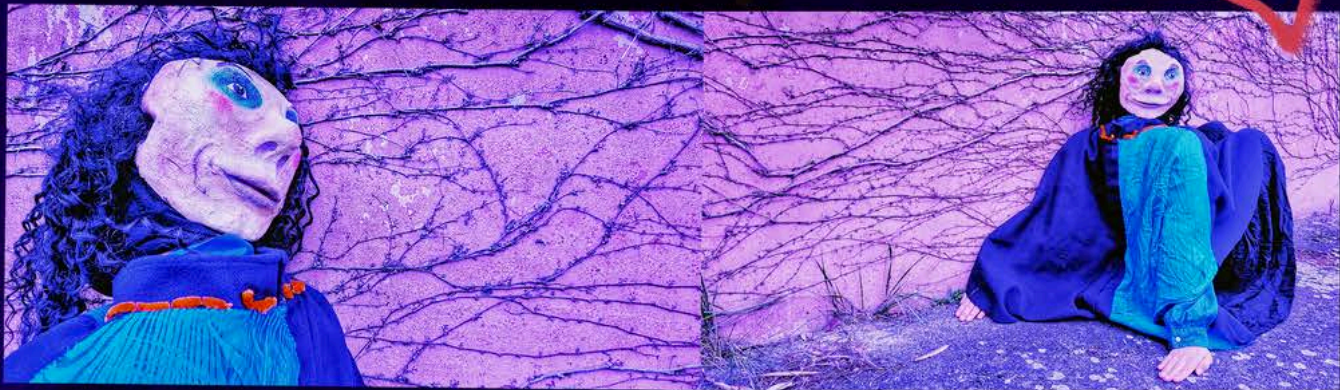
She discovered puppetry and object theatre, notably through her work with Maurizio Bercini and Patrizio Dall'Argine. She collaborated for several years with Teatro Stabile di Sardegna and co-founded the international company 38CIT.

As an author, director and performer, she creates performances and works with various companies across Europe.

She also develops "Embarquements", site-specific events encouraging encounters between people, and pursues an artistic research practice around masks and carnival.

In 2021, together with filmmaker Ulysse Fiévé, she founded Camélopard, a company dedicated to transdisciplinary creation combining theatre, magic, visual arts, moving image and writing.





PRODUCTION : *Cie Neckisch*

DELEGATED PRODUCTION *La Verrerie d'Alès – Pôle National Cirque Occitanie*

CO-FUNDING :

Le Prato – Pôle National Cirque Lille ; Le Cirque Jules Verne – Pôle National Cirque et arts de la rue – Amiens ; Le Plongeur – Cité du Cirque – Pôle National Cirque Le Mans Sarthe Pays de la Loire – Espace Paul Jargot – Ville de Crolles; Le Carré Magique Pôle National Cirque en Bretagne.

SUPPORT & RESIDENCIES

La Cascade Pôle National Cirque Auvergne-Rhône-Alpes, Département du Gard dans le cadre d'Artistes au collège - Alès ; Le Carré Magique Pôle National Cirque en Bretagne, Espace Paul Jargot – Ville de Crolles en partenariat avec les médiathèques et centres sociaux, Le Plongeur – Cité du Cirque – Pôle National Cirque Le Mans Sarthe Pays de la Loire en partenariat avec l'EHPAD La Reposance ; Alès Agglomération en partenariat avec les médiathèques.

Performance supported by the Pôle International de Diffusion et de Production Circ-Ino for an international circus in transition.

ADDITIONAL PARTNERS

- *La Cascade - Pôle National Cirque / Ardèche-Auvergne-Rhône-Alpes (07)*
- *Théâtre Villeneuve Tolosa6ne (31)*
- *Le Circographe - Toulouse (31)*

PAST RESIDENCIES

- -30 October – 3 November 2025: Théâtre Villeneuve Tolosane (31) — Laboratory
- -10 – 13 November 2025: Le Circographe (31) — Laboratory and research
- -4 – 13 February 2026: Le Circographe (31) — Laboratory and research with Emmanuel Ritoux
- -14 February 2026: Work-in-progress presentation at La Grainerie / Cabaret Débridé / Toulouse (31)
- -6 – 11 April 2026: Le Circographe (31) — Laboratory, research and choreographic work with Enrica Boringhieri
- -15 April 2026: Work-in-progress presentation / Essai Studio at Le Lido (31)

RESIDENCIES & UPCOMING SCHEDULE

- February 2027: Residency at La Cascade — Pôle National Cirque Auvergne-Rhône-Alpes
- February – April 2027: 4-week residency in a school, Alès
- 10 – 29 May 2027: 2 weeks in Crolles, Espace Paul Jargot
- September 2027: 2-week residency at Le Plongeur — Pôle National Cirque Le Mans Sarthe Pays de la Loire
- October – November 2027: 2 weeks in Alès — Médiathèque Alphonse Daudet

► **NOVEMBRE 8, 2027 • PREMIÈRE • FESTIVAL TEMPS DE CIRQUES (ALÈS).**

CONTACT

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