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Fractales

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Alexander Kasser Theater | Montclair State University

THE 2021 / 2022 SEASON

Cie **libertivore**
FANNY SORIANO

FRACTALES



Photo by Ian Grandjean

December 16 | 17 | 18 | 19, 2021

Alexander Kasser Theater

Arts + Cultural Programming
Montclair State University

Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts + Cultural Programming

PEAK Performances presents

Cie **libertivore**
FANNY SORIANO

FRACTALES

Writing and choreography **Fanny Soriano**

Artistic collaborators **Mathilde Monfreux and Damien Fournier**

Music **Grégory Cosenza**

Costumes **Sandrine Rozier**

Lighting **Cyril Leclerc**

Scenography **Oriane Bajard and Fanny Soriano**

Technical Director **Nancy Drolet**

Stage Manager **Laurie Godin**

Performers

Kamma Rosenbeck

Nina Harper

Voleak Ung

Vincent Brière

Léo Manipoud

Duration: 1 hour with no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

The presentation of "Fractales" by Compagnie Libertivore - Fanny Soriano has been made possible with the support of FACE Contemporary Theatre, a program of Villa Albertine and FACE Foundation, in partnership with the French Embassy in the United States, with support from the Florence Gould Foundation, the Ford Foundation, Institut français, the French Ministry of Culture, and private donors.



Villa
Albertine 

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PEAK Performances Patrons, The New Jersey State Council on the Arts



From Fanny Soriano

The idea for *Fractales* was born about ten years ago: to create a work for me to perform, dedicated to my children, to give them a positive perspective of the world without being in denial about the ways it was changing. I was inspired by a quote from Coline Serreau: "Chaos is full of hope because it announces a rebirth." Unfortunately, things took an unexpected turn when I began to feel pain in my body and was diagnosed with an autoimmune disease that halted my career as an acrobatic dancer. I suddenly found my idea of chaos and positive change to be a big lie. I was only able to feel injustice and anger. I burned my creation notebook and abandoned *Fractales*. Then I slowly started to direct shows. I discovered that I loved to direct, to work with other circus artists, to show what I wanted to share with the world. This happy transformation would never have happened to me without this tragic breakup, and with it came a desire to take up *Fractales* again, having gone through a profoundly chaotic transformation that gave me an access to myself that I would not have discovered otherwise. I am so happy to share it with audiences more than ever.

About Cie Libertivore

The company Libertivore was founded in 2005 by Fanny Soriano (dancer and aerial acrobat) and Jules Beckman (musician and multidisciplinary performer). Together they created *Libertivore* (Laureate Jeunes Talents Cirque 2007). The show questioned the relationship and dynamics of a couple, using the words of Gaston Bachelard as a starting point: "Everything becomes alive when contradictions accumulate." Paradoxes and contradictions were the show's central themes. Beckman then founded the company Transminuko, and Soriano took the helm of the company Libertivore. Her work focuses on developing a physical form of dance and circus so as to explore the relationship between Nature and human nature. In 2013, while Soriano was working on two solo pieces, *Hêtre* and *Fractales*, health problems forced her to stop working as an aerial acrobat dancer. In 2014, she decided to shift her work to the other side of the stage and began working as a director. In 2015 she adapted her solo piece *Hêtre*—a short piece for one aerial dancer and a suspended branch—and passed the solo on to a young aerial acrobat. This piece premiered at the 1st International Biennial Festival for Circus Arts at Marseille and was an immense success. In September 2015 Soriano joined La Ruche, an artistic group that accompanies emerging companies from the region Provence-Alpes-Côte d'Azur, set up by the Merlan Theatre, Scène National de Marseille. She worked with them for three years. In 2017 she directed the piece *Phasmes*, a hand-to-hand acrobatic dance duo, designed to be performed in theaters and outdoor public spaces, back to back with *Hêtre*. *Phasmes* was premiered at the Merlan Scène National in Marseille for the 2nd International Biennial Festival for Circus Arts. It was also received with enthusiasm by audience members and professionals alike. The piece allowed the company to gain recognition and to receive critical acclaim across France and abroad. In 2017 the piece *Silva* was commissioned by the Théâtre La Passarelle (Scène national de Gap et des Alpes du Sud) for their festival Curieux de Nature ("Curious About Nature"). *Silva* is an in-situ project, designed for public outdoor spaces of all kinds; the artists adapt the choreographic pieces from the company's repertoire to each different environment.

In 2018 the company began working on *Fractales*. The solo Soriano had initially imagined became a piece for five acrobat-dancers. It is the third chapter in the company's exploration of Nature and humankind; this time Soriano delves into the question of human existence in a constantly changing landscape. With loyal support from various structures and funding bodies, the company Libertivore once again got to premiere the show at the Merlan Scène National in Marseille for the 3rd International Biennial Festival for Circus Arts, in January 2019. *Éther* was created at the Théâtres en Dracénie and the ZEF Scène Nationale de Marseille as part of the 4th International Biennial of Circus Arts, in January 2021. *Brame*, the company's new play, is currently in production.

Artists' biographies and more information can be found about this program at <https://www.peakperfs.org/event/fractales/2021-12-16/>

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Arts + Cultural Programming (ACP) produces and presents dance, music, theater, opera, and circus performances in the Alexander Kasser Theater, on the campus of Montclair State University, for MSU students and the general public. Through its internationally acclaimed live performing arts series PEAK Performances, ACP defies convention by supporting new performance ideas without compromise. ACP believes that for the performing arts to be sustainable, audiences must evolve and that the way to achieve this goal is to empower the best artists of our time to achieve new heights of imagination. With its newly launched PEAK Plus video-capture program, ACP makes live performances accessible worldwide, drastically expanding audiences for new work. Through its Creative Thinking course, ACP engages artists to participate in a groundbreaking research laboratory, illustrating for students of all fields of study that art and science are symbiotic. Diversity, equity, and inclusion are core values manifested in ACP's long-standing embrace of work by artists not yet supported by other major institutions in the region. Because ACP provides the highest-quality production values, audiences have an opportunity to engage with creative viewpoints that are bold and insightful and fully realized. PEAK Performances is credited with 57 world premieres, 54 US premieres, and 66 commissions. ACP Executive Director Jedediah Wheeler has been awarded the William Dawson Award for Programmatic Excellence and sustained Achievement in Programming from the national organization Association of Performing Arts Professionals. For five successive years The New Jersey Council on the Arts awarded ACP a Citation of Excellence in performance programming.

ACP gratefully acknowledges our student staff and volunteers.

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Artists' Biographies

Fanny Soriano (writing and choreography) is a circus artist who graduated at the age of 20 from the Centre national des arts du cirque de Châlons-en-Champagne with the congratulations of the jury. First as a performer, then as a choreographer, she has worked on a form of artistic expression that revolves around the aerial disciplines of circus, acrobatics, contact dance, and improvised performances. She has developed a personal approach to aerial techniques linked to dramaturgy, sensations, and forms inspired by the rope, thus creating an original repertoire. Her many encounters and collaborations (Archaos, Cirque Plume, Jacques Rebotier, Cahin-Caha, Collectif AOC...) allow her to experiment and enrich her artistic research. Health problems forced her to stop activity as a performer. She works as an outside observer or director in various companies and she consults in several professional circus schools. With her Libertivore company, she is developing bodywork combining circus and dance, complemented by research on organic matter. Her circus, of metaphysical essence, aims to explore the relationships between Nature and human nature: around a material body, malleable and metamorphosing. The acrobatic language of Libertivore probes the place of man in a natural biotope. Inspired by nature's breaths, from which she draws apparatus, scenographies, and accessories, she seeks to highlight the virtues of a simplicity that is sometimes undetectable, unknown, or underestimated. Within the Libertivore company, she created the shows *Hêtre*, *Phasmes*, *Silva*, and *Fractales*.

Grégory Cosenza (music) is a musician, composer, and sound technician. He received a medal for his work in electroacoustic music in 2007 and he trained as a sound technician and computer musician at ADCOMEAM (1999) and finally as a composer at Promusica (2004). A co-founder of the multidisciplinary arts collective PHOSPHENE, he has composed a solo called *ENTRE)S*) and takes part in various rock bands. He also collaborates with other companies in the field of the performing arts, street theater, theater, and dance and participates in movie productions as well as in the setting up of installation art and museum displays. Among other companies, he has worked with Cirque Trottola and petit théâtre baraque, Malaxe company, Le troisième cirque, Mobilis Immobilis company, Raoul Lambert company, Post scriptum company, Ali Bougheraba, Le bal des Ogres, Blue Yéti, and others. As a collaborator for Libertivore company, Cosenza composed the music of the productions *Fractales* and *Éther*.

Sandrine Rozier (costumes) is a fashion designer who graduated from Institut Français de la Mode. She designs and creates costumes and sets using traditional techniques for producing and dying. She has used natural dyes for more than ten years in France and overseas. Having traveled a lot, she has built ties in solidarity with over 30 textile craftsmen and women throughout the world. She contributes to the promotion of the know-how of Asian, Indian, and African rural communities who weave fabric from plants present in their environment. She teaches students specializing in textile, costume design, and other textile courses.

Oriane Bajard (scenography), a visual artist and set designer, is active in the field of the performing arts and installation art. Her expertise leads her to question our relationship with space and time and connect bodies to the landscape by defying scales and examining the role of Man in his environment. She studied arts and set designing at École supérieure d'Art in Orléans and Pavillon Bosio in Monaco. Since then, she has created site-specific installations mainly in the natural environment and has collaborated with various companies in the performing arts. As a collaborator for Libertivore company, she designed the visual atmosphere of the productions *Fractales* and *Éther* in 2019 in partnership with Fanny Soriano.

Cyril Leclerc (lighting) is a visual artist and lighting designer. He creates installations and performances in which the lighting is considered a malleable and organic plastic material. He is particularly interested in the way lighting and movement are interconnected. He also collaborates on theater and contemporary dance productions, designing the lighting as an independent process enhancing the elements constituting the piece, i.e., the intent, the bodies, the text, and sound. As a collaborator for Libertivore company, Leclerc designed the lighting of the productions *Phasmes*, *Fractales*, and *Éther*.

Kamma Rosenbeck (performer, aerial circus artist) was born in a snowstorm in Copenhagen to a Mexican mother and a Danish father. She quite naturally began to trapeze between two circus trucks at the age of five. She grew up at the Château de Monthelon, where she took advantage of the passage of international artists to train in an eclectic way in dance, acting, and circus. She quickly specialized in fixed trapeze, participated in the collective creation Flying Fish Circus in 2009, and went to the national circus school of Chatellerault in 2011–2012. Today, based in Paris, she

works in cabarets (France, Switzerland, Denmark) and participates in several circus creations as an interpreter: *Tense flow*, Cie l'Eolienne (aerial creation for five trapeze artists), resumption of solo show *Hêtre* by Fanny Soriano, and project *CARLA*, cie rhizome (creation 2016–17).

Vincent Brière (performer, circus artist, porter) was born in the Hauts-de-Seine, France, before quickly leaving with his family to settle in Rennes. It was in South America that he had his first contact with the street arts and that he learned juggling. Back in France, he chose to train in the circus arts and left for Spain for two years: first in Pamplona, then in Catalonia, where he trained in acrobatics, juggling, Chinese mast, and flexible wire. In 2011, he joined the National Circus Arts School of Rosny-sous-Bois (ENACR) where he met Voleak Ung, with whom he engaged in acrobatic stunts. He discovered the incredible potential of dance and movement. He then joined the National Center for Circus Arts of Châlons-en-Champagne, where he refined his training in acrobatic stunts with Ung.

Nina Harper (performer, aerial circus artist) was born in Brazil to a family of artists. She participated in shows by her mother's troupe from the age of six. She studied at the Fratellini Academy and worked on an approach to aerial apparatus through dance and improvisation. During the training, she participated in several creations staged by, among others, Pierre Meunier, Philippe Fenwick, Michele D'Angelo, Stuart Seide, Laurent Fréchuret, etc. Between 2015 and 2016, she worked with Cie Les Intouchables in the creation *Implosion suspendue*, research on reflex movements on a sculpture of trapezoids. In 2016 she worked with Cie Libertivore to replace Kamma Rosenbeck on the aerobic dance solo *Hêtre*. She is interested in different structures on which to hang to better express narrations and sensations.

Léo Manipoud (performer, circus artist, acrobat) was born in a small mountain village in Haute-Savoie, France. Always climbing in the trees and doing acrobatics in the fields, he thus found his own way of moving. He began his apprenticeship with capoeira and then trained in acrobatics at the Cirque de Piste d'Azur school and at the higher school of the Fratellini Academy, from which he graduated in July 2018. During his career, he had the opportunity to work as an interpreter for Kitsou Dubois, Anna Rodriguez, Olivier Letellier, Marie Molliens, Isabelle Lafon, and others. Rocked during his childhood by stories and tales of all kinds, he is very attached to storytelling

and character construction. He directs his acrobatic work towards animality and transformation to bring the spectator into an “elsewhere” and to tell stories.

Voleak Ung (performer, circus performer—aerobatic) was born in 1994 in Battambang, Cambodia. To follow her dream, she left her family in 2007, at the age of 13, to join a circus school located in a big city far from her home. Her desire to discover the world and her acrobatic potential pushed her to deepen certain circus techniques for several months in Vietnam. After this stay, Ung discovered what the circus life meant to her. She then entered the competition for the National Circus Arts School of Rosny-sous-Bois (ENACR) and returned there in September 2010. After a necessary recovery during her first year, Ung gradually resumed training. In the second year, she met Vincent Brière and formed a hand-to-hand duo with him.