

Les Apostrophés present

L'ÉCUME DE L'AIR

Creation 2008



Photo : Patrick Chamayou

A performance of Martin Schwietzke

Music: Michel Bismut

Costumes and scenography: Sandrine Rozier

Light design: Bertrand Poggioli

With

Michel Bismut (double bass)

Martin Schwietzke (juggling)

L'ÉCUME DE L'AIR

Performance

“An unplugged concert for juggling balls and double bass,
An imaginary dialogue between a juggler and a musician,
The ancestral memory of the alliance of movements and sounds.
In all simplicity, two great instrumentalists invite you to a journey of complicity.”

Martin Schwietzke



Full of mystery, joy and sensuality, L'Ecume de l'air combines graceful object manipulation with beautiful original music.

Creating a dream-like sensation, double bass player Michel Bismut and juggler Martin Schwietzke explore the intriguing relationship between movement and sound, engulfing the audience in a hypnotic harmony.

Atmospheric lightning complement the minimalist stage to create an exquisite and memorable production.

Juggling... or which interest to want to defy weightlessness

Any juggler dreams to be a magician where it must face the tragedy of the terrestrial attraction.

Heroic act or peak of ridicule, in the stubbornness to want to thwart weightlessness?

Isn't this the characteristic of man, with his ego of man, to find how to engage in a fight which cannot be "won"? It is its tragedy and its salvation.

The juggler is somebody who borrows the scale which connects the ground to the sky. He can rise and touch excellence, while being constantly recalled to the ground.

Martin Schwietzke

(Thoughts inspired by an interview with Jean Lambert- Wild)



Photo : Patrick Chamayou

Martin Schwietzke juggles here with balls of the size of a grapefruit and with a balloon and his accessories.

The penetration of the dance in the juggling of Martin confers to his art of carving time all its poetry and its dramaturgy.

But we don't get fooled here: as Jean-Michel Guy describes it "he controls all the aspects of traditional juggling: balance, momentum, handling of only one object. He plays in an incomparable way, absolutely unique."



Photo : Patrick Chamayou

Michel Bismut unrolls melodies on his gigantic violin. He opens multiple spaces with our imaginary.

Drawing a broad rainbow, it links sonorities resulting from musics distant from each other: primitive traditional airs and Western erudite harmonies, contemporary experiments and Eastern ornamentations, contemporary musics and everlasting musics ...

The double bass becomes in his hands a polyglot instrument which begins to borrow intonations unusual for such a tool.

Press

We saw "l'écume de l'air" a praise to simplicity

« Nice start of the "Printemps des comédiens" at the O theater, the venue that will host almost all the series of events of the regional programming of the festival. On stage, Martin Schweitzke, juggler, and Michel Bismut, double bass player, performing the latest creation of the troop "les Apostrophés", built like a concert - sequence of pieces - for juggler and double bass player.

When the darkness settles in, the scarlet and vaporous whiteness of an immense mosquito net radiates. The thumping of the double bass's soul sets a musical atmosphere that absorbs your attention. Like a butterfly extirpating from his chrysalis, Martin Schweitzke advances in a ray of soft light. He progressively invites the musician to join him on a nicely done up scene. The two artists will never seek to test themselves, always going along in harmony. First they listen to each other then they understand each other and finally they fusion The hour or so of intimate dialog they offer is being absorbed by the audience in one go.

The challenge of the praise to simplicity of the "return to the childhood of art" announced before the creation of l'écume de l'air is partly won. Just must one slip on some flicks of technical prowesses in order to appreciate the value in a whole. Martin Schweitzke controls the grapefruit balls in such a manner that they seem as well canon balls as soap bubbles. Add its gestural grace and the hypnosis acts immediately. Even stronger on the final act in a wild balloon taming performance, between great Zen master and snake charmer. One invaluable moment. Michel Bismut makes his double bass resound to fill the heavy atmospheres with thunder rumbles like whispers of zephyr. An additional dream sensation to fight against gravity. »

*Christophe GAYRAUD
Midi Libre, le 8 juin 2008*

The company

Created in 1997, by the juggler Martin Schwietzke (art director) and the musician Jérôme Tchouhadjian, Les Apostrophes act in the field of juggled theater and in a broader perspective in relation with all circus and street arts and performances, dance, theater and music.

The troop's creations, even if they all have a strong attachment to the object (juggled or handled), have also been thought out to fit very different locations and audiences. This diversity allowed the performances to be seen in the streets as well as towns or village municipality halls or on the national stages of France, large theaters and festivals throughout Europe, Asia or South America.

1998: **“A corps pour deux solistes” (two solists embodied)** 80 performances (« Dans la jungle des villes » festival in Malakoff, Paris , (French, German, Mexican, Brazilian, Japanese tours...)

2000: **“La cours des choses” (the courtyard of things)** 100 performances in various municipality halls, theaters and festivals (regional tours, Chalon festival, « Tapezi » in Spain)

2003: **“78 Tours de mains” (78 hand tricks)**, (first concept presented at Danse Off in Montpellier then at the contemporary juggling festival of Helsinki, at the Cartier Foundation for contemporary Art...)

2004: **“Passage désemboité” (dislocated passage)** (presented at the Chalon festival, Sotteville les Rouens, Cognac, Nanterre, Manilla-Phillippines, and more...)

2006: **“Le dimanche les fleurs poussent plus vite” (flowers grow faster on Sundays)**, (created with the nationale stages of Languedoc-Roussillon : Alés, Sète, Narbonne, as well as the circus Pole of Languedoc-Roussillon, the migrators and the Magic Square of Lannion...)

In 2008, Martin Schwietzke and Michel Bismut present the new play "l'Ecume de l'air", a concert for juggler and double bass player.

In parallel to these shows, the “Cartes Blanches” and the improvisations, for theater stages or unusual sites, must be linked to the training sessions given by Martin Schwietzke on motion and on improvisation.

LES APOSTROPHÉS

Precious collaboration:
Arnaud Bertrand and Patrick Chamayou.



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