

FABRIZIO ROSSELLI

BAKÉKÉ

ERRANCE CLOWNESQUE



« **Bakéké** » means «bucket» in the Hawaiian language. In the show, this universal object, known and use by most cultures of the world, is at the service of an absurd and poetic universe, where the techniques of manipulation by the clown divert it from its normal function.

The show comes in two forms:

A street version available starting April 1, 2019.

A version reserved for the hall and marquee, which is to premiere on February 1, 2020 at Théâtre Sud-Est in Villeneuve St George (94).

WINNER OF THE GROUPE GESTE PRIZE IN 2019



Création 2020 - Solo Show

Durée: 50 min

Indoors

All publics, from five years old

« Donning a black blouse and straw hat, a suttering, dazed man, begins to manoeuvre buckets like a worker performing repetitive tasks. But the operation never concludes as planned; the buckets become objects of play and invention, opening the door to an absurd and dreamlike world ».



[See the teaser video](#)

« BAKÉKÉ » is an amusing study in the manipulation of buckets. Inspired by the performer's quest for authenticity, both in the unique technique, and the body language and sincerity of the character.

Inspired by a research into the repetition of gestures, perseverance and non-verbal modes of communication, the optimism of the character, simple and generous, pushes him to take responsibility for his mistakes and failure becomes a starting point towards new and other experiences.

By the simplicity inherent to the art of the clown, the show is able to bring the public, a priori made up of « normal » people, to enter in the strange world of a different kind of thinking and brain.

A space free from judgments give birth to an impromptu of poetry, a moment of levity and sharing with those from every culture through the universal language of clowning.

And this is the primary goal of the artist to connect directly to within each audience member, independent of cultural codes. Is not this, moreover, the social function of the clown, throwing off what divides us to plunge into a human unity, thus discovering our deep resemblance to one another?



Techniques

My character study for acting searches, above all, for authenticity: a natural way of being on stage and inhabiting the present moment of the performance, finding the transient relation between the clown and the public via the props and the events on the stage.

It is therefore a question of developing a personal way of living through the clown. And, after many years spent developing the paradoxical identity to which the latter is composed, I search also to deepen my own style of the role of the clown; particularly through the timing, rhythm and surprise.

In this creation, the gestures of the clown replace language. I wanted to develop a totally peculiar, eccentric character, but totally real, living in everyday life. A character who panics about easy-to-solve problems, who is foolish enough to laugh at, but who remains thoroughly human; who touches, who plays, who lives. A human.

A clown



Handling plastic buckets is a technique I developed for five years with the BettiCombo Company.

A technique that borrows from such variegated skills as the **hoola-hoop**, juggling clubs and the hat, the bucket demands versatile maneuvering by its practitioner. They can be thrown, stuck, stacked, mounted on, covered, entered, thrown, danced or improvised with in a plethora of ways. Whether it is simply laid down, slipped, rolled or flown, it can serve as an element of construction as well as destruction.

Perfectly adapted to the role of the clown, in this creation I use buckets as a means of communication. A game, in which the relationship between the character and the object tells a story of doing and undoing; the mania and the obsession with being perfect and precise, and about the fragility of the impossibility of perfection.

In this creation, the bucket is an object of technique for the clown, but serves above all to develop the character.



Source of Inspiration

In our society, obsessive behaviors of people are more and more frequent.

Manias, accompanied by daily little rituals, or rather, the frenetic need of doing things right, become a widespread preoccupation and compulsion.

Constantly in competition with others, individualism gains ground towards rivalry; rivalry in contest, above all, against one's own self. We are habituated towards striving to become perfect and masters in what we do. Whether in our hobbies or our job, in the practice of a sport or a simple game.

But, there is one thing that we cannot tolerate and that makes us unstabilizingly crushed: failure.

With so many judgements about ourselves, when we live a defeat or when we receive negative reviews of our work, it is very easy to be demoralized, frustrated, or to feel a victim.

But failure is inevitable. The only way to get around it is to try nothing. One must observe, accept failure.



This show deals explicitly with failure.

It is the inner journey of a person without a specific purpose.

Action after action, the geometrical shapes and pyramidal constructions of buckets take the protagonist into a world where this failure and error intertwine into a performance that emanates and liberates a strong human fragility-as if the human heart were more invested by passion than by reason.

Insistence in face of the inévitable, the impossible.

The imbalance reveals a poetry of delicate facets, creating metaphors for human reality.

A reality that does not belong to any space or time, any era, but that remains constantly in the present.

A person, a problem, an attempt at a solution.

A choice, a consequence, a reaction.

Each turning of the situation adds drip by drip burden toward an anguish and desperation of the character, but who, nevertheless, continues on without despair.

The questions asked:

Will he succeed?

Is it a problem to succeed or not to succeed?

How to react to failure?



We should learn to « play » with what happens to us.

Failures and defeats are experienced negatively, but what if we use them in a positive way, so that perseverance leads to new possibilities and to playful joy of these unexpected opportunities...

Fabrizio Rosselli - The Artist



Fabrizio was born on a rainy day in 1975 in the Italian Alps. He spend his childhood running in the fields near his home, playing football and watching cartoons. He worked as a pizzaiolo and a postman, before discovering the joy of juggling at the age of 26, to which he has dedicated himself fully the since. This new passion revealed in him a talent as a comic, and he found himself very quickly performing in front of an audience in festivals of street art and cabarets. His propensity for buffoonery on a daily basis makes him a natural clown.

At the age of 30, he trained in the schools of Carampa (Madrid), and FLIC (Turin). He also hones his techniques with a variety of workshops in clown art.

After having completed his third year of the circus school Le Lido at Toulouse in 2012, he created the company BettiCombo with which he expresses the artistic training and research he had done up until that point. At the same time, he organized artistic laboratories researching the manipulation of object and clowning in various structures: professional circus workshops (Circus space in London), training courses for circus teachers (Le Sechoir in Reunion Island), in school groups in various countries. With BettiCombo, Fabrizio won a major prize at Cirque de Demain, a significant moment for his career, providing them with the international fame, and allowing them to launch a world tour.

Artist's Collaborations

Etienne Manceau (cie Sacekripa)

Regard extérieur and stage director on the project



He trained at the circus school Le Lido in 2012 and co-founded the Sacekripa Company. Since 2003, he participates as a creator and actor of 3 collective creations, (Tourne Autour / Who Goes On /Coulisses) and done solo work (Vu).

Pierre Déaux (Le Grain et Groupe Merci)

Beginnings of research and clowning

In the work of Pierre Déaux, the theater and circus are closely linked. Graduate of both the National Superior Conservatory of Dramatic Arts in Paris and the National Center for Circus Arts (CNAC) Pierre searches the theatre to better reveal the role of circus, and vice versa.

Production Calendar

November 2017 (debut of création)

- Residency at the Eauvive workshop (Toulouse): Development of the idea of the show with Pierre Déaux (Le Grain, Groupe Merci), as collaborator
- Labo Studio PACT (The Lido - The Grainery): First state of developmental work (exacting of the technical bases and research of the role of the character) with the support of the workshop with Christian Coumin (Artistic director of the Lido) and Etienne Manceau (Sacekripa Co.) .

Décember 2017

- Presentation of an early version at the "Circus Trials" of the Lido Toulouse (31).

January 2018

- Residency at the Eauvive workshop (Toulouse) with Pierre Déaux. .

February/March 2018

- Residency in "Spiazzo di Circo" (Italy).

April 2018

- Residency at the Eauvive workshop (Toulouse) with Pierre Déaux.

May 2018

- Residency at "La Grainerie" with Christian Coumin and Etienne Manceau (in collaboration with StudioPACT). .

June 12 to 16, 2018

- Presentation of the work-in-progress at the Théâtre du Grand Rond in Toulouse, on the occasion of the circus week, in collaboration with the studio PACT

September 2018

- Residency at "La Grainerie" with Etienne Manceau..

November 19 to 23, 2018

- Résidency at "la Halle au Grains", Samatan (32) with Etienne Manceau.

January 22 to February 1st, 2019

- Résidency at "La Cascade", Pôle National des arts du Cirque, Bourg Saint Andéol (07) with Etienne Manceau

February 18 to 22, 2019

- Résidency at "Espace Bonnefoy", Toulouse (31)

October 7 to 20, 2019

- Résidency at "Centre Culturel Marcel Pagnol", Villeneuve Tolosane (31)

November 4 to 9, 2019

- Résidency at Ax-Les-Thermes (09)

January 13 to 26, 2019

- Résidency at "Théâtre des Franciscains" à Béziers (11)

January 27 to 31, 2019

- Résidence au Théâtre Sud-Est à Villeneuve St George (94)

Contacts

ARTISTIC - TECHNIQUE

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PRODUCTION - DIFFUSION

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Coproductions

Groupe Geste - Bagnolet (93) / Théâtre des Franciscains - Béziers (34)

Résidences

La Grainerie, Fabrique des arts du cirque et de l'itinérance-Balma (31) / Le Lido, Centre des arts du cirque-Toulouse (31) / Le Grain à moudre -Samatan (32) / Bouillon Cube, La Grange - Causse de la Selle (34) - La Cascade, Pôle National Cirque Auvergne-Rhône Alpes-Bourg St Andéol (07) / Art Ensemble - Cherche Trouve - Cergy-Pontoise (95)- Ax Animation-Ax-Les-Thermes (09) / Espace Bonnefoy-Toulouse (31) / Espace Marcel Pagnol-Villeneuve-Tolosane (31) / Théâtre Sud -Est Villeneuve St George (94) / Théâtre des Franciscains - Béziers (34)



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SAMATAN

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