

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 December 11, 2019 at Centre Culturel de Ramonville (31).

WINNER OF THE GROUPE GESTE PRIZE IN 2019



Solo Show
Duration: 30 min
Outdoors - Gauge 300
All publics, from 5 years old

"In this silent performance, the artist takes us on a furiously-paced adventure of everyday life. By dint of ruses and allusions, - donning a black blouse and a straw hat, which cast on the character a subtle country look - the protagonist attempts to deal with the twists and turns that inevitably impede the way. Will his ingenuity and tenaciousness allow our hero to triumph through these many difficulties?"



[See the teaser video](#)

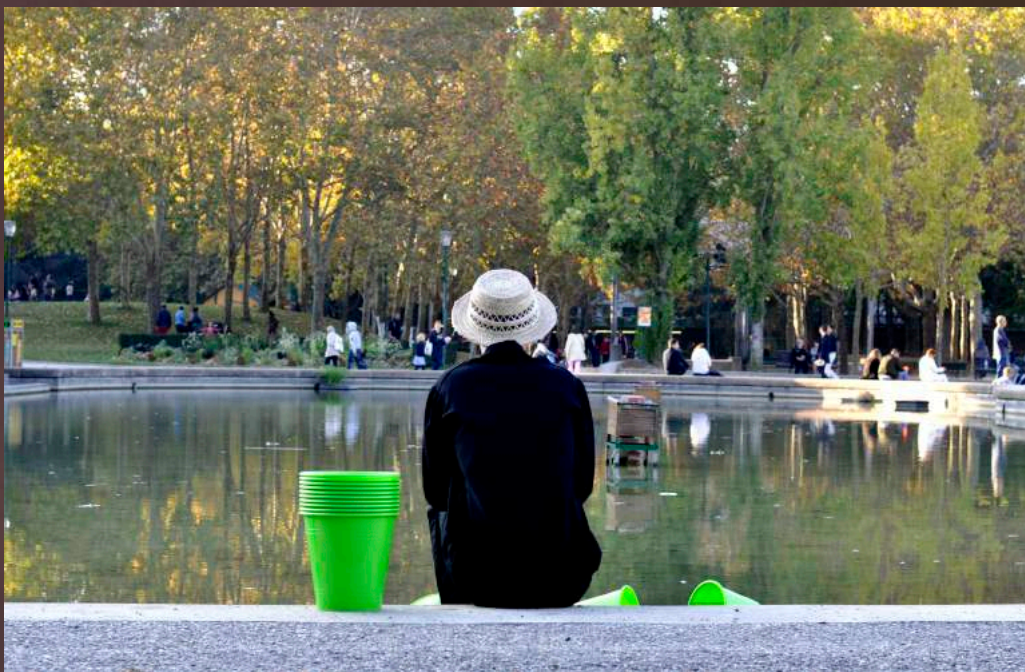
« BAKÉKÉ » is an amusing study in the manipulation of buckets. Inspired by the performer's quest for authenticity, both in the unique technique, and the body language and sincerity of the character.

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.

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.

Artistics 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 & 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.

Structure

« Bakéké » is a silent show with minimal background music. A calm and protected site is necessary for spectators to properly appreciate the representation. As nearly all of the show is on the ground, it is imperative that spectators have good visibility.



The structure of the stage and seating for the public, which can hold 300 people (100 on the raised benches, 100 standing behind the bench, 100 sitting in the front of the bench) is provided by the company. The structure is free-standing, not needing any other attachments, and does not require the passage of a safety commission. The necessary dimensions for deployment: 15m x 9m. A maximum of 2 performances per day. Allow 1 hour and 30 minutes between the end of the first performance and the beginning of the second.

Supports

Co-productions

Archaos, Pôle National Cirque Méditerranée, Marseille (13)
Groupe Geste, Bagnolet (93)
Théâtre des Franciscains, Béziers (34)
Ville de Billom (63)

Accueils en résidence / soutiens

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)
Ville de Billom
Théâtre des Franciscains - Béziers (34)
Théâtre Sud-Est, Villeneuve Saint George (94)



Contacts

ARTISTIC - TECHNIQUE

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