

LA COMPAGNIE À VOL D'OISEAU PRÉSENTE

# VOL PLANÉ

Chutes et rechutes!

avec  
Violaine Robert  
& Fransoise Simon

Duo clownesque  
à partir de 4 ans



# Flying tumble

(fall and fall again!)

A clown duo show  
by Compagnie À Vol d'Oiseau

*If we had never accepted the risk of falling, the child we once were—and the adult we are today—might still be crawling on all fours!*

Literally fallen from the sky, Juliette Béquette and Jane Bond struggle to keep their balance on this earth where we're expected to stand tall, straight, and proud! Yet they rise to life's challenge and discover that falling is far less serious than what they've been led to believe!

*A children's show for ages 4 and up / Runtime: 40 minutes*

**Cast & Crew:**

**Fransoise Simon** as the clown *Juliette Béquette*

**Violaine Robert** as the clown *Jane Bond*

**Rafael Bianciotto** (live music), alternating with **Étienne Obry**

Directed by: **Rafael Bianciotto**

Choreography: **Myriam Herve-Gil**

Songs (lyrics and music): **Loïc Toularastel**

Costume design and creation: **Martha Romero**

Set design: **Mona Bausson**

Artistic advisors: **Mario Gonzalez** and **Jean-Luc Priano**

*Creation 2024/25*



La Camillienne







## The show

*Gliding, stumbling, losing balance, swaying, skidding, wiping out, falling, tumbling, face-planting, eating pavement, biting the dust, tripping over the rug, landing on your behind, soaring through the air...*

But why do we always laugh when someone falls?

### Clown...

*What makes us laugh is the unexpectedness of the fall - whether literal or metaphorical - the accident, the peculiar, the inappropriate, the eccentric, the extraordinary, the out-of-the-ordinary. And who better than the clown to explore this?*

The clown is the center... the unstable balancing point from which humanity tips... upward or downward... between falling and the infinite desire to stand tall, between earth and sky. Standing upright and not falling is a monumental challenge for humans, an almost impossible task for our imperfect nature!

But thankfully, the very essence of the clown relieves us of this unbearable pressure! It embraces clumsiness, falling, stumbling, tumbling... as fundamental parts of our human condition. The clown constantly plays with balance, defies it, deliberately placing themselves in physical, behavioral, and verbal imbalance

By legitimizing everything that escapes our control, the clown makes the fall all the more reassuring—it reassures us that we can live while accepting the unexpected and the accidental! And that is the clown's great power: making us laugh at the fragility of existence...

In this show, the two clowns—unstoppable and full of mischief—deliver playful and poetic words. Jane Bond and Juliette Béquette offer timeless moments, bursts of clownish poetry (in a world that so desperately needs it).

To touch, move, surprise, make us think, and of course, make us laugh—that's their mission. They speak of us, reflecting our daily lives and our desire to dare. They tell their stories by reinventing the world with its own logic, bringing the clown's offbeat perspective, and challenging clichés and preconceived notions.



## The show

*Poetic and playful, this duo combines clowning, dance, mime, and music in a vibrant, rhythm-filled world. There's something of the classic clown pair in them, with Juliette Béquette and Jane Bond backed by Rafael Bianciotto's live musical score. A Clown Duo for all ages!*

### Juliette Béquette et Jane Bond, what a duo they make!

With tender humor, the two clowns challenge each other, seek each other out, and support each other. A series of misunderstandings and clownish situations gradually unfold as their camaraderie grows. The show transforms into a succession of games and scenes, oscillating between balance and inevitable fall.

### Thematic



*Everything's fine... until SPLAT!  
The floor wins again!*

Desperately trying to balance on life's tightrope, the clowns nevertheless allow themselves to fall. And just when they think they've finally cleared away all obstacles... Boom! The unexpected strikes again at the least expected moment!

Each tumble opens new possibilities - new chances to rise only to fall again.

The sequences unfold like endless attempts to build a house of cards.

A wink to Sisyphus endlessly pushing his rock, ultimately 'condemned' to continue, to live, again and again! Or another nod to Icarus... To fall, to rise, but perhaps also to reclaim that primal desire to soar, to fly, to grow wings.

Thus turning life into one grand raspberry at death - one long glide before the final fall... or not!

### The form

#### *Clowning and Object Manipulation*

To fail, to fail, and fail again... The clowns fail at what we accomplish effortlessly, and succeed where we ordinarily stumble. For Jane Bond and Juliette Béquette, imbalance and mishap become their most powerful fuel—defying gravity yet never surrendering! Spectacular clown entrances, rebellious objects that slip through their fingers, dance-like stumbles... The show opens with a prologue of object manipulation behind a puppet theater—why do things fall, and never the same way twice? Why can't we fly...?

#### *Movement and Dance*

A primarily visual spectacle where gesture, words, and sounds conspire to create perpetual self-disruption—a corporeal and sonic ballet. The two performers worked with a choreographer to transform movement into bodily language, scored like music that highlights the musicality of motion. A cascading sequence of falls and blunders where every action has its precise tension, timing, and trajectory—this "score" maps the infinite ways of staying alive in space.



### *Words, Songs, and Soundscape*

Physical language doesn't exclude speech and sound, which punctuate the gestural composition. Fragments of poetry and rhythmic phrases weave through the performance. A live musician interacts with the clowns' antics and tumbles in real time. Original songs complete this whirlwind of equilibrium and chaos.

#### *Nursery Rhyme*

*"It's annoying to fall on concrete.  
It hurts, you could break your teeth.  
It's better to flop down on the moss.  
The fall is gentler for everyone."*



*Patatras ! Splaf ! Bam ! Plouf ! Pof !  
Splouf ! Splaf ! Gloup ! Ding ! Bing !  
Dong ! Bong ! Plof ! Pouf ! Tac ! Paf !  
Badaboum ! Pan ! Flac ! Pof ! Houla !  
Boiiing ! Baoum ! Toc ! Boum ! Zip !  
Patapouf ! ...*



# Technical requirements



**Performance duration:**  
40 minutes

**Recommended age:**  
Family-friendly, age 4+

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## Minimum stage dimensions :

- 6m (width) × 6m (depth) × 2.5m (height)

## Lighting & Effects (Lighting design in development):

*Standard theater lighting:*

- Front, back, and side spotlights + dimmers
- Full blackout capability

*Can adapt to reduced lighting for non-equipped venues*

## Sound :

- Fully live performance by musician / no additional technical requirements

## Dressing Room :

- 1 private space with mirror for costume changes and equipment storage

## Setup & Strike :

- Setup (including lighting and rehearsal): 1 call (4 hours)  
Advance technical plot available for pre-rigging
- Strike: maximum 2 hours

## Touring Team :

- 3 performing artists (2 clowns + 1 musician)
- If venue cannot provide operator, company will supply 1 technician

## Local Requirements:

- Provide 1 local technician who:  
Knows the venue's technical systems  
Assists with load-in and operates during performance

# Le calendrier



## Artist residencies & public presentations

First presentation (solo) at « L'École Idéale » de Korba (Tunisie) / Nov2023

Rehearsals in « la Maison des Arts et de l'Image » (Rueil-Malmaison) / Winter & Spring 2024

Presentation at « L'École Surmelin3 (Paris 20è) / May 2024

Creation residency and public presentation of results at Centre Paris Anim' Victoire Tinayre (Paris 13è) / June & Dec2024

Creation residency and public presentation of results at Centre Culturel des Arts du Masque (Paris 19è) / Dec2024

Presentation at « L'École Montessori » in Rueil-Malmaison / Jan2025

## Premiered in Paris in April 2025 at Théâtre Darius Milhaud (Paris 19è)

Théâtre Darius Milhaud (10 shows / du 30 avril au 2 juillet 2025)

Théâtre Darius Milhaud / Festival *L'été des P'tits Futés* (6 shows / du 22 au 31 juillet 2025)



Broadcasting in progress

# Artistic team

**Fransoise Simon**, actress, clown, stage director and artistic director of *Cie À Vol d'Oiseau* (Paris) since 2003.

CV détaillé



She associates creating theatre with an artistic teaching process based on movement, mask and clown. After professional stays in Belgium and Québec, she now lives in France (since 2002). She studied at the Conservatoire Royal, at the Lassaad International School of Theatre in Brussels (Jacques Lecoq), at Université du Québec à Montréal (Master on the relationship between voice and the pedagogy of J. Lecoq); trained with Radu Penciulescu, Philippe Gaulier, Raphaël Almosni, Vivian Gladwell, Rafael Bianciotto, Mario Gonzalès... Initiated to the theatres of Asia (Bali/Japan). Trained in singing (lyric and traditional), in vocal work with Yva Barthélémy,

the Roy Hart Theatre, Ludwig Flaszen... Met Giovanna Marini (Italy) and Muriel Chiaramonti (Corsica), and became passionate about polyphonic songs from the oral tradition. She leads her own projects within *À Vol d'Oiseau*, focusing on contemporary dramatic writing and clowning. Acts in *Les Règles du savoir-vivre dans la société moderne* (*Rules of Modern Society*); *Bouge Plus! (Don't move)*; *Sleeping Beauty* (for young audiences); *Disorganized Trips*, clown street trio; *There's No Problem with Women*, clown duo; *Clown Airlines Company project & Events and poetics soups* (street clowns). She conducts artistic projects with residents of disadvantaged areas within Paris district 20. Has regularly worked with **Théâtre du Lin**, **Sirènes**, **Euphoric Mouvence**, **Cie Herve-Gil**... Stages many clown projects. Part time professor at Université du Québec à Montréal (1996-2000), at Université de Franche-Comté (2002-2013) and at the École de Comédie Musicale de Paris (since 2022); also directs quite a lot of internships (clown, mask, gestural and vocal work) in France, Belgium, Québec, Russia, Hungary, Morocco, Tunisia, the Netherlands, Luxembourg, Iceland. She creates *Cap au Nord*, clown solo (2022-23) with Rafael Bianciotto also performed in Iceland as *Heading North* (2024) and *Vol plane*, clown duo (2025). As a clown, she is **Juliette Béquette**.

**Violaine Robert**, storyteller and clown.

CV détaillé

She trained as a storyteller with Isabelle Saueur (2002) and never stopped telling stories since! Professional storyteller since 2011, she tells stories in libraries, nurseries, schools, performance halls, cafes, restaurants, museums, castles, forests, paths, streets, festivals, hospitals... (for toddlers, young audiences, adults & family shows). She tells stories alone or for shared projects in France: within the Collectif **Contes à Croquer** (since 2005), the **OGRE** (Gigantic Organization of Experimental Raconteurs); occasional interventions with the **UCTT** (All-Terrain Storytelling Unit). She enriches her storytelling practice with workshops in theater, mime, body work (movement theater); trains in clowning with Françoise Simon/Cie A Vol d'Oiseau, Rafael Bianciotto & Cecilia Lucero, in singing with Sylvie Goussé/Les paroles de la boussole). In addition to her work as a storyteller, she is a clown for elderly and works with **Compagnie À Vol d'Oiseau** since 2007 (*Clown Airlines Company project*; *Love Conference*; *Disorganized Trips*; *There's No Problem with Women*; *Vol Plané*). As a clown, she is **Jane Bond**.

**Rafael Bianciotto**, director & musician live.

CV détaillé



Franco Argentinian actor and director. Studied in computer science (University of Buenos Aires) and trained in acting at **CELCIT** in Buenos Aires (1985-1989). Settled in Paris after having studied in Études Théâtrales (Sorbonne Nouvelle Paris III). Meets Mario Gonzalez with whom he discovers masks, clowns, and the Commedia dell'arte. Becomes his assistant at the Conservatory in Paris and for many productions in Sweden and Iceland. In New York, he directs Molière's *The Forced Marriage* and *The Precious Young Ladies* (The New York Mask and Clown Workshop Cie). In 1998, he founds **Zefiro Theatre**, directs Molière, Aristophanes and co-directs Shakespeare's *A Midsummer*

*Night's Dream* with Mario Gonzalez (2023). In Reykjavik, he directs *Péchés Capitaux* based on Dante (2008), *Sokrates*, *Opéra Clown* (2015), *Hið ævintýri um missi*, clown solo (2022). Was "Scholar-in-Residence" and professor at Ramapo College and Bergen Community College in New Jersey (USA) in 2015. Directs internships (mask and clown) in France, Iceland and Sweden. Taught at the École de Comédie Musicale in Paris (2022). He was the indispensable "outside eye" since 2019: *Disorganized Trips*, *There's No Problem with Women*, and directs *Cap au Nord*, clown solo (2022-23) also performed in Iceland as *Heading North* (2024) and *Vol plane*, clown duo (2025).



### Etienne Obry, musician (live music alternating).



Etienne is a versatile musician who plays percussion, sings, and uses different instruments. He mixes music and theater in his work, focusing on gesture, rhythm, and improvisation. His style is shaped by many experiences and working with different audiences. He started in the jazz class at the Amiens Conservatory and played in several bands as a teenager. Later, he trained at the CFMI Paris-Sud and earned a diploma to work as a musician in schools (DUMI). He also taught music at the CRR 93. Etienne performs his solo show *Kestudi*, traditional percussion and improvisation (2020), which was supported by **Jeunesses musicales de France**, and later produced by **Compagnie La Loge**. He joined the **Waide Compagnie** for the shows *Graines de Toi*, a musical duo about family (2022) and *Conciliabule*, dance and electronic percussion (2023). He created *Le Poisson d'or*, Maloya songs (2025) with the **Compagnie Les Arts Ma Muse**. He is also interested in theater and explores clowning and neutral mask techniques. He trained with Rafael Bianciotto at the Zefiro Theatre (2024), which adds depth to his stage work. As a clown, he performs as **Charles**. He joined the **Compagnie À Vol d'Oiseau** in 2025 for the show *Vol Plané*.

### Myriam Herve-Gil, choreographer.

CV détaillé



Winner of the Volinine Prize and the Groningen International Competition, Myriam Herve-Gil is a choreographer, dancer, and teacher. She trained at the Schola Cantorum, the Ecole Supérieure d'Etudes Chorégraphiques, and the Centre National de Danse Contemporaine d'Angers under the direction of Alwin Nikolais. Upon graduating from the CNDC, a scholarship from the Ministry of Culture allowed her to complete her training at the Nikolais-Louis Foundation in New York. She founded her dance company, **Cie HERVE-GIL**, in 1985. Her driving force: to make movement accessible to all, to allow everyone to be in harmony with their body. She has created around fifty choreographies: creations and commissions from various organizations such as the CNDC of Angers, La Coupole-Scène Nationale de Sénart, CREA-Opéra for children, Eurodisney, Astérix Park, American Dance Festival, Jacob's Pillow Festival, The University of the Arts (Philadelphia), Dance Base Edinburgh, Dance Forum Taipei. Since 1985, Myriam Herve-Gil has alternated creations with her company, commissions and choreography workshops, both in France and abroad (United States, Scotland, Great Britain, Belgium, Switzerland, the Netherlands, Taiwan, China, Great Britain). Keen to share her knowledge and her love of dance, she works with both amateurs and professionals. Since 2009, she has created 4 amateur shows and 5 professional shows including *Fleurs de Cimetière et autres sonnettes*. This show was selected by the Champagne-Ardenne Region for the Avignon Festival in 2009 and toured extensively for 8 years (France, United States, China, Edinburgh Festival). His latest creations, *Tchoco*, and *Keep Cool as we go under* have toured in France and are still available. She joined the **Compagnie À Vol d'Oiseau** in 2024 for the show *Vol Plané*.

### Loïc Toularastel, songs (lyrics and music).

Cie Sucre d'OrgUe



Singer, songwriter, actor and puppeteer. Musical and vocal training, as well as voice teacher training with Linda Wise and Enrique Pardo (Panthéâtre and Roy Hart); workshops: Alix Quoniam, Claire Soubeyran (traditional singing); vocal jazz (Laurence Saltiel); interpretation (Venice Manley, Dominique Desmont, Renata Rogna and Fiavio Polizzi). Has been training as a clown with Claudia Nottale, Françoise Simon, Louis Fortier and Sophie Brech since 2014. Puppeteer training at the Caucasus School with Michel Pelet, workshops with Jordi Bertran, Sylvie Baillon (Chez Panses Vertes); shadow theater and other forms of projection with Olivier Vallet and Anne Bitran (Les Rémouleurs). François Louche Method (Art of Listening) with Isabelle Zermatten from 2004 to 2023. Created the **Théâtre du Chat Pacha** in 1990 (5 puppet shows for all audiences). Founded the **Compagnie Sucre d'OrgUe/Bretagne** in 1996, within which he participated in the development of more than twenty shows (songs, puppets, shadow theater, staging) until 2023. Accompanied himself on the barrel organ and performed with the singer-actress Michèle Porcher in the *Duo Mr Rossignol and Mme Z'Elle Bertille* (Palme d'Or at the Quintin Street Singers Festival/2009). With her, he directs the **Chœur moi s'en**, choir in Quimper. In 2021, he recorded his first album of songs and performed regularly with pianist Hervé Lesvenan and cellist Anne Roturier under the name **Concentrio**.

## Martha Romero, costume design and creation.

CV détaillé



Trained in fashion design in Colombia, she arrived in France in 1994. She continued her training in molding at the **Lainé school** in Paris, then at ENSATT, graduating in costume design in 1998. Martha has worked as a costume designer, mask and puppet designer with directors from very different backgrounds such as Laurent Hatat, Arnaud Anckaert, Gilles Chavassieux, Laurent Fréchuret, Didier Ibaou, Laurent Maurel, Emmanuel Daumas, Rafael Bianciotto, Michel Raskine, Claire Dancoisne, and others. In 2003, she began working on masks for *Le médecin malgré lui* (*The Doctor Despite Himself*) with the company **L'hyperbole à trois cheveux**. She developed her style and uniqueness with three

other shows: *The Whistles of Mr. Babouch*, Three Comedies of Chekhov, *Le cabaret des engagés* (*The Engaged Cabaret*), among others. Curious and perfectionist, Martha trained in new techniques and materials: hats for the theater, latex prosthetics, embroidery, leather half-masks, puppet making, period hairstyles, jewelry for the stage.

## Mona Bausson, set design.



Make up artist, painter, plastic artist, she is also actress, stilt walker and clown (with her character *Pépète Roll* under the direction of Françoise Simon since 2016). With the **Théâtre du Fil**, and under its banner of popular culture, she acts, does make up and cultural animations in the suburbs and in prisons. At ITM, she trained in artistic makeup for movies, photos, special effects. She played Léna in *Les enfants du désordre* by Yannick Bellon (1991). She continues her work as make up artist with the **Cie Globe Joker**, **Tableaux Vivants**, for special events and gives training sessions for Le Miroir Vagabond (Belgium); she took part in the elaboration of the book *Peinture maquillage*. Head make up artist and hairdresser

(2002) for *L'histoire de Marie et Julien* (J.Rivette). In 2017, she created the characters of *Mère Noëlle* and *Reine des neiges dite fée d'hiver*. Mona works regularly with the **Cie A Vol d'Oiseau** and **Cie ACIDU** (actor, set and props designer).





# La Compagnie À Vol d'Oiseau

*Un théâtre de mots et d'images, dans lequel humour flirte avec cruauté, équilibre avec chaos, comédie avec tragédie...*

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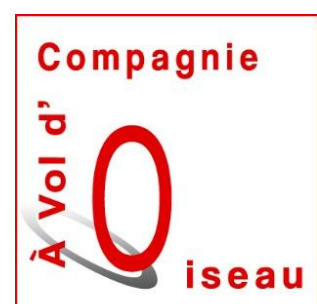
The company pursues *research, creation and training* around contemporary dramatic writings, the clown and voice. Founded in 2003 by Franoise Simon, it favours a theatre where the body of the actor serves today's theatre, shakes prejudices and convictions so as to encourage reflection. The company often plays on contrasts while using humour to talk about the tragic, and burlesque to unmask cruelty. It chooses autonomous stage forms that emphasize acting and the actor more than sophisticated technical means. Shows can therefore be programmed for a choice of venues (theatres, libraries, homes, etc.) and for varied audiences.

The company creates *shows* for theatres, the street and apartments; *clownish perambulations* are adapted to various places and events; *theatrical and poetical readings* happen in regular venues and in unusual places: streets, parks, gardens, museums, factories, cars, trucks, buses, apartments...

Along with its theatrical work, the Compagnie À Vol d'Oiseau has promoted *cultural activities* in district 20 of Paris to associate its public to its creative process away from the stage and to open spaces favourable to dialogues. The company works with and for children, youth and families. In partnership with local associations, social centres, schools, municipal services and libraries, it implements transversal and federative artistic projects so as to build links between residents, institutions, local artists and professionals. Through those continuous actions and with its partners, it puts cultural activities in perspective within the field of living arts (writing, theatre, song, and movement).

The company also proposes *artistic and pedagogical activities* related to its creations: it develops *training and awareness sessions* with and for libraries, schools, cultural centres, parent houses, theatre companies... to associate its public to its creative process. Since 2003, the company has worked in France, Hungary, Morocco, Tunisia, Belgium, the Netherlands and in various contexts (clowns in a hospital, projects for the learning of French, projects in business organisations...).

*The Company was invited and supported by Bibliothèque Violette Leduc, Paris 11, ever since its founding (2002-2013); it has also worked in partnership with the Maison du Théâtre and the Théâtre du Lin of Amiens (2003-2007), the Théâtre Le Hublot of Colombes, the Centre Louis Lumière (Paris 20) in 2012, the Centre Paris Anim' Victoire Tinayre (Paris 13) in 2023, the Médiathèque Marguerite Duras (Paris 20) in 2015. It has had the support of the City of Paris (Contrat Ville), the city council of Paris 20, the Ligue de l'Enseignement, Paris-Habitat and Bibliocité.*







# Contact us

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