

From circus to dance,
from basing to flying,
from sound to silence,
from performance to life.

Un loup pour l'homme

SWIFFTY DANCE

creation
2023



A few guitar notes, and two women come together in the middle of the audience..

They get closer, look at each other, embrace, climb, propel, and whirl.

This proximity and the subtle presence of the musician create an intimate space in which the two acrobats gradually reveal the potential of their bodies, the trust and the complicity that nourish their relationship, their experiences.

Drawing from dance and circus arts, they take turns being bases and flyers, defying stereotypes to express a sensitive strength without artifice.





Passing Swiftly
is in a way
a scream
against
imposed
norms
and fixed
patterns
in our lives
and art ;
a scream
that does
not shout
out loud
to rupture
your
eardrums.





After initial experiments in the fall of 2021, the research began in the spring of 2022 when **Špela VODEB and Christine DAIGLE**, two adventurous souls, decided to hit the road across Europe. France, Switzerland, Slovenia, Croatia, Montenegro, Albania, Greece, the Netherlands – at each stage, they unpacked their bags in nature, social centers, at friends' homes or at festivals, and experiment, playing with various circumstances, encounters, reunions and environments, both physical and emotional. It was this setting, this possibility, this benevolence, and sisterhood between them that enabled the creative process to get underway and this visceral performance to be generated.

Trust as a source of empowerment

Partnership, developed through time, becomes a complex system filled with memories of past events. Each tremble designs the pattern. Trust is not self-evident, thus should not be taken for granted. Motifs could be changing, but deep-rooted patterns are difficult to reshape. It's an energy that must be preserved and nurtured with sensitivity. In **Passing Swiftly** they will seek, build, and maintain this challenged trust.

Constant shift of roles

As women, changing roles is not something straightforward, neither in everyday life nor in circus. Špela and Christine, originally flyers with a dance background, will take the risk of going against these constraints to discover together the true potential of their bodies. Discovering and developing their specific strengths, with a desire to seamlessly switch from one to the other, they will blur these codes by embodying them in turn and even simultaneously.

Performance space, a full-fledged partner

Passing Swiftly

is a performance intended for venues not dedicated to live performance, a way of reaching out to diverse and varied audiences but also of resonating with different codes, historical legacies, dynamics, and social contexts. It's a way of questioning whether and how space, with its architecture, geographical features, and other specificities, alters and shapes the narrative of the performance and what it will inscribe in the memory of each new location. It's also a way for the artists to be gently destabilized and retain a certain fragility in this ever-evolving performance.



Thanks to the stage setup, a bare, narrow performance space and 360° seating very close and at the same height as the performers, the audience will become witnesses to this bond, this tenderness, and this strength : an open door to a personal realm, the intimacy of the two acrobat-dancers. They will be able to observe up close, without missing any detail, movement or breath, ultimately becoming an integral part of the performance.

Teaser

on the website

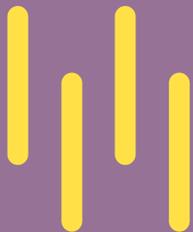
unloupourlhomme.com

Section > Passing Swiftly



Music

For this creation, two musicians, **Enguerran WIMEZ** and **Joris PESQUER**, step out of their comfort zones, just like the acrobats, by setting aside their usual drums and electric guitar to explore the gentle and subtle sounds of an acoustic guitar.



The soft vibrating strings and their melodies, played by Enguerran WIMEZ, set the tone, offering a delicate balance between what is seen, the movement, and what is heard, the music.



Dalès

Listen to the show album
on Bandcamp
<https://dales.bandcamp.com/>

l'équipe

creation

& performance

Špela Vodeb
Christine Daigle

guitarist

Enguerran Wimez

composition

Joris Pesquer
(& Enguerran Wimez)
from the Dalès group

performance design

Hristina Šormaz

artistic advice

Alexandre Fray
Cathy Blisson

production

distribution

administration

Lou Henry
Emma Lefrançois
Chloé Vancutsem

co-production

—La Faïencerie, art and
territory subsidised theater
of Creil (France)
—Room 100, Split
(Croatie)
—Cirkorama, Zagreb
(Croatie)

soutiens



Association of Associated
Circus Companies (ACCA)
(Switzerland), Zirkus Quartier
and Wagenvarieté Festival,
Zurich (Switzerland),
Akropoditi Dancefest, Syros
(Greece), Združenje Muzofil
(Slovenia), Municipality of
Celje (Slovenia), Hiša kulture
Celje (Slovenia), Zavod Celeia
Celje (Slovenia), MCC Celjski
mladinski center (Slovenia),
Teatroskop – Southeast
European Network for the
Performing Arts / French
Institute of Serbia (a program
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the Ministry of Culture, and
the French Institute of Paris),
Plaines d'été / a program of
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associated with Le Prato –
National Center for Circus
Arts in Lille. The company
is also a member of Filage,
a cooperative that supports
artistic and cultural actors.





Špela UODEB

Creation
and performance

Since a very young age I have been exposed to relating to the other through rhythms and close physical connection via practicing and competing in ballroom dance. These initial eight years of constant interaction with a partner laid the groundwork for a long-term exploration of duos through contemporary dance and, subsequently, acrobatics in the contemporary circus field. The common nature is nonverbal expression and physical contact. The interweaving of the knowledge from each of these approaches has expanded my personal horizons. Working with others engenders self-work that enhances self-awareness. With this perspective as a guiding principle, it allows me to bridge my artistic and social practices.



Christine DAIGLE

Creation
and performance

Through different practices and experiences, I was always drawn to creative activities that allowed me to communicate in a sensitive way. In my youth, I dedicated most of my time to the practice of classical ballet then pursued a professional training in contemporary dance where I found a space to grow and learn through the body expression and the subtlety of movement. In between, I trained in other artistic practices such as photography and visual arts. After graduating, the discovery of the circus world offered me the opportunity to keep growing artistically and on a human level with their strong values of sharing, mutual aid, warmth and conviviality. Since then, I co-created the multidisciplinary company Ici'bas with which we have created various propositions dedicated to alternative venues, nature, cities and the black box of theaters. Collaborating, partnering, communicating, trying to better understand the complexity of human relations; the driving force of my work that I keep exploring through collaborations with the companies Un loup pour l'Homme, Tumbleweed and with the artist Natacha Kierbel, or in pedagogical and social projects.





Enguerran Wimerz

Guitarist

Since 2020, I've been playing in Un loup pour l'Homme with Dalès, a duo formed with Joris Pesquer there is ten years ago. The connection with the circus and the world of careeing was a natural one, as our relationship with music is so physical and organic. Unforeseen as everything else, Passing Swiftly is also an opportunity for me to play without a net, between sobriety, vulnerability and intimacy.



Lou Henry

Production director

Informed by my studies in political science and a first 6-year experience in a theater for young audiences, since 2016 I have been responsible for the production and distribution of Un loup pour l'Homme's shows, the development of extraordinary projects, and more broadly, the coordination of the company's activities. I have also worked with other companies at the crossroads of theater and music, including L'Organisation (Elodie Ségui and Emmanuelle Destremau) and the cie du Hasard Objectif (Sara Llorca). As a member of the Filage cooperative in Lille, I work as a consultant and trainer, assisting artists (often emerging but not exclusively) and young professionals in production and distribution.



Emma Lefrançois

Production manager

I discovered the circus at the age of 6. In high school, I was particularly interested in projects with the Cirque-Théâtre d'Elbeuf and the music option. Concerts, the creation of shows combining circus, dance, music and theater, travel, artistic encounters, charity events - this is where I discovered all the behind-the-scenes jobs involved in live performance. After completing high school, I pursued a BTS in communication and then a professional license in cultural professions in Rouen. I obtained my Master's in Cultural Project Management in Dijon in 2021, the final year of which I spent in an apprenticeship with 26000 couverts. Convinced by my experience in the company, I joined Un loup pour l'Homme in 2021.





Passing Swiftly

Production Un loup pour l'Homme

Performance's conditions

This performance is designed to adapt to various spaces : natural, urban, historical, social, health locations and more. Park, schoolyard, lobby, gallery, museum, monument, forest, library, crossroad, social centers, medical or healthcare institution, public square... The key requirement is that the space is protected from external noise nuisance and passage.

Duration : 30 minutes

all audiences

Audience size :
depending on venue

Circular, indoor or outdoor performance

Performing space dimensions :

a 5 meters diameter circle,
4 meters in height,
with space for the audience around

Self-sufficient in sound

On tour

2 acrobats

1 musician

1 broadcast manager

Arrival on Day -1

Departure on Day +1

Technical rider and selling price downloadable

from our website

unlouppourlhomme.com

Acces-pro section

Without words, accessible to people who are hard of hearing or partially deaf.

Un loup pour l'Homme, circus company, through its approach of acrobatic hand to hand balancing, aims at defending a vision of humanity made up of social individuals, as different as they are dependent from each other. Enamoured of power and freedom, acrobats appear relentlessly grappling with their own limits; standing the strain of their relation to the other, man reveals their greatness and weakness, the complexity of his human nature.

For Un Loup pour l'Homme, more than a material to give shape to, hand-to-hand balancing is a language and a way to study human relations. The company believes that acrobatic art is about action rather than demonstration. It is an art form where the virtuosity of artists enables us to understand mankind in a sensitive way.

The group dynamic is always triggered by a voracious curiosity and the wish to put into question what seems to be taken for granted, not really to push one's limits but rather to open the range of possibilities.

With more than 750 performances, the company's outreach is now national and international.

2006

Appris par corps
prix Jeunes Talents Cirque Europe

2011

Face Nord

2017

Rare Birds

2018

Face Nord
feminine rework

2020

Cuir

2021

J'aurai toujours des rêves, maman
Grand-mère project

2022

Dans l'espace

2023

Passing Swiftly

contacts

distribution and production

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Un loup pour l'Homme is subsidized by the DRAC Hauts-de-France, receives program support from the Conseil Régional Hauts-de-France and is associated with the Prato - National Center for Circus Arts in Lille. The company is also a member of Filage, a cooperative supporting artistic and cultural actors.

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[un.loup.pour.lhomme](https://www.facebook.com/un.loup.pour.lhomme)

