



CARTOON

In brief

Cartoon is a 50-minute solo clown performance for a family audience or 4 to 12 years old.

Pronounced with a French accent, Cartoon refers to this fibrous material but also to the language of cartoons so characterized by rhythm, fantasy, unbridled imagination and astonishment.

Through physical play, acrobatics and clowning, Cartoon tackles the issues of recycling with simplicity by relying on the themes of imagination, love and resilience.

Touching, naive and optimistic, Frak is in charge of handling waste in a large company and creates epic frescoes or comical parodies with cardboard.

Arouse laughter with the poetry of the ephemeral, the clownish motor of the Cartoon universe.



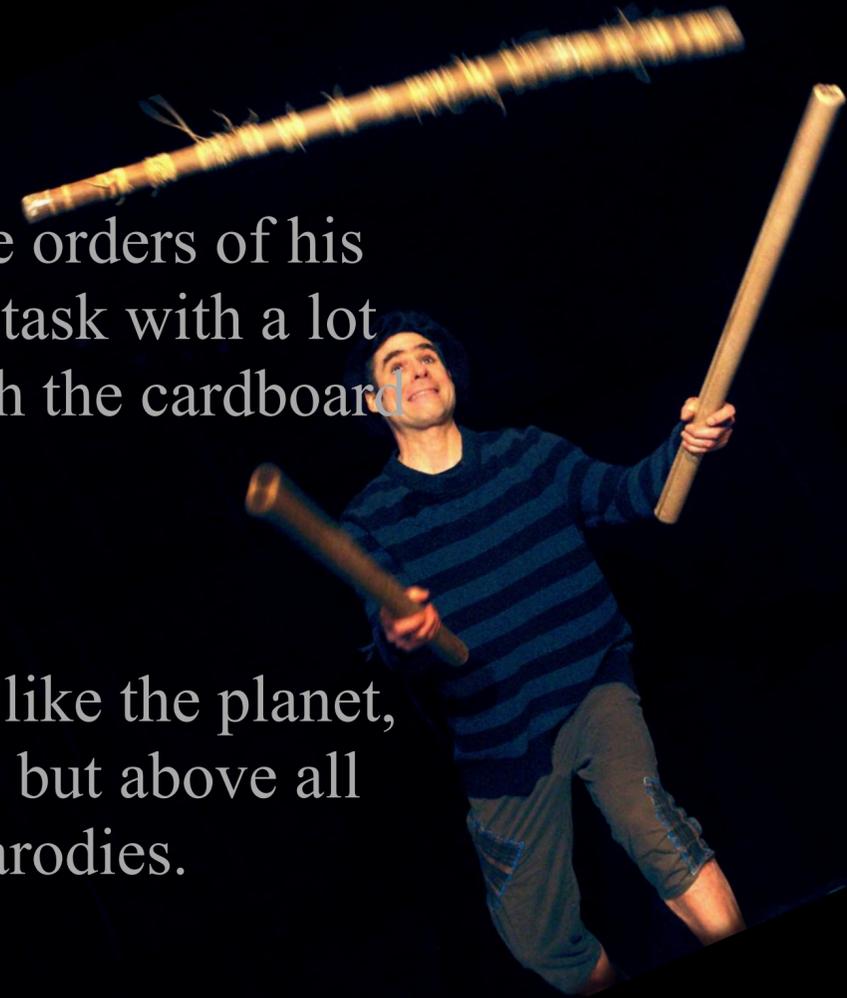
Synopsis

Frak is in charge of the waste handling in a big company and carries out the orders of his boss, whom he calls Chief. He is proud of this and wants to accomplish his task with a lot of professionalism, but above all with a lot of fun and can't help but play with the cardboard that Chef asks him to throw into the dumpster.

Aware of environmental issues, Frak quickly understands that the dumpster, like the planet, cannot be filled indefinitely and adopts the 3 R's strategy: Reduce, Recycle but above all Reuse and creates with the cardboard large epic frescoes or comic parodies.

Naïve, he will seize the love in the passage of a letter found by chance. Full of hope, he will prepare himself for the ultimate encounter.

With his resilience, his positive approach to life and his contagious imagination, Frak will inspire everyone to help the planet... by playing with cardboard.





Cartoon / Artistic Approach

CARTOON was born of my encounter with director Yves Dagenais, my passion for clowning and my desire to create a solo show for young audiences exploring this unique mode of artistic expression.

As a gymnast, hand-to-hand acrobat, dancer and street artist, in short, as a physical theater performer, I have often integrated comedy into my practice over the years. **CARTOON** pays homage to the circus tradition and is largely inspired by my background, and I thus become a clown artist. Supported by the scenaristic structure of a circus show, **CARTOON** presents a succession of lively and colorful acts, captivating the young public, eager for fantastic stories and poetry.

Through the character of Frak, **CARTOON** leads the audience to discover the humanism and resilience of the clown, beautiful inspirations to calm fears and anxieties, and to nourish dreams and hope.

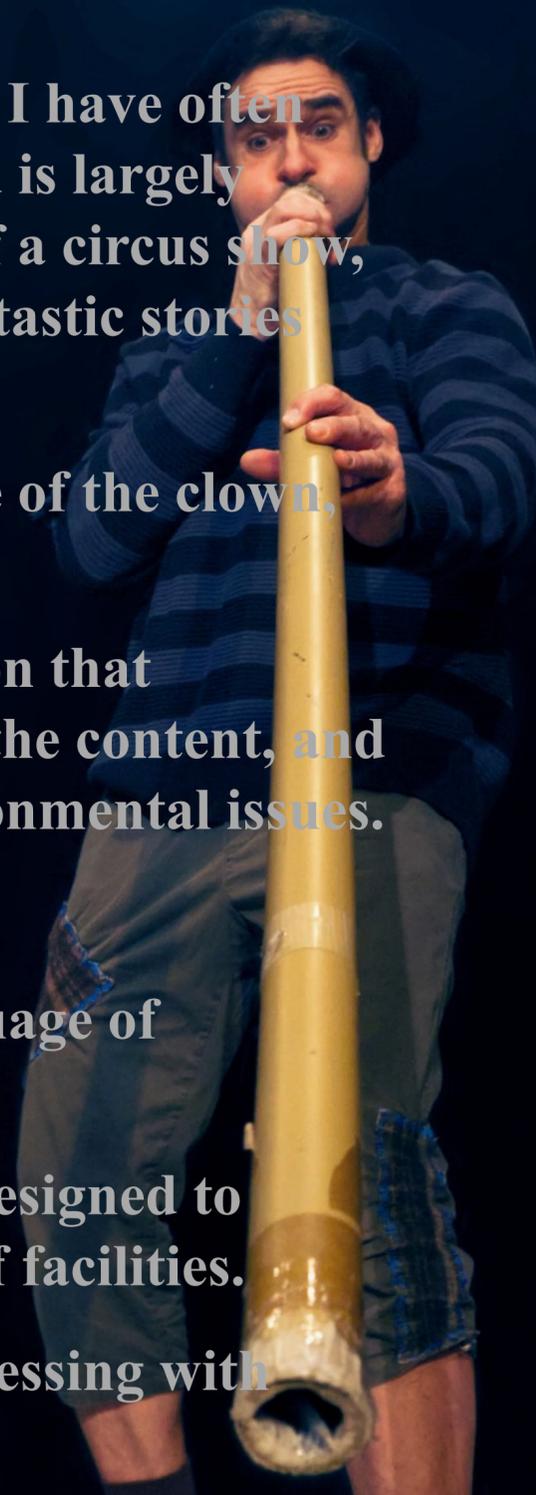
It was during improvisation workshops and observation of children's attitudes during the holiday season that cardboard became the main focus of the work. They are often more interested in the container than in the content, and cardboard, which is available in disconcerting quantities in recycling bins, required reflection on environmental issues.

So Frak, the clown, was assigned to waste management.

CARTOON, pronounced in French, refers to this fibrous, cardboard-like material, but also to the language of cartoons, so characterized by rhythm, fantasy, unbridled imagination and astonishment.

The **CARTOON** show reduces its ecological footprint to a minimum. The set, props and costumes are designed to facilitate transportation and the technical, assembly and disassembly are created to adapt to all types of facilities.

CARTOON offers a stimulating and motivating moment of laughter and clownish lightness, while addressing with simplicity a very current theme that appeals to all children.



Clown artist / Co-author



François Isabelle



It was during a creative training course on clowning offered by Yves Dagenais that François Isabelle became passionate about this unique discipline and mode of expression.

A skilled gymnast, dancer and street artist, François Isabelle worked for three years with Cirque du Soleil and Dynamo Théâtre, in addition to joining one of the productions of Notre-Dame de Paris. Over a period of ten years, he worked with internationally renowned choreographer Debra Lynne Brown as an acrobatic dancer-performer.

Artistic improvisation in front of an audience is one of his strengths.

In 2010, still attracted by clowning, François Isabelle directs his career and deepens his training and his influences are more and more apparent: Fernandel, De Funès, Chaplin and Barreau.

CARTOON represents the culmination of several years of experience, training and sensitive observations.

CARTOON is available for national and international distribution.

François Isabelle / Artistic approach



I am a physical artist who uses his body as his main tool of expression. I have always been fascinated by the capacities of the body, fascinated by the infinite possibilities of arrangements, amplitude, subtlety that can be given to movements. I am amazed to see that the body can be translated into a universal and poetic language.

Self-taught, I enrich and nourish my career as a performer through the diversity of my experiences. In creation, as in interpretation, I mainly combine three artistic techniques: acrobatics to impress and surprise, dance to move and clowning to make people laugh.

Captivated by the precision of the gesture, by its lyricism, I admire those great actors of physical comedy such as Buster Keaton and Charlie Chaplin. I am inspired by the touching naivety of the characters created by these comedians of my childhood: Louis de Funès, Pierre Richard or Jerry Lewis. In addition, the cartoons Road Runner and La Linea remain in me as a precious reference that gives rhythm to the play on stage.

Like the younger generations, I am concerned about the future and its multiple and sensitive issues. As a member of Avazz, Greenpeace and Québec Solidaire, I consider myself politicized and committed, in tune with current events, in life as well as on stage. I like philosophical reflections that deal with the advancement of our societies, the progress or not of our humanity and our relationship with the planet.

I use the poetry of the body to bring out laughter and hope through the reflection that big issues bring, while adopting the lightness, spontaneity and candor of childhood. I sincerely love the young audiences I address, inspired by who they are and what they experience.

François Isabelle

Artist/Creator/Producer

Director / Co-author

Yves Dagenais

Born in Montreal, Yves Dagenais is a jack of all trades. He has been working in theater, circus, variety, comedy, music hall and clowning since 1975. More than 40 years of creating, producing, directing, training, performing and making people laugh all over the world with, among others, his clown character OMER VEILLEUX.

He teaches in several artistic training institutions in Quebec and in France, and gives numerous training sessions around the world.

He is the author of the first universal dictionary of clown artists entitled *Le Petit Auguste*.



Conception d'éclairage / régie

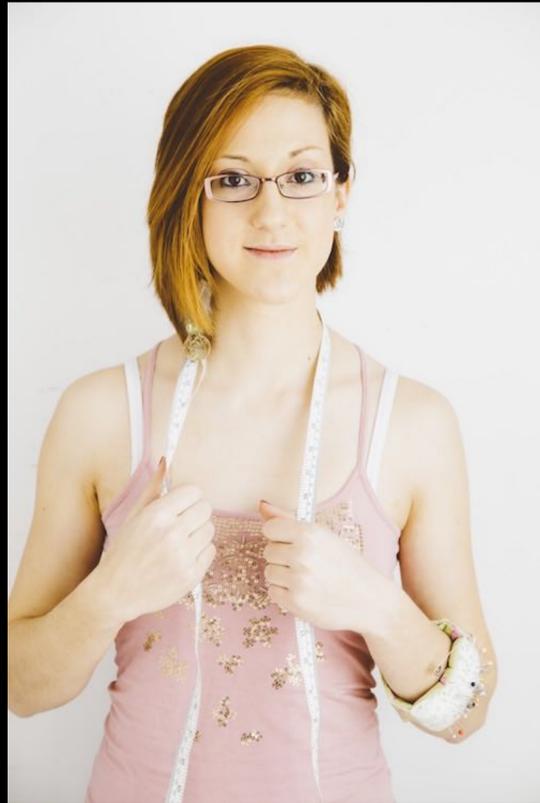


Rodolphe St-Arneault

Rodolphe St-Arneault are graduating from the Saint-Hyacinthe Theatre School. He's a light designer and stage manager for playwrights but mostly for circus and dance project. Since he left school, he worked notably with Julie Vincent, Yves Dagenais Johanne Madore, Jamie Adkins, Maude Gareau and the National Circus School. He also conceptualizes some private event in Quebec and around the world. He also works as a photographer who had few exhibitions.

Costume design

Carole-Anne Turcotte



A 2012 graduate of the CÉGEP de Saint-Hyacinthe's theater school, design department, Carole-Anne Turcotte collaborates with various set designers including Marie Sophie Gauthier for the Ekasringa equestrian circus and Noémie Demers for (La Compagnie). A versatile artist, she participates in all stages of design and production, including set design, costumes and accessories. Her many manual skills have led her to work with La Bordée, the Théâtre du Rideau Vert, Moment Factory and the Théâtre de la Ville de Longueuil. She is also active as a freelance designer of costumes and props for historical and recreational events.

Décor / accessoires

Lysandra Denis-Breault



Lysandra Denis-Breault has a diploma in set and costume design from the CÉGEP de Saint-Hyacinthe Theatre School and a bachelor's degree in art history. She is passionate about designing costumes, sets and accessories for the stage. Since her return from Bussang (France) where she worked as a scenic painter and stage manager at the Théâtre du Peuple, Lysandra has been practicing her profession mainly as a costume and props designer for theater and circus in Montreal.

History

Creation / Nov. 2017

Cartoon is a project initially produced and managed by Le Centre de Recherche en Art Clownesque (C.R.A.C) directed by director, Yves Dagenais, who received support from the Canada Council for the Arts for this project.

Premiere / April 2018

Cartoon has its premiere in Montreal.

Representations / 2018 è 2020

Cartoon is presented about 15 times in Quebec.

Handover / Feb. 2020

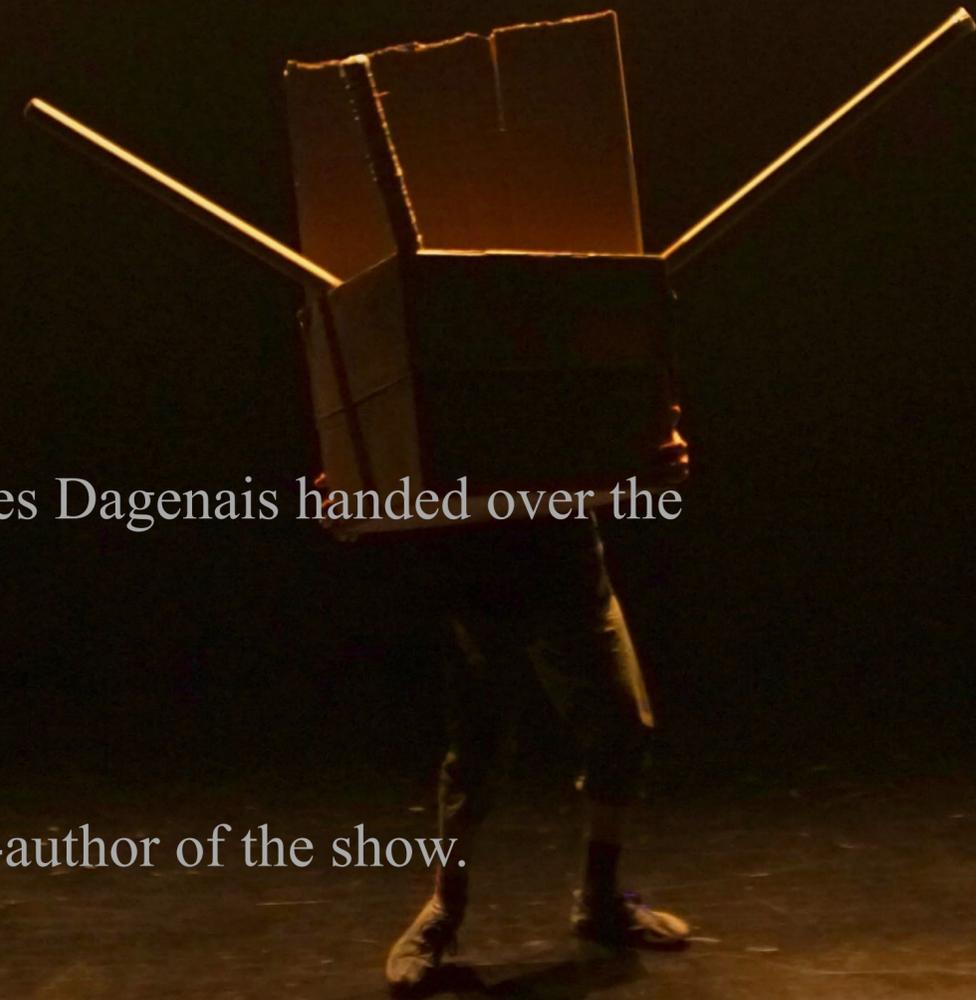
In order to lighten the structure of the C.R.A.C. organization and to reduce its activities, Yves Dagenais handed over the exploitation rights to the artists of these different productions.

Production / February 3, 2020

Cartoon is now produced, represented and managed by François Isabelle, performer and co-author of the show.

Since / Feb. 3, 2020

Despite the COVID-19 pandemic, 7 performances of Cartoon have been done in person, in virtual and in hybrid.



Calendar

2018-03-01 Maison de la Culture Pointe-aux-Trembles - Montréal
2018-04-11 Comédie de Montréal - Montréal
2018-09-09 Théâtre Outremont - Montréal
2019-04-27 Maison de la culture Ahuntsic-Cartierville - Montréal
2019-11-09 Maison de la culture NDG - Montréal
2020-01-26 La Basoche – Gatineau
au
2020-02-30 9 shows
2020-02-01 Maison de la culture Jeannine-Sutto - Montréal
2020-02-08 Maison de la culture NDG - Montréal
2021-07-05 Promutuel Assurance / Les Arts de la scène de Montmagny
2021-09-25 Café culturel de la Chasse-Galerie - Lavaltrie
2 shows
2021-12-12 Théâtre du Marais - Val-Morin
2022-02-20 Le centre d'art La petite église - Saint-Eustache
2022-03-10 Animation culturelle CEPEO - virtuel
2022-04-02 Maison de la culture NDG - Montréal
2022-04-05 Virtual showcase at Contact ontariois
2022-05-07 Théâtre Mirella et Lino Saputo - Montréal
2022-11-04 Vitrine - RADARTS Inc. - FrancoFête en Acadie à Dieppe 2022
2023-02-12 Diffusion culturelle de Lévis - L'Anglicane - Lévis
2023-02-13 Diffusion culturelle de Lévis - L'Anglicane - Lévis
2 shows
2023-02-14 Diffusion culturelle de Lévis - L'Anglicane - Lévis
2 shows
2023-03-14 La Clé - Barrie, Ont.

À venir :

2023-03-19 Centre communautaire de Blainville
2023-03-27 Réseau Ontario
au
13 shows
2023-04-06 5 CSPGNO / 2 CSCP / 1 CSCM / 4 CSV / 1 CECCE
2023-04-23 Centre culturel Stewart Hall - Pointe-Claire
2023-06-07 Réseau Ontario
au
2023-06-09 Confirmation coming soon...



CARTOON

Physical theatre

Acrobatics

Clown

"Arouse laughter with the
poetry of the ephemeral,
the clownish motor of the
Cartoon universe!"



Target audience:

*4 to 12 years old
and
Families*

11" x 17" available
upon request.

Photos: Rodolphe St-Arneault

Conseil des arts Canada Council
du Canada for the Arts

Interprète et auteur: François Isabelle
Mise en scène et auteur: Yves Dagenais
Conception d'éclairage: Rodolphe St-Arneault
Costumes: Carole-Anne Turcotte
Décor et accessoires: Lysandra Denis-Breault
Public cible : 4 à 12 ans

www.showcartoon.info

Montage graphique: François Isabelle

Technical data

Contacts

Producer :François Isabelle - 514.808.3662 - frak@showcartoon.info
Stage Manager : Jessika J-Leclerc - 514-814-5720 - jessika.jleclerc123@gmail.com

*** PLEASE NOTE THAT THIS VERSION OF THE TECHNICAL SPECIFICATIONS IS ADJUSTABLE.
Our show is easily adaptable for any occasion. The lighting can be reduced in order to be able to perform in any kind of venue.

Gauge

350 (school) and 400 (family)

Touring team

1 Actor / Clown artist
1 Stage Manager

Stage space required

	Ideal conditions	Minimum conditions
Width of the playing space :	24'-0" / 7.3 m	16'-0" / 4,9m
Depth of the playing area:	22'-0" / 6.7m	12'-0" / 3.7m
Height under the poles:	18'-0" / 5.5m	12'-0" / 3.7m

*Smooth floor, no slope.

Schedule and local assembly team

With pre-hanging: 1 shift of 4 hours with 2 technicians
Show: 1 person for the show
Dismantling: 1 hour with 2 technicians

Without pre-hanging: 6 hours with 2 technicians
Show: 1 person for the show
Dismantling: 1.5 hours with 2 technicians

*The call for the show is made 1h30 before the performance.

*It is possible that a rehearsal is necessary after the assembly.



Technical equipment to be provided by the presenter

*** A lighting plan adapted to your venue will be sent to the technical director at least 2 weeks in advance.

Lighting *Presenter must supply gelatins

- 1 ETC or Strand programmable lighting console
(or can import ASCII format)
- 60 1.2K or 2.4K dimmers
Home power supply
- 25 Fresnel 1000W or PCs with shutters
- 6 PAR 64 Medium
- 3 PAR 64 Narrow
- 1 36° cutouts
- 2 Cutouts 26° (FOH)
- 13 Vari-focal cutouts 15°-30°(FOH)
- 4 Booms of 6'-0

Sound system

- 1 Complete PA system
- 1 Digital or analog mixing console
- 2 Monitors, plus the necessary amplifier and equalizer
- 1 1/8" jack wire

The lighting console as well as the sound console must be arranged in such a way that our stage manager can handle them easily. If not, we ask that a technician from your institution be available to our stage manager to handle the sound console.

Scenery

The set is created by the numerous props and trash cans.

*Please note that tissue paper will be thrown into the space during the performance.

Dressing rooms

1 dressing room for 2 people.

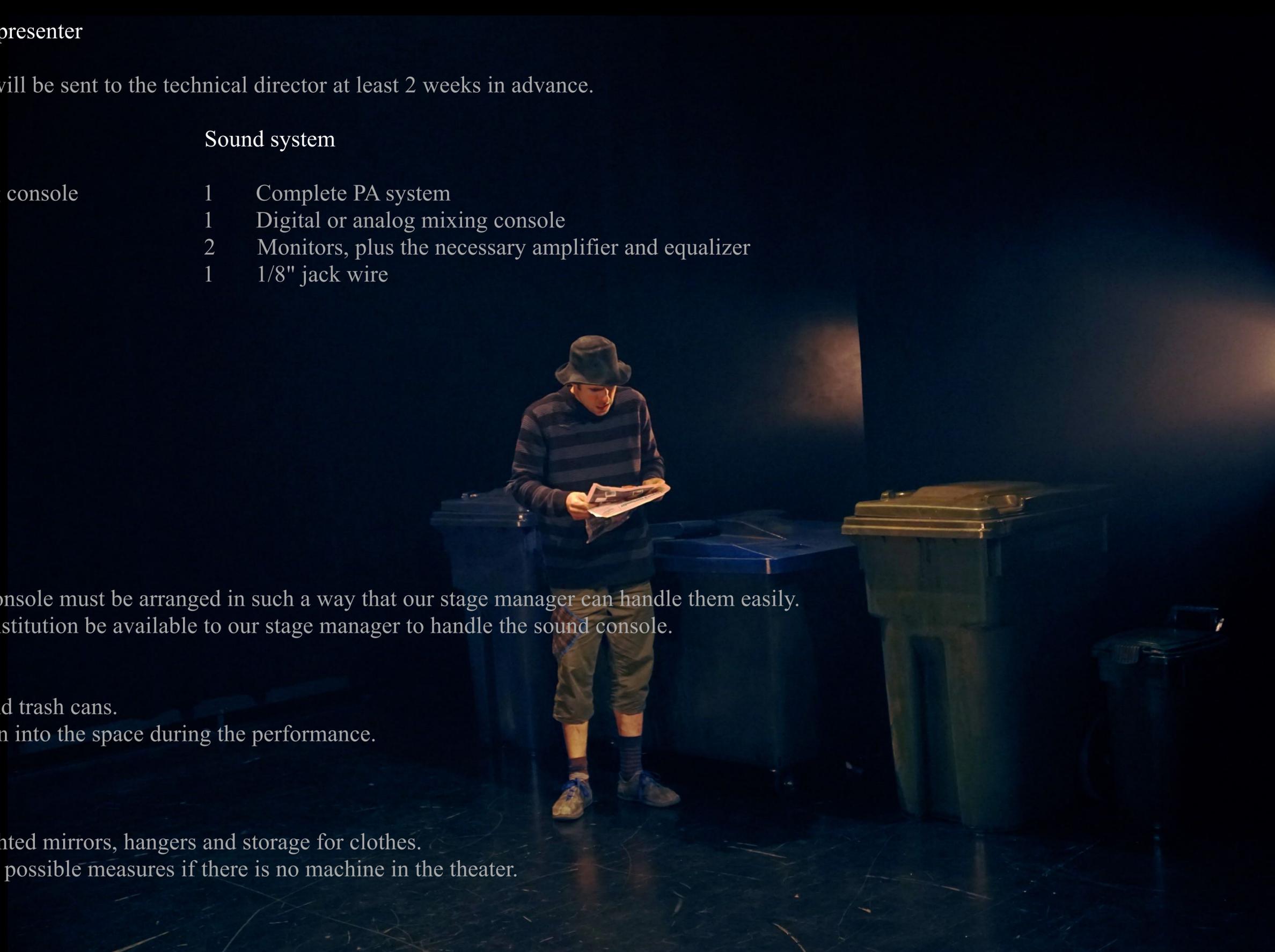
Equipped with towels, toilet, sink, soap, lighted mirrors, hangers and storage for clothes.

A washing machine. Please advise us of the possible measures if there is no machine in the theater.

These areas must be clean and safe.

Parking

The team travels with a van. Provide a safe parking space near the venue for the vehicle(s).



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frak@showcartoon.info

