



attraction . Johanni Le Guillerm

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attraction

forms

the original cartography of a placeless planet. An outline with infinite borders revealing each time a little more an aspect of reality that we did not see yet.

attraction

is neither dogma nor truth.
It is an artist's project whose
ontological quest is
to succeed in his madness...

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attraction attraction attraction



Attraction is a utopia, the affirmation that the world can be reworked by oneself so as not to endure it, but to better experience it, think it, live it. This poetic reconstruction deviates from beaten paths, creating new alternatives to ready-to-think.

Theory

The world is matter, it obeys physical laws: flows, balances, energies, space and time, gravitation, attraction... Johann Le Guillerm starts from 0, from the original chaos.

He seeks to understand how forms are fixed there, how trajectories are differentiated, how flows and forces are organized, to reorganize the way we look at our environment. This singular vision mixes the poetry of dream landscapes with the pragmatism of intuition and experience, to disrupt our certainties.

Principles

Johann Le Guillerm asserts himself as a practitioner of points of view's space. A philosophy that takes "exploring all angles" literally: The world is what we see of it and what is invisible to us. To fully understand him, we must accept a vision that takes into account the multiplicity of points of view – even opposite ones – held on him. The world would be a volume of which we cannot see all the faces, Johann Le Guillerm's quest is to discover new spaces of his every day.

Postulates

"Do it yourself" is his credo. Johann Le Guillerm conducts his laboratory experiments like a scientist but with the tools he creates for himself. As a complete autodidact, he observes, experiments with natural laws, classifies his observations into autonomous but linked projects. The organization is rhizomatic: acentric, with multiple entry and exit points. The projects can branch out, transform each other, and sometimes intercross, without predetermined order or hierarchy. A "nomadic" way of structuring observations in the sense understood by Deleuze and Guattari: "a form of thought that follows a convergence line and does not get caught up in the meshes of institutional forces".



Experimentation

In his laboratory, the artist experiments with his hypotheses to feed his imaginary landscape in relation to physics, genetics, astronomy, botany... He does not think by postulates but by analogies, to create his own mathematics of the forms of the Universe, a mathematics of intuition, based on experimentation. His knowledge is based on very personal reasoning but born from precise observations, for which he has developed nomenclatures, real identity cards of the observed phenomena, according to their forms, their phonic, graphic or morphological identity and their movement. Rebelling against established orders, the artist invents his own vocabulary. Its projects are called “Architextures”, “Aalu”, “Mantines”, “L’Irréductible” to stand out from identified scientific postulates, thus affirming the singular value of his interpretation of reality, and inviting us to reevaluate our own positions.

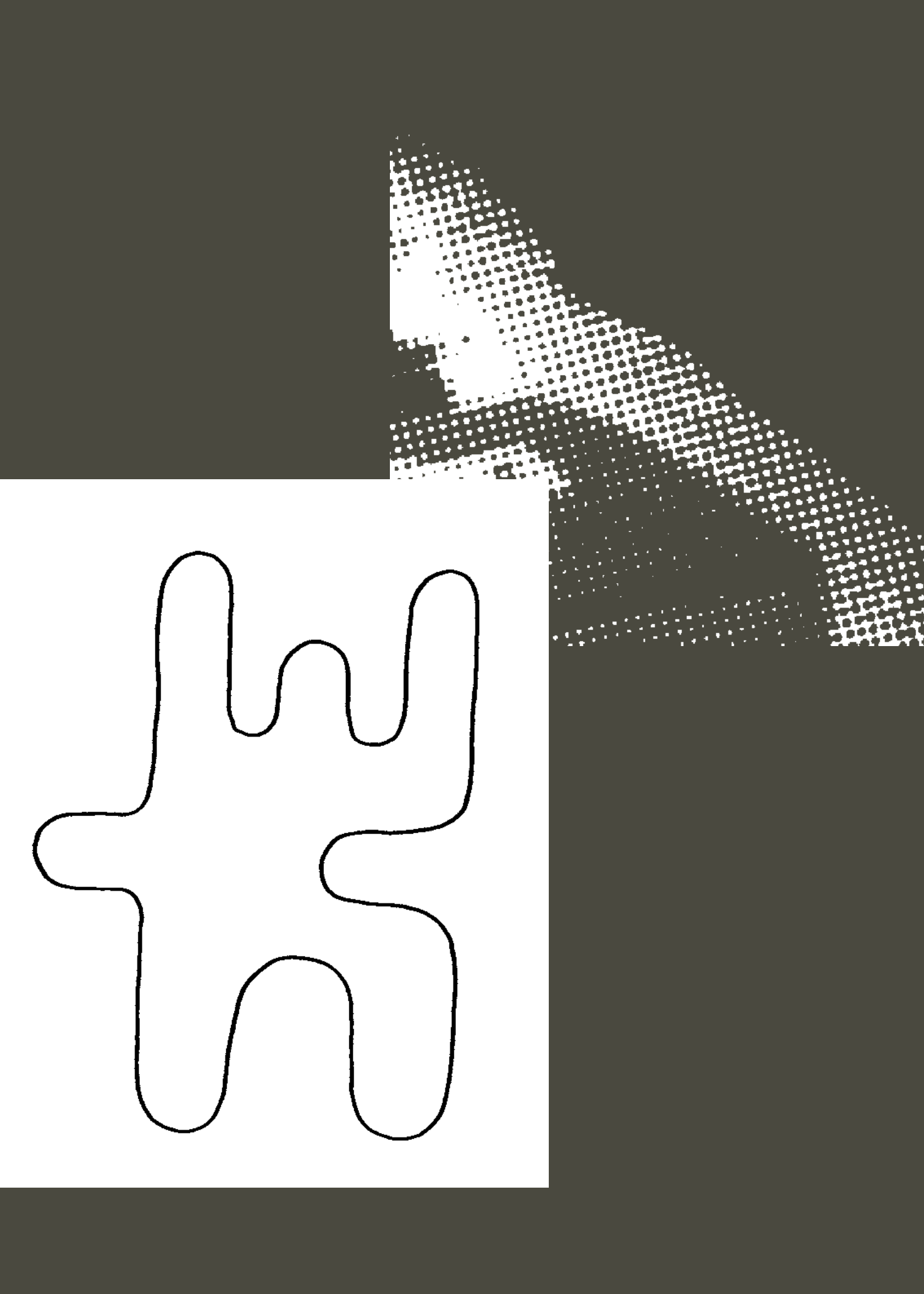
Effects

The experiments carried out create a field of knowledge which finds its concretization in various forms: objects, shows, sculptures, performances, acts... These “monstrations”, fruits of accumulated research, are like views of a landscape in perpetual evolution, relentlessly elaborated since 2001.

Actions / Reactions

Attraction is a project with variable geometry designed to take place on the scale of an entire city in theatres, squares, museums, on the ring or in parks. So many playgrounds that invite to create partnerships, to move the public in spaces off the beaten track and can give rise to new in situ creations. Programming together, shows, sculptures, installations offers the spectator a cartography of *Attraction* that he is invited to look at alone or together by browsing from one place to another the different facets of this protean project. This way of gradually becoming aware of *Attraction* then creates links and produces new readings.

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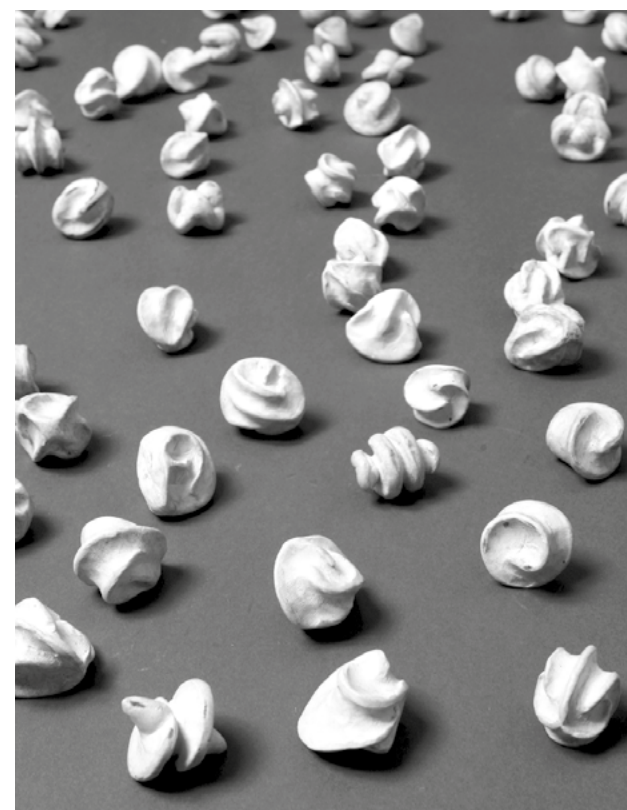


l'observatoire

It is the laboratory of a poet who tests new apprehensions of our environment. A space where the tools, techniques and models of research are exhibited, developing a grammar of movement, a mathematics of balances, a poetry of the metamorphosis of matter. The experiments carried out there will become constructions, acts, performances or sculptures. All these forms are born of “the science of the idiot”, meaning the ignorant who tries to know.



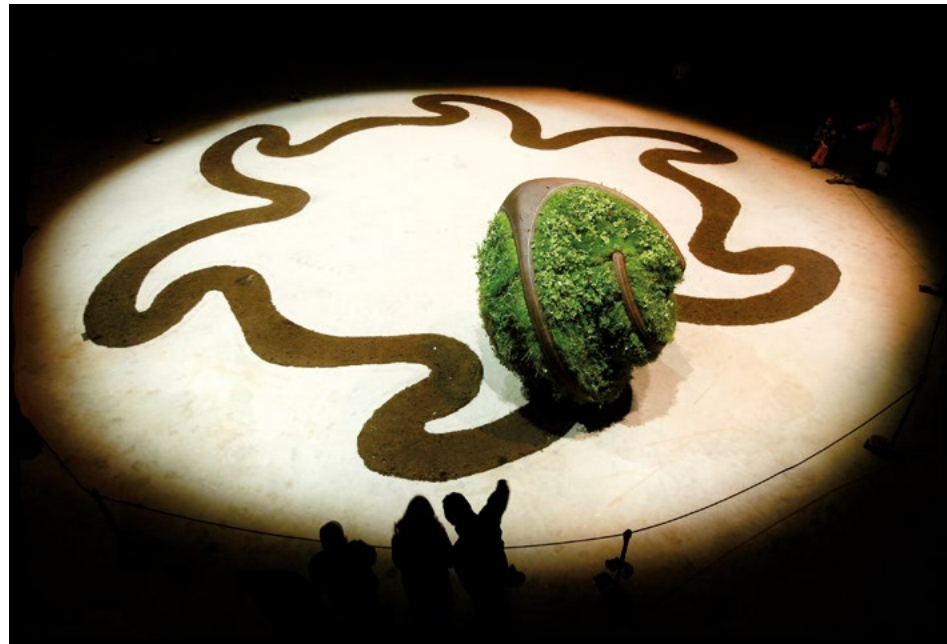
Johann Le Guillerm — To assess my beliefs and knowledge
in my own way even if it means creating
my own errors and illusions.



la motte

La Motte is a plant planet of 2.5 meters diameter, bristling with ridges and in perpetual revolution. The monster is driven by gravitational forces and energies that constantly disturb its inevitable trajectory. Sometimes it hesitates, seems to undergo the imposed motion, pitching, stays a moment suspended and then sets out again for her destiny, imprinting with its weight the trace of its passage on the ground to make appear the drawing of its singular writing. The prototype underwent four mutations that led to its current form. *La Motte* is preparing for its fifth transformation to take its place outside, in the natural landscape for which it has always been destined.

JLG — It goes and goes again
over the memory of the lines
of its spread.



les imaginographes

Les Imaginographes are built like a journey through a researcher's laboratory. A laboratory in which we are invited to look, feel, touch and react. This demonstration is organized into different thematic poles which represent avenues of work, each exploring the question of the point of view on what we see or what we do not see. Each pole presents instruments*, interactive objects made accessible to all who can experience them by handling them.

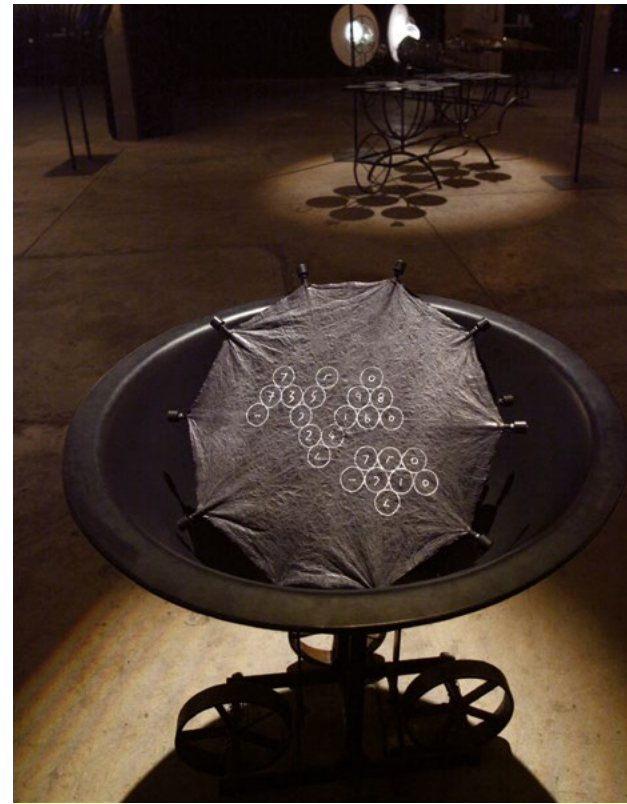
Johann Le Guillerm invites us to experiment with modeled thinking, to understand that what matters is the construction of our own journey.

* Each instrument comes with a short video to understand how to use it.

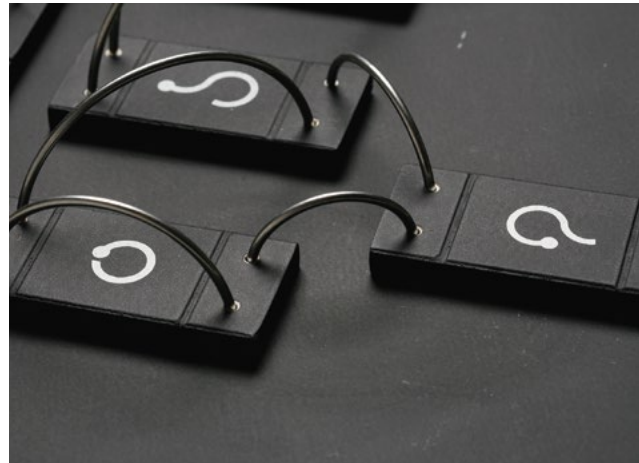
JLG — By showing that one view can hide another,
I hope to introduce
disturbance in everyone's certainties.



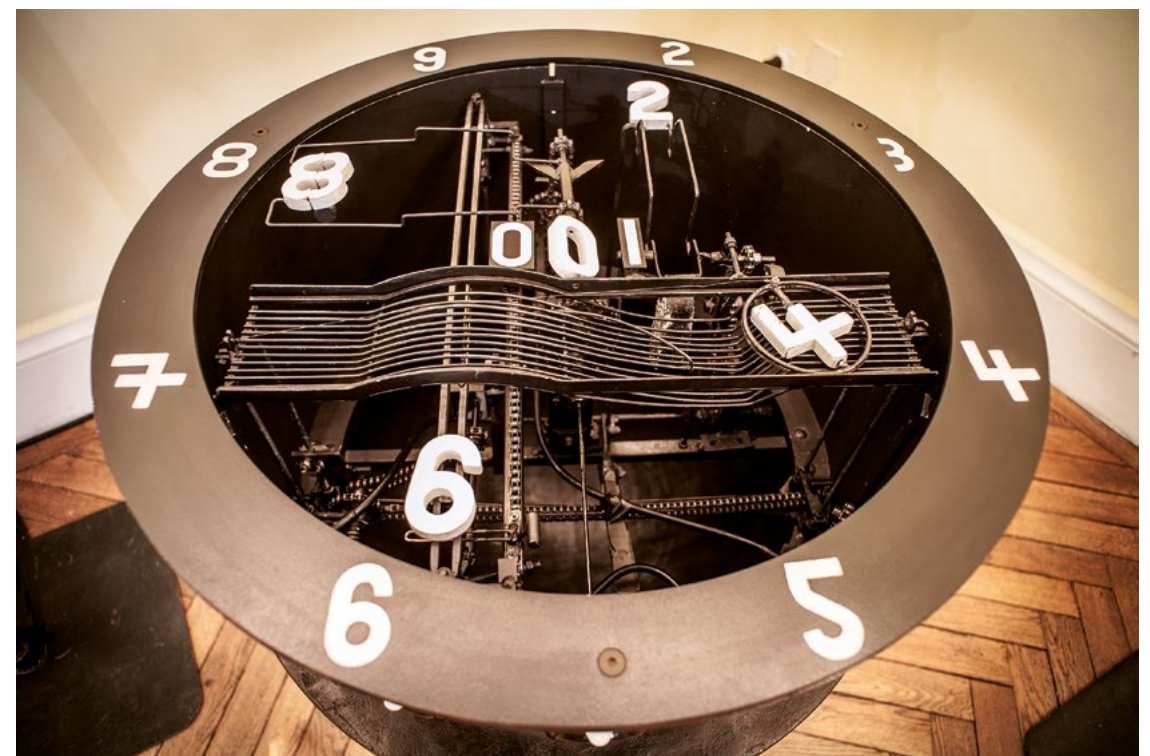
VIDÉO
L'OBSERVATOIRE,
LA MOTTE,
LES IMPERCEPTIBLES,
LES IMAGINOGRAPHES.



L'Infermable is a book with no beginning or end that presents works related to research around the dot.



La Serpentine develops the possibilities of arrangements of 4 quarter turns of a dot by a logic of evolutionary engenderings which are organized in a regenerating tree structure.



L'Irreducible establishes the ambivalent relationship of the 10 digits, based on 5 digits modules, and reveals an orthonormal logic



Through equivocal volumes, **L'Architetra** parallels the straight world and the curved world.



L'AALU (Unique letter alphabet with multiple characters) shows a nomenclature of the points of view from a spiraling letter, resulting from a deconstruction of the structure of the dot.



Les Mantines. Les Bocos list postures of figures in volume resulting from the border of the spreading and the spreading of the border of clementine skins.



Les Mantines. Les Bibliothèques The flat surfaced libraries list the possibilities of total spreading of a spherical surface from the spreading of the border and the border of the spreading of clementine skins.



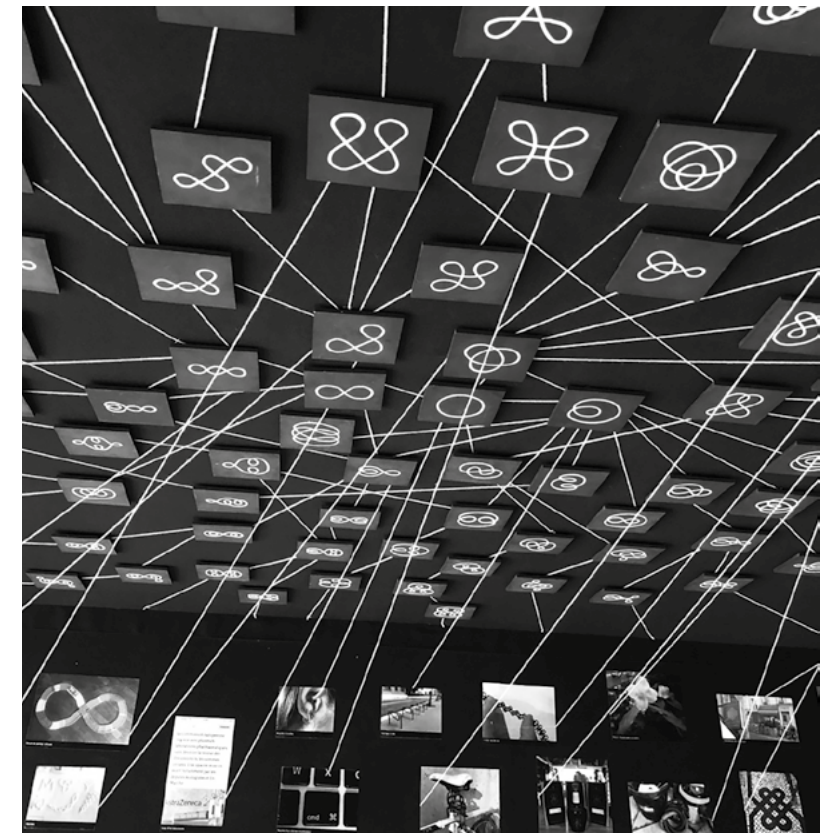


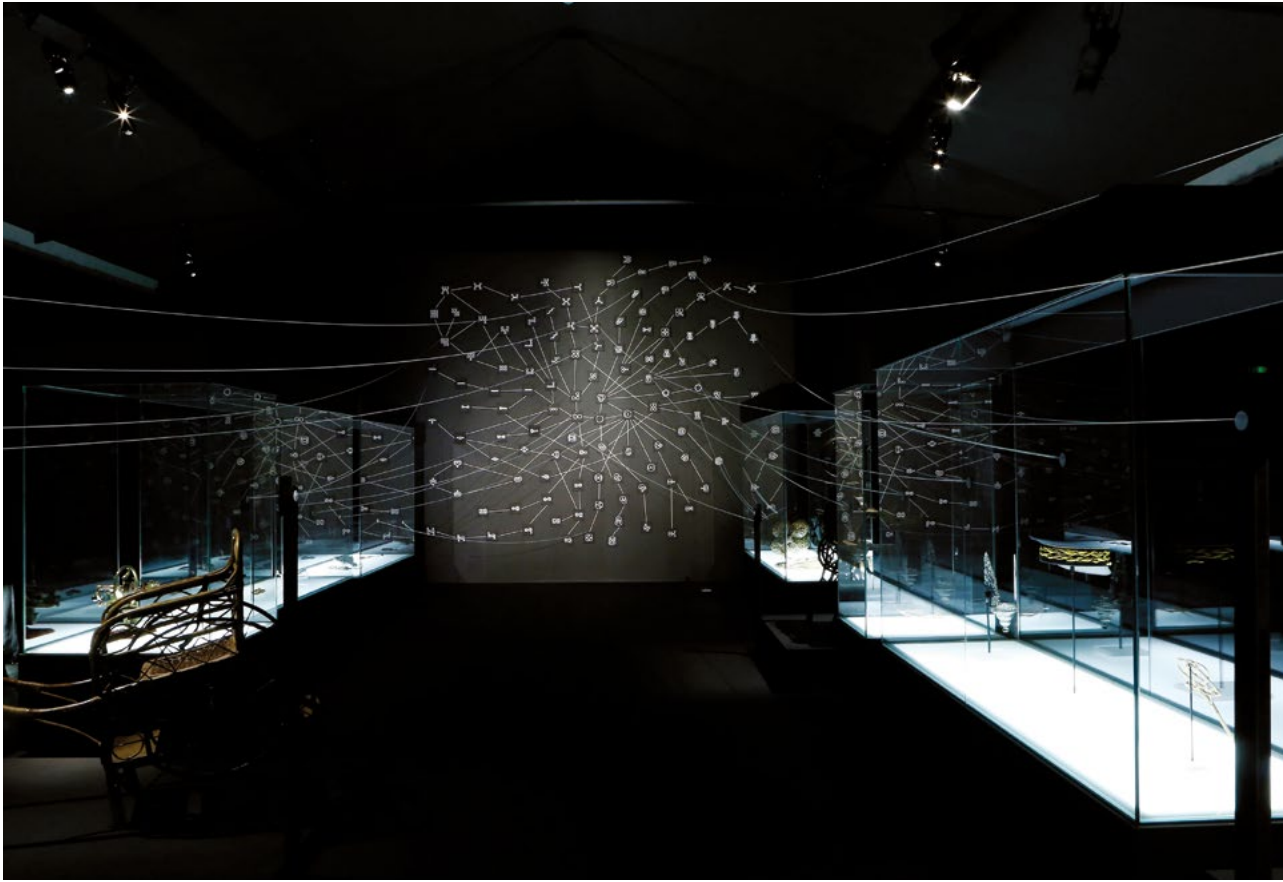
La machine à écrire à pomme de pin allows to collect the writings of pinecones.

évolution élastique

Emerging from *les Imaginographes*, the site of elastics is a cartography of morphographic mutations. The operation consists in inflicting twists and folds on loops which are transformed into other loops to constitute a writing of forms. A game without end or progression that forms an unfinished and unfinishable cartography of signs that can be spotted in nature, architecture, in fabric patterns, objects, a military stripe...

In this sense, they are like a universal language that everyone can understand. Installed in museums or offered as collaborative works, they invite the creation of links between this cartography and the representations found in all cultures.

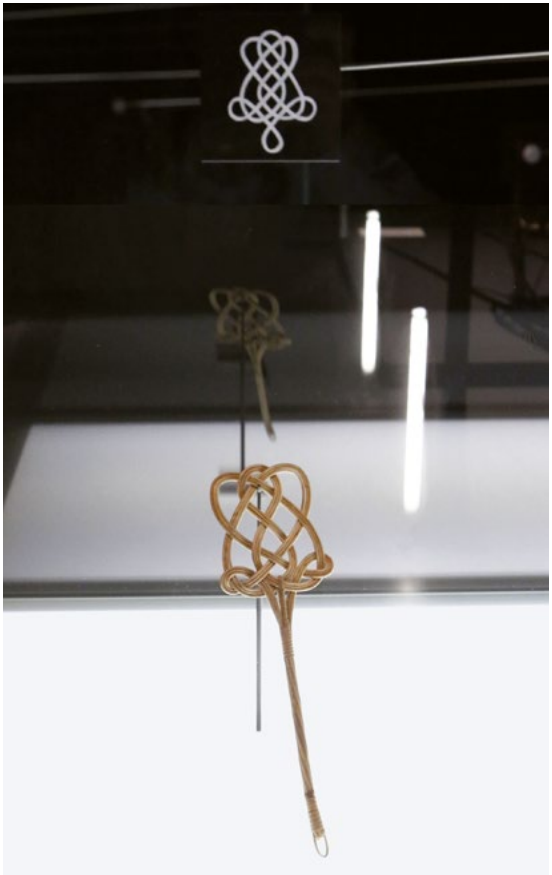




a military kepi



a small bell



a flyswatter

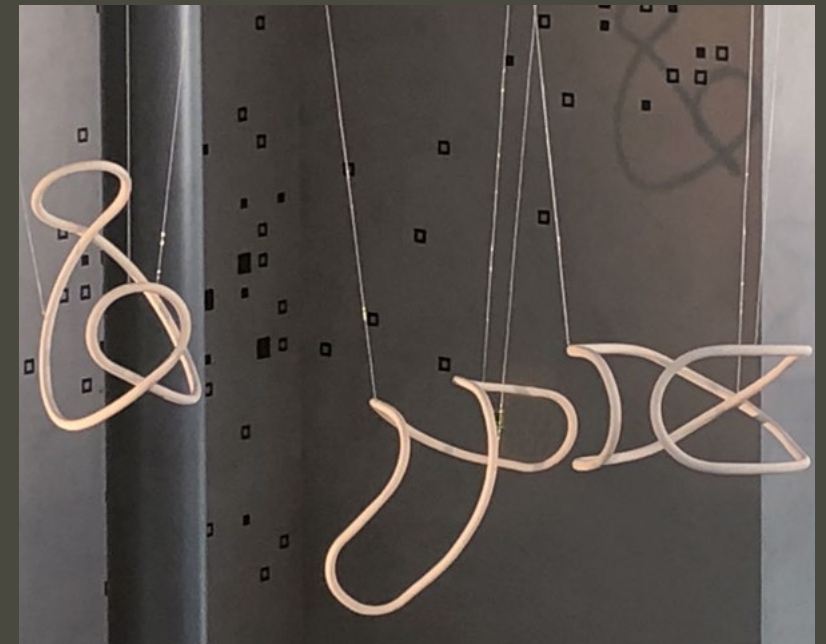
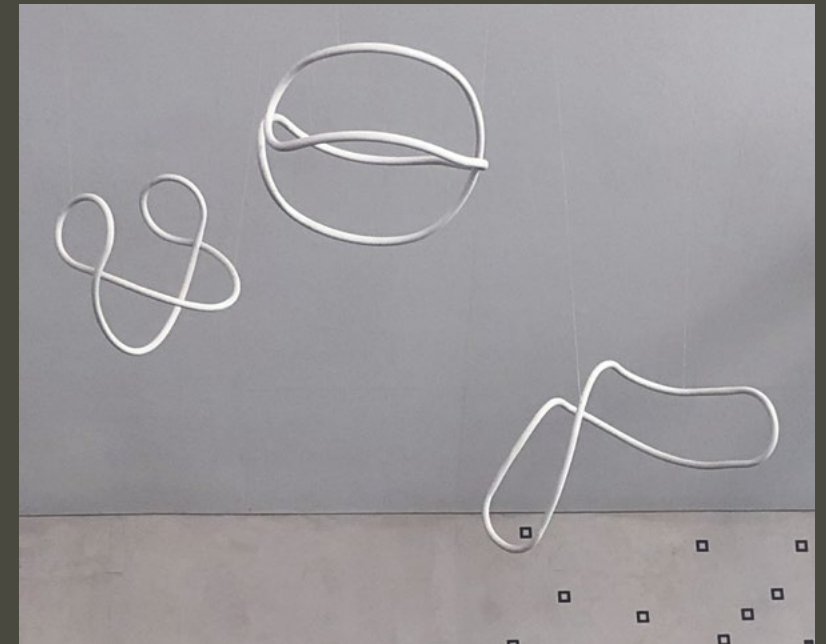


a stoup

l'insucube

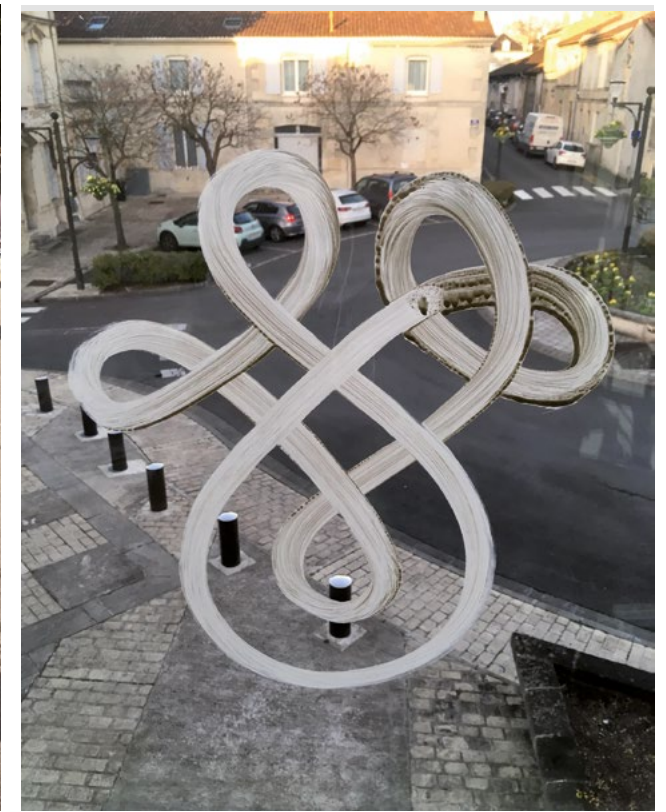
Three hanging figures. If we turn around, the shapes transform, change as does the perspective. They can also be looked at from a specified point of view. Then, the three apparently distinctive and fragmented figures morph into one, an infinite double or how to think about reality while freeing oneself from the bias of a single point of view.

JLG – While different, they merge together and plant doubts in my mind about how I can recognize the world around me.

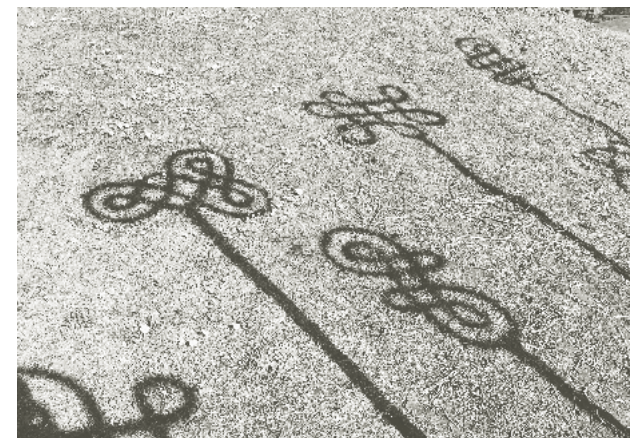


les broglios

Les Broglios constitute a strange alphabet of loops. Their form, simple or intertwined, evokes motives spotted in multiples cultures. Set on walls or printed on the ground of cities, these graphic poems with an elusive truth, call for the meanings we want to give them, and alert to the presence of *Attraction*.



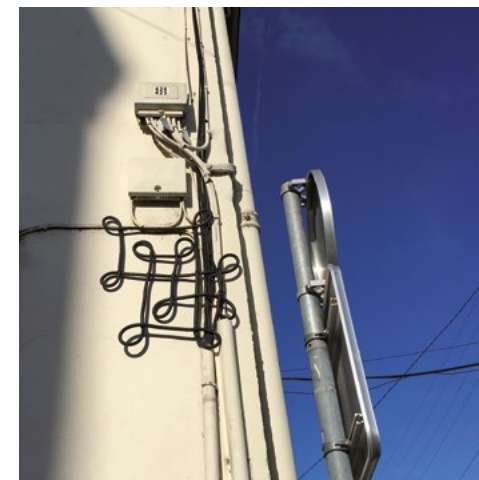
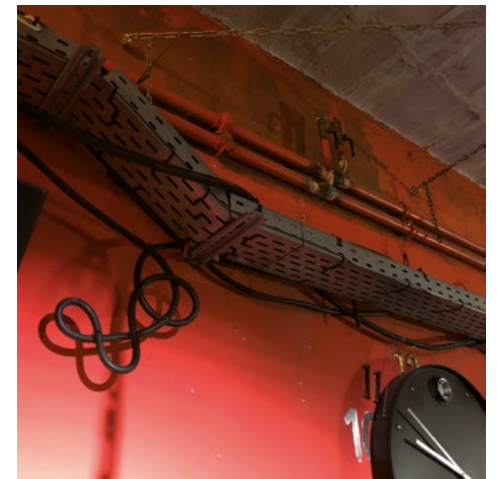
JLG — Look into the unknown like playing dice and see what's going on.



les fées électriques

Our urban network and our habitats weave a rhizomic set of cables and pipes that channel and circulate our energy flows.

Forming a real network, they are nevertheless trivial, banal, invisible to the gaze, even hidden. *Les Fées électriques* intend to rehabilitate their presence through a contamination of loops that encourage us to take another look at the city like in a treasure hunt.

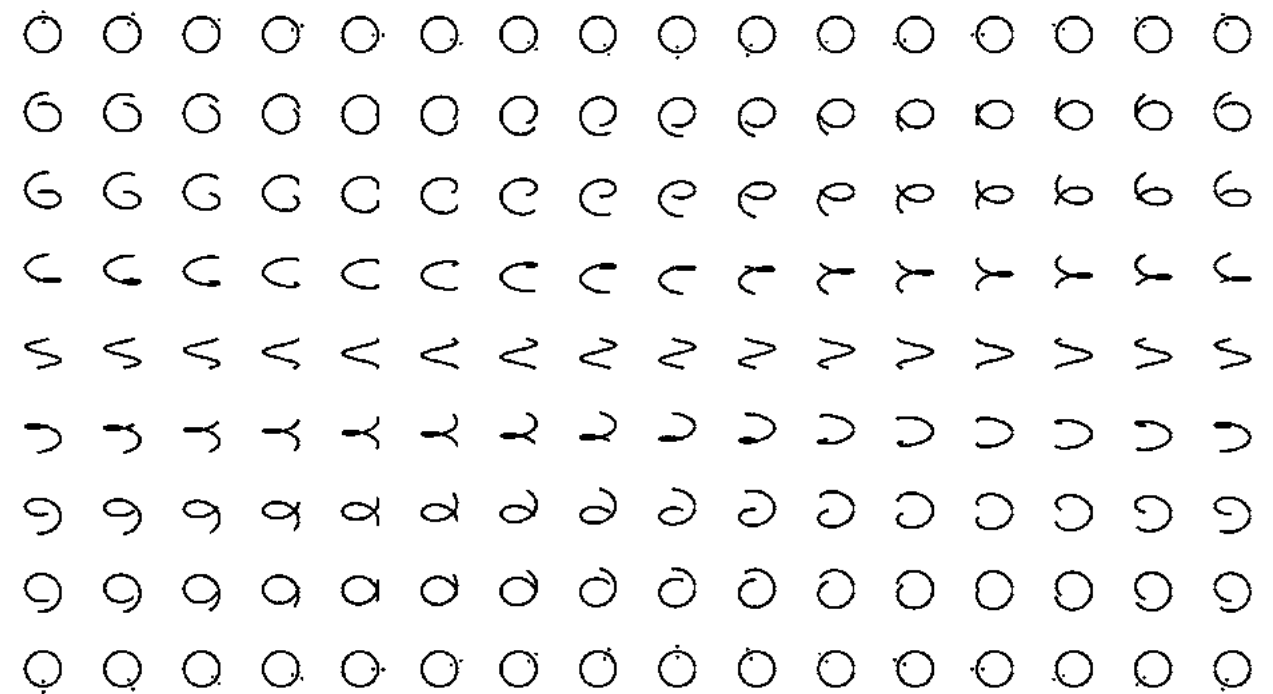


I'ALU

A single-letter alphabet, a simple segment of a helix, a suspended spiral that invites you to go around it. Our movement reveals different characters multiplying the points of view on *la spire*, the trace of some of which is drawn on the ground.



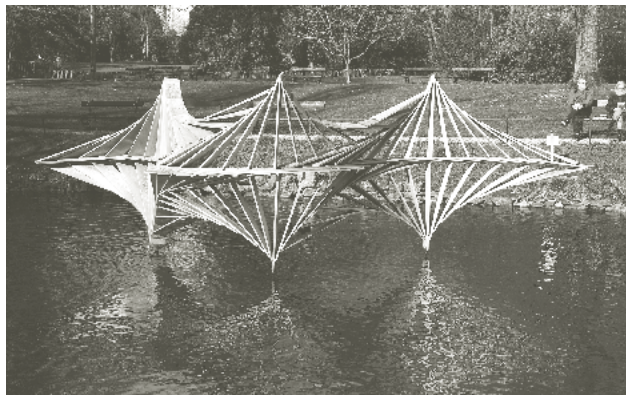
JLG – A helix segment, nomenclature, cartography and calligraphy of the space of viewpoints.
If I transpose this reflection to a philosophical space, it sends me back to the appearance of resembling, opposite, or contrary forms.



les architextures

Architectures by their form, textures by their mesh, *the Architextures* infiltrate landscapes with their wooden structures. Utopia of ephemeral construction, without affectation, mutating and migrating, they expose themselves to the elements, to the memory and to the past of the sites they occupy, imperceptibly and lastingly modifying the landscape as much as they are transformed by it.

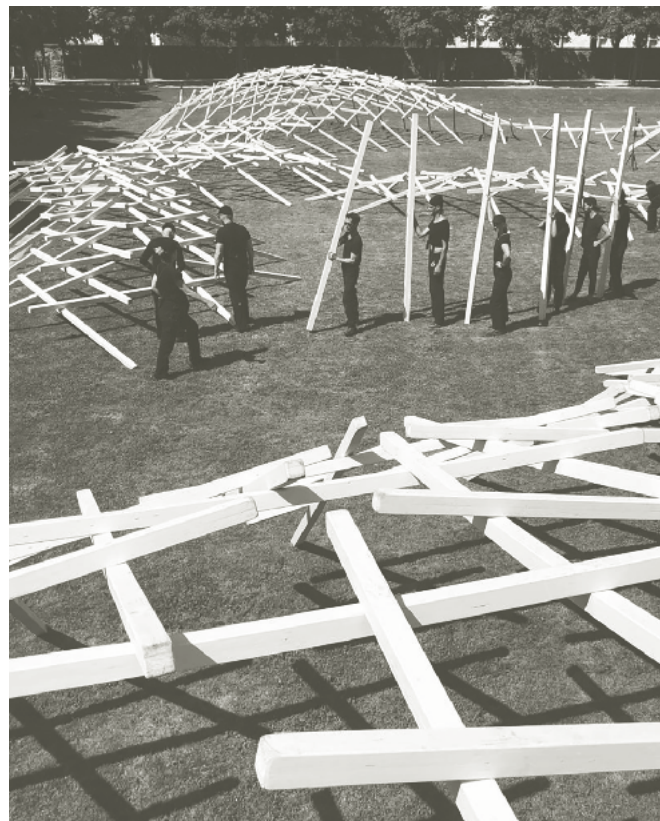
JLG — Knit freestanding buildings from tangles of mechanical keys.



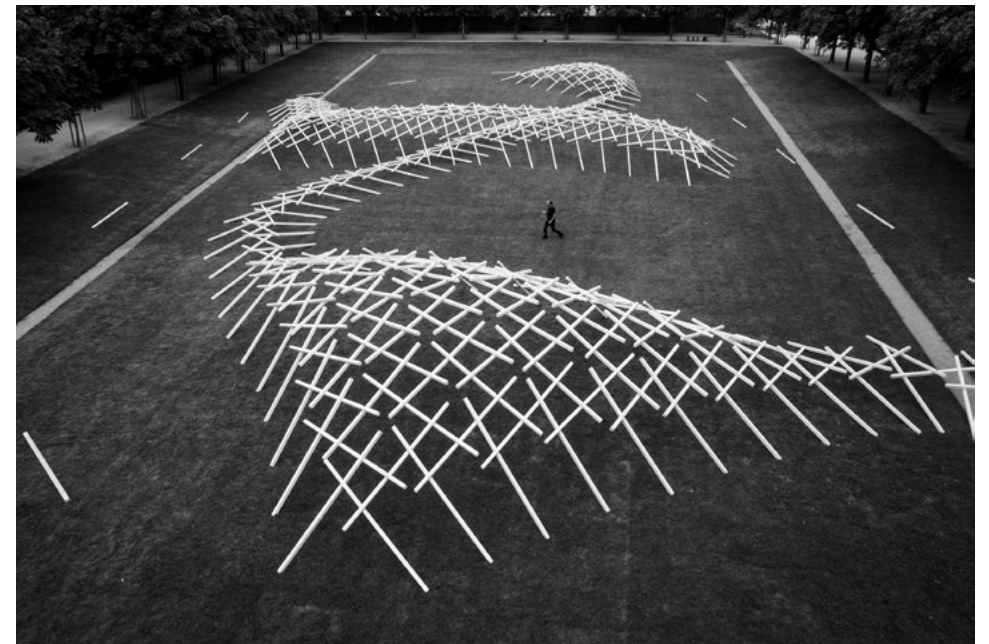
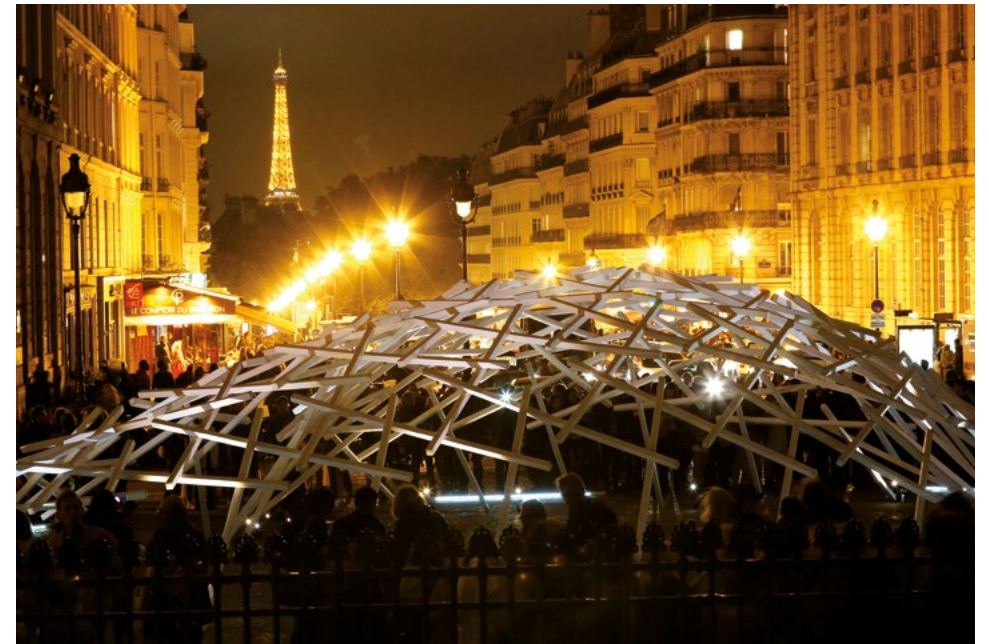
la transumante

One hundred and fifty to four hundred three-meter-long wood square beams; ten manipulators and a supervisor. The intertwining of those square beams holds the work together. Johann Le Guillerm and his wooden creature begin their slow mutating journey in a play space that varies according to the landscape welcoming them. Both solid and fragile, *La Transumante* is built and deconstructed in the same movement. Its shape is not predefined, it is the result of the mesh that constitutes it. Agitated by contradictory forces, it comes to life as it mutates.

JLG — Half solid, half fluid, a playdough of straights that travels like protean dunes.



TEASER



les droliques

Les Droliques are aquatic flowers driven by the energy of water and air that infiltrate natural environments. *Les Flottantes* are like water lilies on the surface of the water waiting for the impulse of a crank that will allow them to bloom and reveal their helical shape; *Les Oscillantes* come alive when the flower filled with water spills the overflow. *Les Surgissantes* are underwater flowers created by spectators who decide their shape and allow them to rise out of the water thanks to the action of cranks. Inspired by floral forms and properties, these “infiltrated” works tend to pay attention to the natural movements of vegetation.

JLG — Although artificial, they are super-ceptible perennials.



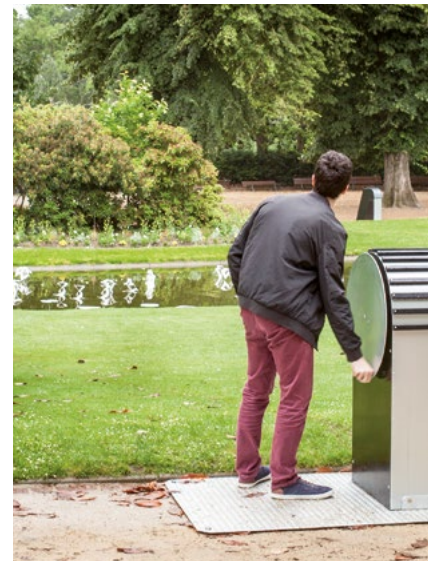
Les Flottantes



Les Surgissantes



Les Oscillantes



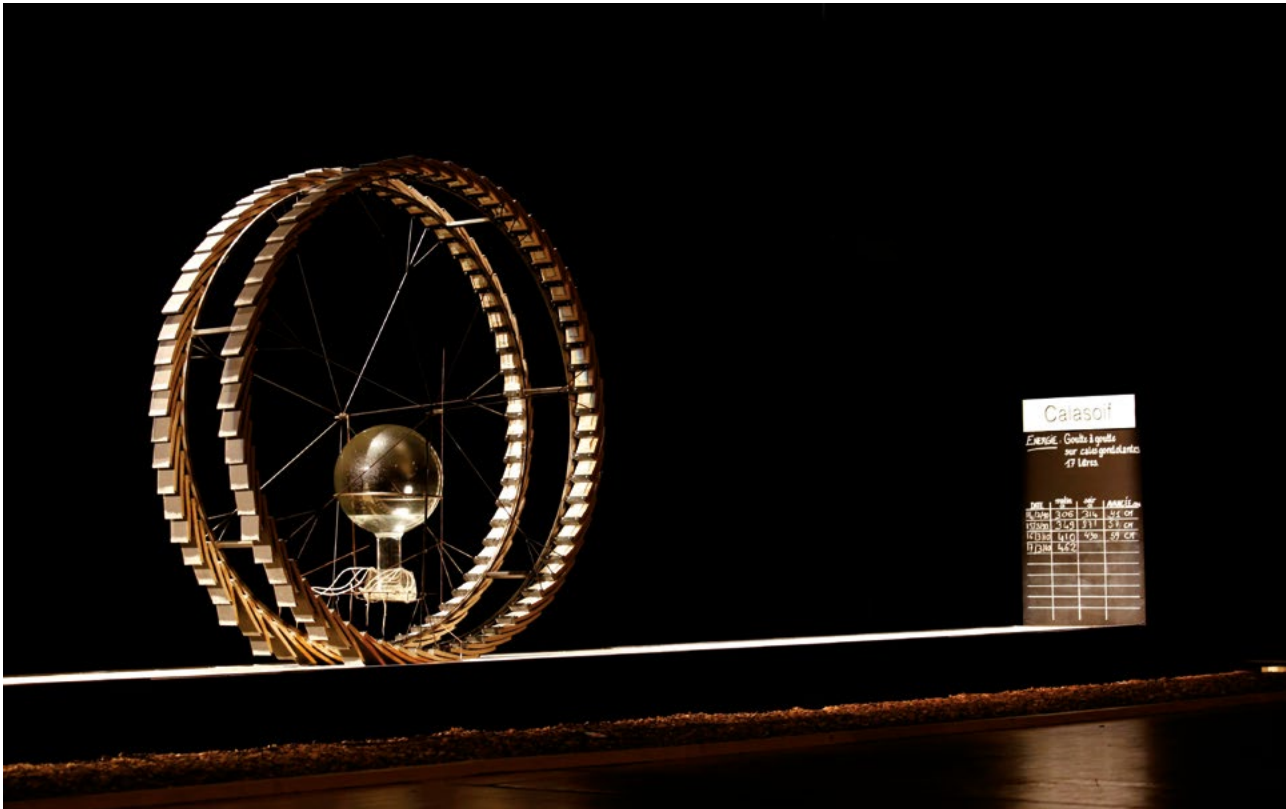
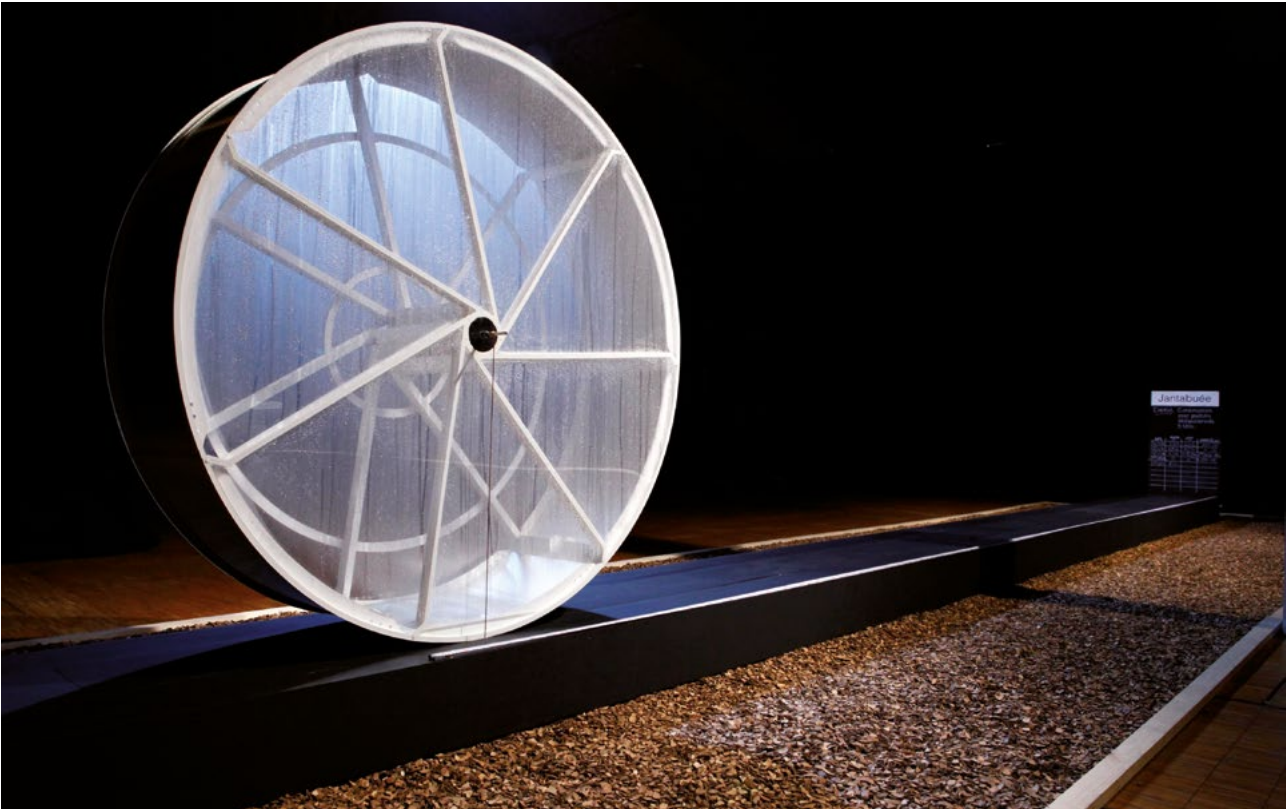
VIDÉO
LES DROLIQUES
L'AAU
ARCHITECTURE
LES BROGLIOS

les imperceptibles

The development of nature obeys its own movements, but they are often invisible to the eye. Johann Le Guillerm took the time to observe the natural elements (water, wood, pumpkin, chickpeas...), attentive to their vital energy which is the foundation of our human activity.

He created *Les Imperceptibles*, four vehicles with invisible movement, driven by water motors that invite you on a “mechanical-sustainable” walk through the passing of time and the energies that act without our even paying attention to them.





L'Autocitrouille. Cantilever by growth of Cucurbitaceae for pumpkin pedals.
La Calasoif. Drop by drop on warping wedges. 17 liters.

La Jantabuée. Condensation for unbalancing gutter. 5 liters.
Le Tractochiche. Expansion of one kilo of chickpeas per liter of water for three relay cylinders.

l'aplanatarium

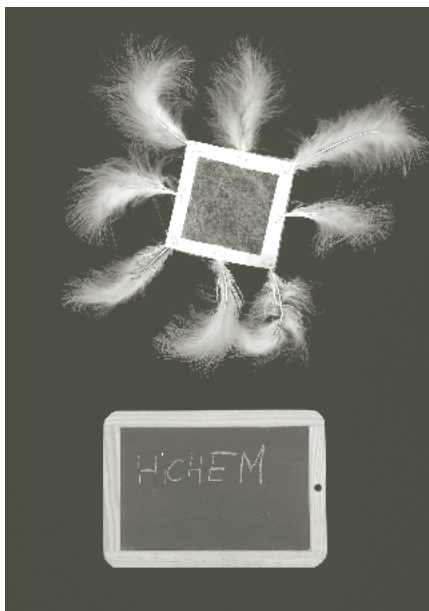
L'Aplanatarium explores the falling movement of bodies suspended in the air. Composed of multiple “aplanants” with shapes as unexpected and singular as the imagination of their designer-spectators, *l'Aplanatarium* is a participatory creation that forms a reserve of natural movements.

Les aplanants soar from the top of a 15-meter-high tower, defying the laws of gravity to form an incessant and random ballet to the soft and hypnotic sounds of their riser, before rising into the air and diving again.

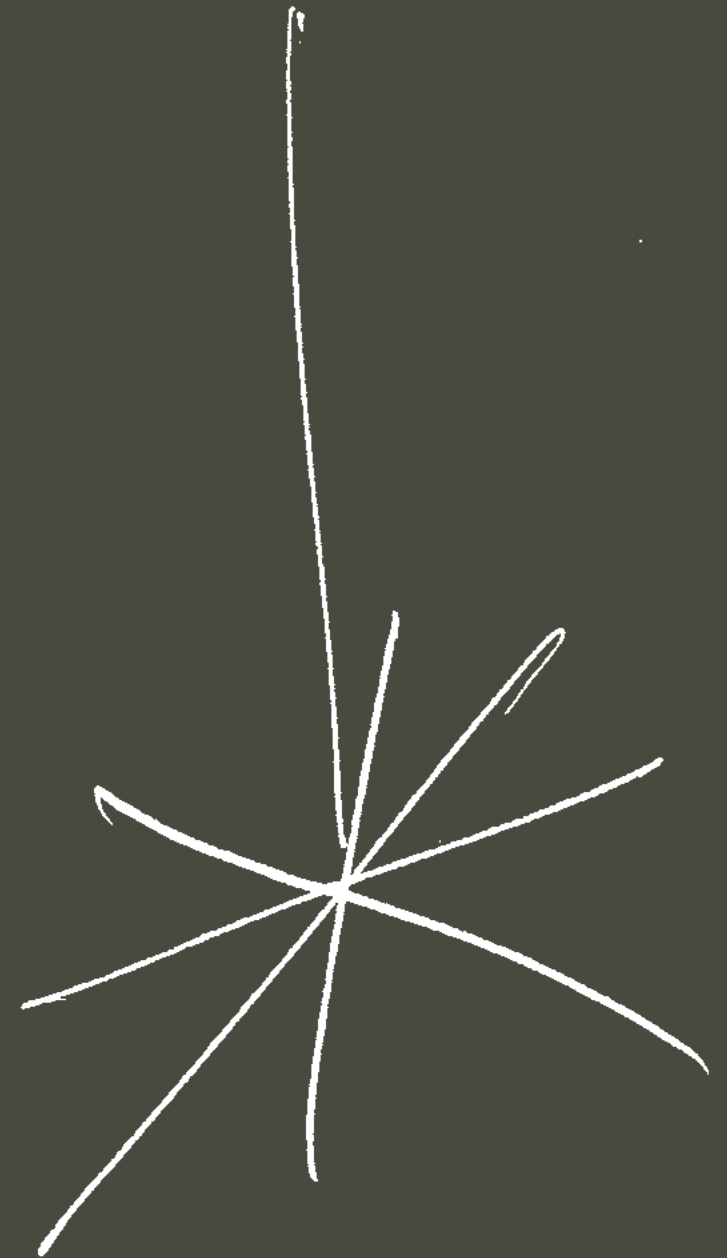
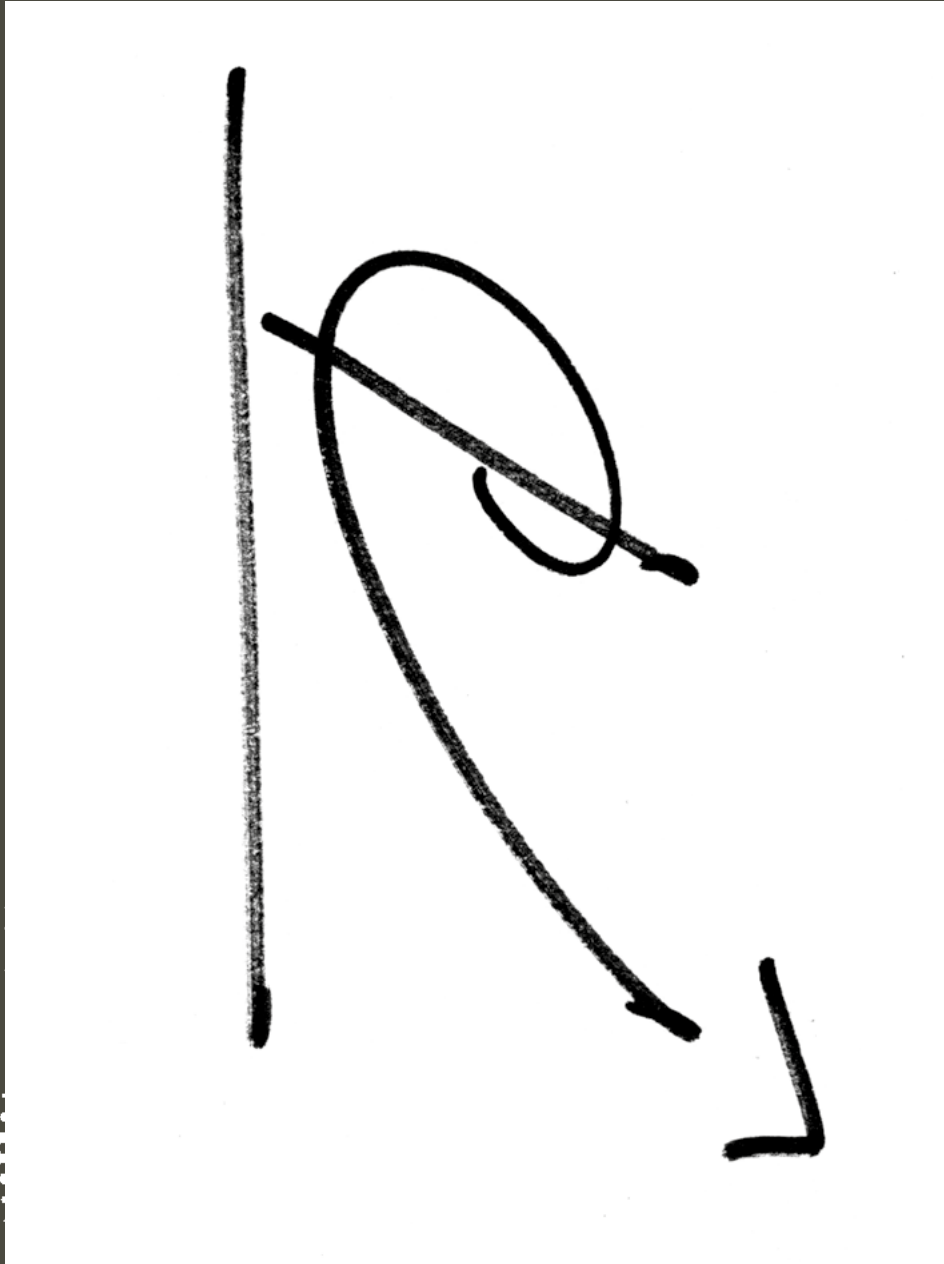


TEASER

JLG – To project oneself with strangers
in a perpetual gliding choreography.



l'art et nier



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terces

Terces, from the verb “Tercer”: to plow the earth for the third time, is also the anadrome of secret. After *Secret* in 2003 and *Secret (time 2)* in 2012, the show is experiencing a new mutation, reflecting a world in perpetual evolution that constantly calls for new readings.

We enter *Terces* as in a visual laboratory in which new phenomena take place nourished by new points of view on the world. Machines work alone, forces never explored are exposed in objects without technology, moving with poetic or utopian energy. These devices, which seem moved by their own strength, come to join a world of matter, inviting us to reconsider by ourselves this universe criss-crossed by Johann Le Guillerm.

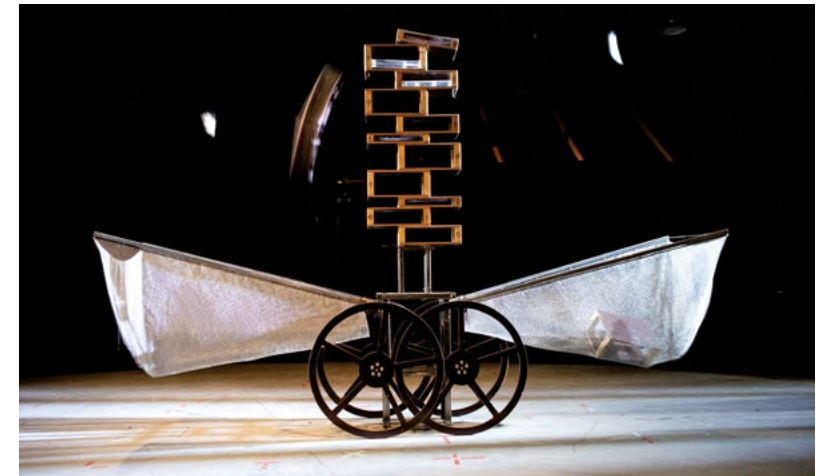
Terces traces a thought that concentrates in the essential, crystallizes in a material. The show is part of the overall intention of *Attraction*, a sort of mental circus where the concepts are declined in the temporality of experimentation, of its paths, of its progress.

Some performances are available in audio description.

JLG — Come to see here what is not elsewhere.



TEASER



encatation

One “writes” his dishes, the other wants to “feed” people his ideas. Alexandre Gauthier is a world-renowned chef whose creativity established him as a singular identity that earned him a second Michelin star in 2017. He talks about the rhythm of the flavors, the ruptures in tastes and the palettes of emotions. He likes art and the encounters they allow him to engage in.

The conductor and the artist are united by the same way of working: laboratory research and artistic exploration tinged with a strong taste for transgressing the established codes.

They were made to meet one another. Johann Le Guillerm has a longstanding desire to open what he calls “new play spaces”, away from conventions, by pursuing his infinite quest for the minimal, that “not much” that can be found in the Whole.

Food was already part of his projects, but it was the meeting with Alexandre Gauthier that allowed him to make the project a reality with a crazy dream, to unite the head and stomach by giving food for thought during an “fetichized” meal.

The cuisine is concocted by the chef, while the objects, forms and scenography are from *Attraction*. It is an invitation to a strange rite that will offer an existential experience of tasting concepts with the stomach as well as with the mind. These two extremities of Man are linked by a column that allow him to keep standing.



TEASER

JLG — Experiment with ingredients
with the conceptual status of structural, graphic,
mechanical, transgressive, topographical, cognitive,
phenomenal or philosophical references.



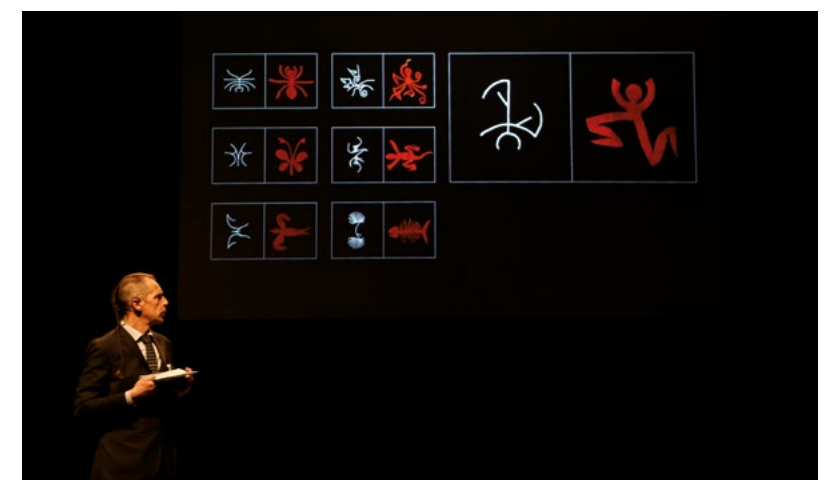
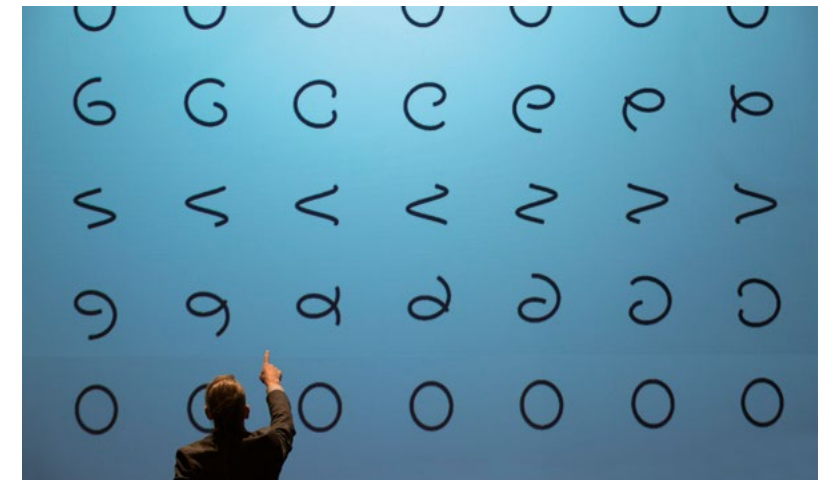
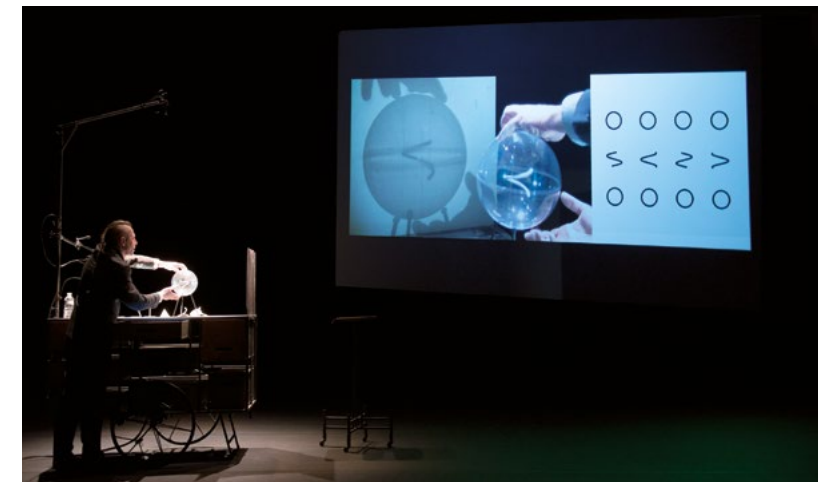
le pas grand chose

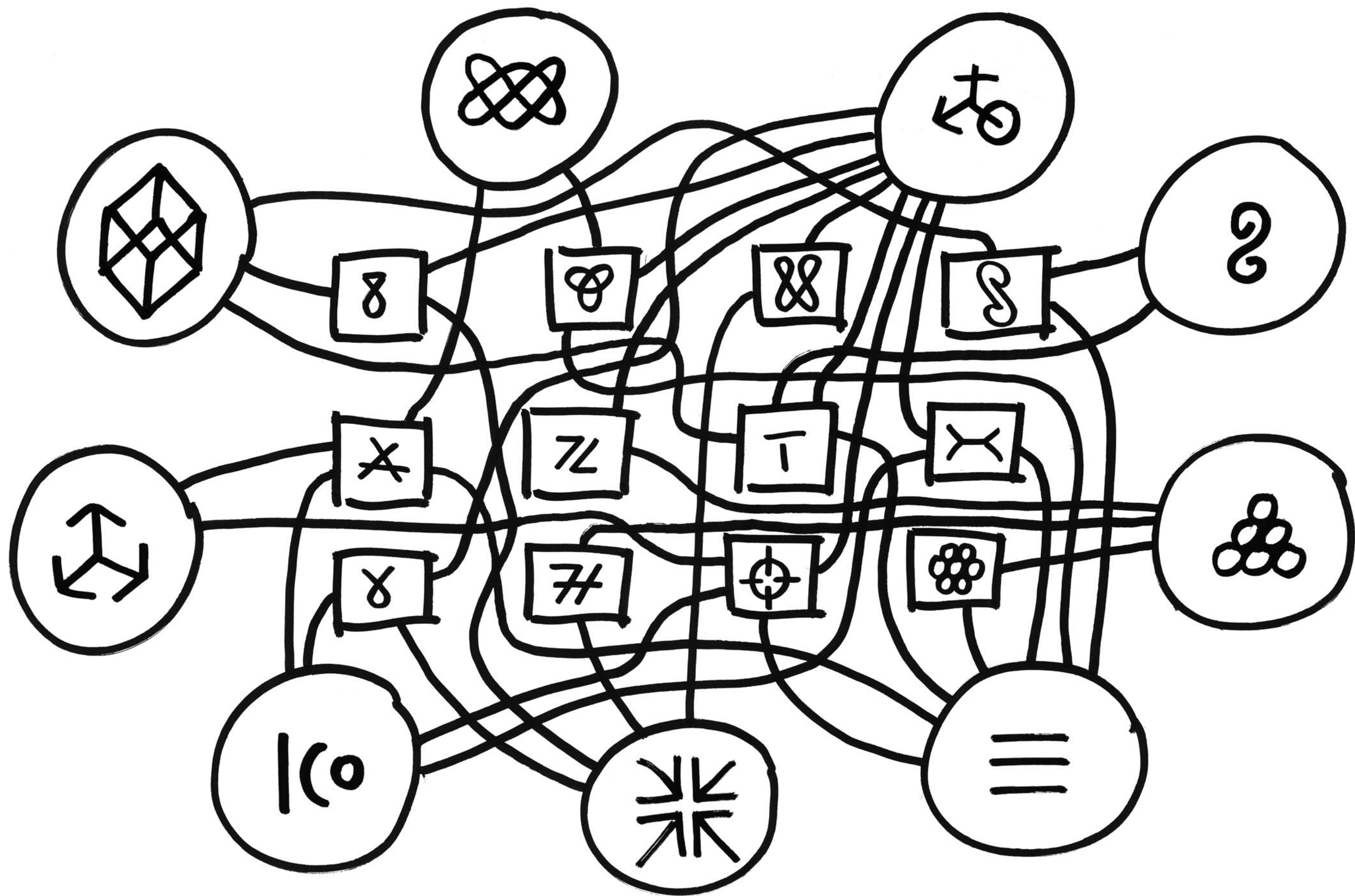
In his lecture on *Le Pas Grand Chose* Johann Le Guillerm takes us straight into something of his “not much” or how to recreate the world from the minimal dot. Except that when Johann Le Guillerm dialogues with the dot, the adventure takes extremely unexpected turns. Very quickly we understand that entering the meanders of this refractory brain will make us lose our most basic bearings. The lecturer’s demonstration seems implacable, his seems experiments very convincing. But behind appearances, springs a vision of the world that challenges our logic. Because accepting to think against the world is to abandon our presupposed and perhaps also our postsupposed.



TEASER

JLG – I give my point of view on this research whereas everywhere else, I give my research on the points of view.





actions with the audiences

To watch *Attraction* is to be faced with a research project, a concrete world, reorganized on the experience that one can have of it, a laboratory of possibilities, a universe in perpetual motion which has its codes, its laws, its language.

Through the different facets of *Attraction* (shows, sculptures, installations, conferences, etc.), Johann Le Guillerm offers a description of the world from a minimum that connects what exists but also the multiple ways of looking at it. We are facing the universe of the “not much”, of the minimal, of the dot, the starting points of the artist’s research.

Exploring the world of Johann Le Guillerm means accepting to be faced with what escapes us, taking the risk of not understanding, between moments of thought and putting things into play, in order to experience “thinking for oneself” as a crossing. Because *Attraction* does not trace a single and unique path but a multitude of possibilities.

Engaging in this research opens up multiple possibilities. It’s about exploring a new system that unlocks our imaginations. To re-question oneself on things, on links, trajectories, languages, constructions, relationships...

The mediation took place in the *Attraction* project to experience, to share, to confront. To create the gathering space to tell the world, question it, dissect it, to encourage listening, free expression, refinement of disagreements, critical thinking.

This mediation marries the philosophy of the project: to feed on experiences, exchanges and questions. It is therefore in its relationship with the individual – whether in a group or not – that it finds all its strength.

We address children, teenagers, students, adults, vulnerable, traumatized people, people with disabilities or in the process of reintegration, elderly people... All have different views of their environment; all can enrich our experiences.

The experience

All of the mediation proposals (philosophy and arts workshop, movement, writing, research around architextures, marquee workshop, etc.) are built on experience.

To be active, to take part, to get involved, to stop doing, to start trying, to try new directions outside ready-made opinions and habits of thought and this in a specific framework which creates the conditions for new emergences of thinking. Experience makes it possible to suspend judgment and take novelty as an object of thought. Allow yourself to fail. Thought can engage in a process of which it does not know the result, so it is no longer necessary to have the answers before starting.



Are you sure you’ve given the organic texture
of the clementine all the attention it deserves?
Tasted with the gaze,
felt its color,
heard its perfume,
touched his imaginary image?

The experience cannot be too short. Establishing a relationship with groups implies a certain duration of intervention. Small groups also seem to be a better condition for experience compared to individual practice or that of a large group.

The background

Each project is linked to a geographical, political, social and human context. It has a temporality, an objective.

It is therefore important to know the main actors and their relationships as well as the processes in which the audiences concerned are involved. It emerges, builds itself and intervenes in an environment with the aim of modifying it. Each project will be able to find its coherence in the links it will weave with its context.

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In a circus, the ring is round so that more people can view the show !

D Le Corre middle school, Cherbourg

“I traveled to the depths of an unknown world.
I had new feelings there. I took pleasure in losing
my bearings and inscribing myself in this other world.
A strange alphabet of signs disturbs the gaze like
words without subject.
The pinecones end up, over time, by writing.
Clementine skins sometimes become animals,
sometimes peoples...
Attraction became for a time, a part of me.
It allowed me to meet other ways of thinking but also
to meet myself a little more.
I went to meet La Racinante, Les Broglis,
Les Architextures, Le Tractoche but above all
unique people who highlight differences.”
Émilie, ABD, Integration Association, Nantes



biography



Artist coming from the circus world, Johann Le Guillerm joined in 1985 the first promotion of the Centre National des Arts du Cirque. After touring with Archaos, and participating in the adventure of La Volière Dromesko, he co-founded the Cirque On the journey lasted for two years. In 1994, he founded his own company Cirque Ici and created a first solo show, *Où ça ?*, which toured five years around the world.

In 1996, he received the Grand Prix National du Cirque.

After a round-the-world trip during which he faces the imbalances of handicapped, traumatized and autarkic worlds, in 2001 he embarked on the *Attraction* project, a work in progress in permanent evolution of which he asserts himself as a practitioner of the space of points of view.

Among the facets of *Attraction* we find the perpetually evolving circus ring show, *Secret* in 2003 and *Secret (temps 2)* in 2012, *Terces* succeeding it in 2021, *La Motte*, a planet within sight, *Les Imaginographes*, observation instruments, *Les Architextures*, self-supporting wooden sculptures... as many forms as there are sites and points of view on the world.

Notably programmed in 2004 and 2008 at the Avignon Festival, these creations are circulating in Europe, Latin America, Oceania, Asia...

In 2005, he received the Prix des Arts du Cirque SACD.

Expanding his playgrounds, in 2013 he created *La Déferlante* for the marquee space at La Villette in Paris, the first monumental and permanent work in wood, which spreads its undulating waves 6 meters high and 100 meters long along the edge of the Saint Denis canal.

A second one was created in 2019, *Les Serpencils* for the new Silk district in Villeurbanne and in 2021 *L'Érécif* for the Plaine de Lamoura at L'Agora, the national circus center of Boulazac. To date, *Les Architextures* has around ten sculptures with variable or permanent temporality.

In 2014, he designed a performance in the public space, *La Transumante*, a mobile form in permanent reconfiguration made up of 150 to 450 three-meter-long wooden square beams, manipulated by ten builders, presented for the first time during the Nuit Blanche in Paris and since then in France, Switzerland, Denmark, Italy, Abu Dhabi...

He gives us his point of view on his research by conducting his experiences on sight in the playful pataphysical conference *Le Pas Grand Chose*, created in 2017. The same year he received the Grand Prix SACD rewarding all of his work.

In 2018, as part of *Attraction* — A season with Johann Le Guillerm in Nantes; he creates two new works: *L'Aplanatarium* and *Les Droliques*, first collaborative works of *Attraction* where the public is invited to create their own prototypes.

In 2019, he teamed up with Alexandre Gauthier, starred chef, to create *Encatation*, a culinary experience.

He is currently working on the design and production of the next prototype of *La Motte*.

A variable-geometry project, *Attraction* is enriched over time with works that form a landscape with infinite borders...



co-productions attraction



2 Pôles Cirque en Normandie : La Brèche à Cherbourg et Cirque-Théâtre d’Elbeuf / Agora, pôle national des arts du cirque de Boulazac / Archaos, pôle national des arts du cirque Méditerranée / Le Grand T, théâtre de Loire Atlantique / Le Monfort, Paris / Tandem, scène nationale / Scène nationale de l’Essonne Agora Desnos, Théâtre de Corbeil-Essonnes Grand Paris Sud / Les Treize Arches, scène conventionnée de Brive / Le Volcan, scène nationale du Havre / CREAC, la cité Cirque de Bègles / La Grenouillère, Alexandre Gauthier / Le Channel, scène nationale de Calais / Les Grandes Tables / I.C.I Scènes & Cinés, Les Élancées / Festival Paris l’Été / Théâtre de Sénart, scène nationale / Le Carré Magique, pôle national des arts du cirque en Bretagne / Cirque Jules Verne, pôle national cirque et arts de la rue, Amiens / Le Plongeoir, Pôle Régional Cirque Le Mans / Les Quinconces-L’Espal, scène nationale / Les 2 scènes, scène nationale de Besançon

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Cirque ici – Johann Le Guillerm is hosted by the City of Paris in research residency at the Jardin d’Agronomie Tropicale (Department of Culture and Green Space / City of Paris)

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With
his frontal
gaze,
man
perceives
only half
the world.