



**LES 7 DOIGTS DE LA MAIN:  
*RÉVERSIBLE***

Friday-Saturday, March 29-30, 2019, at 7:30pm  
Colwell Playhouse

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# PROGRAM

## **LES 7 DOIGTS DE LA MAIN: RÉVERSIBLE**

Conception and artistic direction by Gypsy Snider  
Associate direction by Isabelle Chassé

Imagine your grandparents and what they lived through when they were your age. Eight outstanding performers dug through the histories of their families. They unveiled stories from the past and skeletons in the closets that reflected, in some way or another, how they experience life today.

Through a unique, riveting mix of theatre, circus, dance, music, and acrobatics, *Réversible* is dedicated to a generation who forged the world that we live in today and whose stories might hold the key to a better tomorrow. Our elders lived in a simpler era when time moved at a less rapid pace. This time in history inspired poetry, imagination, passion, and staggering virtuosity. Are these stories written in our DNA? How will the past guide our evolution in the future?

With *The 7 Fingers' Réversible*, be prepared for the best in contemporary circus: moments of pure grace yielding to rushes of adrenaline as a cast of multitalented performers travel through time and space. Be part of a vibrant journey that will give you goose bumps; peek through the key hole at a reversible world where everyday life is turned upside down into new, spectacular universes filled with beauty, emotion, and—yes—hope.

### **PERFORMERS**

Jérémi Lévesque  
Maria Del Mar Reyes  
Vincent Jutras  
Émilie Silliau  
Hugo Ragetly  
Emi Vauthey  
Julien Silliau  
Natasha Patterson

### **PERFORMANCE**

Hula Hoop  
German Wheel  
Korean Plank  
Juggling  
Contortion  
Aerials  
Chinese Pole  
Chinese Hoop  
Handstand

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*Les 7 Doigts de la Main* appears by arrangement with:  
Columbia Artists  
5 Columbia Circle @ 1790 Broadway  
New York, New York 10019-1412  
212.841.9500

## THANK YOU FOR SPONSORING THIS PERFORMANCE

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# PROGRAM NOTES

## AN INTERVIEW WITH GYPSY SNIDER

### What is the theme of *Réversible*?

A year ago, we started a research project for *Réversible*. The idea was that we were going to base the characters in our story on characters that were very deeply inherent in ourselves. So in November 2015, I sent the cast out to start looking into their genealogy. They had to go at least to their grandparents, but some of them went as far as their great-grandparents and their great-great-grandparents. I wanted them to create characters based on where they came from, a past that they were not even aware of. The idea was that in studying that past, they might see a deeper, stronger path to how they became the people that they are. And the idea was that we would then construct characters to tell the story of *Réversible* based on events that occurred in these artists' DNA pool over the last 150 years.

This has proven to be the deepest and most exciting part of creating *Réversible*. Every day they'd come back with new stories about their grandparents or their great-grandparents, things they had no idea about. One woman found out she was Jewish; she had no idea. Another, who is Swiss, found out that her Japanese grandmother had abandoned an arranged marriage in Japan and ran away with a Swiss man. She became the first woman to immigrate to this tiny Swiss village. The stories are just incredible. What we're feeling in this current generation is that we are uprooted. We are not as connected to family and past as we were even 50 years ago.

### Who are the artists on stage?

Once the concept behind *Réversible* was established, it came to casting. In casting the show, it was really important that we had the usual 7 Fingers versatile cast. A cast that is not only made of incredible acrobats and jugglers, but also a cast of characters that was really going to mold itself to the experience that I was trying to create—that I am trying to create. I knew I wanted four men and four women to balance out either side of the walls. I knew I wanted people who were going to help me write the story from their personal experience.

### Why *Réversible*?

In creating a show, I'm always looking for a spark. The initial spark of *Réversible* was the idea of working with walls. Walls that would create confined theatrical spaces and situations; walls that could move and transform and give us interesting geometric forms. Walls are also hugely theatrical. Walls are something that we're all familiar with: walls that confine us, walls that separate us, walls that enclose us, walls that keep us from doing the things that we want to do in our lives. So we created *Réversible* with walls that represent the exterior and walls that represent the interior. From this, the story was written.

Once I had established this world within which I wanted to create the show, the idea of having these two-sided walls helped me to define the storytelling, which very clearly became about who we are on the inside and who we are on the outside. Our reversible selves. *Réversible!*

**What has the creative process of *Réversible* been like?**

The process for *Réversible* is based on the creative process The 7 Fingers have been developing over the last 15 years. We begin with a spark, an idea, a desire to express and explore a concept that fascinates us, something that we feel will fulfill our search for a better humanity, for a better understanding of who we are. We write the concept—the story writing happens in our minds, at the writing table between The 7 Fingers— and we develop the idea together. We take a storyline, a vehicle to explore the capacity of storytelling through circus, and then we cast a show of characters based on that desire and through improvisation. We create a playground in which we ask the artists to improvise on themes, structures, and situations so that they are able to bring in their own quality—their own flavor—and together we create the show.

The artists enter the process almost a year before the premiere. Their contribution is fundamental; creating this way is heavily based on improvisation, on a very personal way of working. I propose concepts, music, stage designs, situations, and a theatrical framework onto which the artists must improvise to fill this canvas.

Of course, there are choreographed segments and images that are already very clear to me before, but I always expect the artists to go further. It's a very organic, very creative, and always surprising process—one that allows us to create one entity that is separate from us, an entity that takes us further than something that any of us might have imagined alone.

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# LES 7 DOIGTS DE LA MAIN

Seven artistic directors, seven visions: The 7 Fingers is a collective that is at once unified and multifaceted.

In 2002, seven circus artists came together and became The 7 Fingers. Over the course of 15 years, the collective has grown. Every year, projects have given way to new projects as diverse as the artists themselves: original productions, Broadway shows, artistic collaborations, project direction, custom-designed events, performances for Olympic ceremonies, televised creations, immersive performance experiences, and much more.

Every one of these projects carries The 7 Fingers' unmistakable mark. Ambassadors of diversity, the artists have consistently spread their horizons, mixing genres to better tell their stories.

Fascinated by the human condition, The 7 Fingers create performances that speak about our world and our time. Their works reach audiences across nations with over 500 shows a year.

In 2017, The 7 Fingers inaugurated their Centre of Creation and Production. Situated in the heart of the Quartier des Spectacles in Montreal, Québec, Canada, the new centre houses all of the company's activities, departments, and dreams under one roof.

## **ARTISTIC DIRECTION**

### **Founders and Artistic Directors**

Shana Carroll  
Isabelle Chassé  
Patrick Léonard  
Gypsy Snider  
Sébastien Soldevila  
Samuel Tétreault

### **Artistic Director's Assistant**

Sabrina Gilbert

### **First Assistant/Artistic Directors**

Francisco Cruz

## **TOURING AND DEVELOPMENT**

### **Touring and Development Director**

Tina Diab

### **Touring and Development Coordinator**

Claire Thomas

### **Special Events Coordinator**

Elfy Andrade

### **Projects Manager—Partnerships**

Joanie Leroux-Côté

### **Projects Manager—Special Events and Projects**

Alice Renucci

## **ADMINISTRATION**

### **Administrative Director**

Richard Gagnon

### **Data Entry Clerk**

Paulin Kikpade

## **OPERATIONS**

### **Project Manager**

Kevin Bissonnette

### **Tour Coordinator**

Lou Chartrand

## **PRODUCTION**

### **Production Director**

Luc Paradis

## **TECHNIC**

### **Technical Director**

Olivier Rosa

### **Technical Coordinator**

Karine Lefebvre

## **COMMUNICATION**

### **Communication Manager**

Marion Bellin

### **Communication Collaborator and Social Media**

Fanny Perret

## **FINANCE**

### **Finance Director**

Lynne Ter Metz

### **Accounting Supervisor**

Sandrine Hubert

### **Accounting Technician**

Marie-Christine Cyr

## **FUNDING CAMPAIGN**

### **Funding Campaign Director**

Danielle Sauvage

## **CEO**

Nassib El-Husseini



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# RÉVERSIBLE

## **Direction**

Gypsy Snider

## **Associate Director**

Isabelle Chassé

## **Movement Design**

### **Collaborators**

Philip Chbeeb and Hokuto  
Konichi (AXYZM)

## **On Stage**

Maria del Mar Reyes  
Vincent Jutras  
Jérémi Lévesque  
Natasha Patterson  
Hugo Ragetly  
Julien Silliaiu  
Émilie Silliaiu  
Emi Vauthey

## **Set and Props**

Ana Cappelluto

## **Lights**

Yan Lee Chan

## **Costumes**

Geneviève Bouchard

## **Chinese Pole Choreography**

Shana Carroll

## **Choreographic Assistant**

Kyra Jean Green

## **Music Direction**

Colin Gagné  
in collaboration with  
Sebastien Soldevila

## **Original Music, Sound Design, and Music Arrangement**

Colin Gagné  
in collaboration with  
Raphaël Cruz  
Ines Talbi  
Dominiq Hamel

## **Singers and Musicians**

Guido Del Fabbro  
Alexandre Désilets  
Cédric Dind-Lavoie  
Dominiq Hamel  
Frannie Holder  
Ines Talbi  
Julie-Blanche Vandenbroucque  
Leif Vollebekk  
Spike Wilner

## **Acrobatic Coach**

Francisco Cruz

## **Handstands Coach**

Olaf Triebel

## **Teeter Board Coach**

André St-Jean

## **Props Master**

Cloé Alain-Gendreau

## **Project Manager**

Chloé Rondeau

## **Stage Manager**

Sabrina Gilbert

## **Stage Manager and Tour Manager**

Julie Brosseau-Doré

## **Technical Director**

Louis Héon

## **Rigging**

Guillaume Ménard-Crête

## **Photos**

(unless otherwise noted)  
Alexandre Galliez

## **With the Support of**

Conseil des arts et des lettres  
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Conseil des arts de Montréal  
Conseil des arts du Canada

## **Coproduction**

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Bernardines (Marseille)

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