

CLAFOUTI – A Clown in the City

Project Description

December 2026 – March 2027 | Copenhagen

1. Artistic Concept

Clafouti – A Clown in the City is a contemporary clown and physical-theatre performance created specifically for the public space.

Clafouti is a curious, slightly awkward and playful character who enters the everyday life of Copenhagen and creates unexpected encounters with the people around him. Rather than asking an audience to enter a theatre, Clafouti brings theatre directly into the city.

The performance is built around physical comedy, movement, improvisation, observation and direct interaction with the public. The clown responds to the environment and to the people he encounters, allowing each performance to develop differently according to its surroundings.

At the centre of the work is the clown's relationship with failure. Clafouti tries to understand the world, to connect with others and to maintain control, but things constantly go slightly wrong. Through these failures, moments of vulnerability become moments of humour and connection.

The performance explores simple but universal questions: How do we connect with strangers? What happens when we allow ourselves to look foolish? Can failure become a source of freedom? And can a small theatrical encounter change the way we experience an ordinary place?

2. Theatre Outside the Theatre

A central motivation for the project is to make professional performing arts accessible beyond traditional cultural institutions.

Copenhagen is a city in which people from many different backgrounds live, work and pass through the same public spaces. Clafouti uses these spaces as an open stage.

The performances will be **free and publicly accessible**, allowing people to encounter the work spontaneously rather than having to buy a ticket, understand a theatre programme or already consider themselves theatre audiences.

The project will combine performances in highly visible central locations with performances in neighbourhoods with different social and cultural profiles. Proposed locations include Rådhuspladsen, Kongens Nytorv, Superkilen, Havneparken, Tingbjerg and Mjølnerparken, subject to the necessary permissions and local coordination.

This geographical approach is important to the project. Clafouti is not intended only for an existing cultural audience; it is intended to meet people where they already are.

3. Accessibility and Inclusion

Clafouti is conceived as a primarily **physical and visual performance**. Its storytelling does not depend on spoken Danish.

This is an important artistic choice as well as an accessibility strategy. Copenhagen is an international and multilingual city, and a performance based on physical comedy, gesture, rhythm and interaction can communicate across linguistic and cultural boundaries.

The project therefore aims to welcome Danish-speaking audiences as well as international residents, visitors, families, young people and people who may not normally attend theatre.

The open-air format also removes some of the barriers associated with conventional theatre attendance. There is no ticket price and no requirement to commit to attending a theatre venue in advance. People can simply stop, watch, participate if they wish, and continue with their day.

4. Audience Relationship

The audience is not treated simply as a group watching from a distance.

Clafouti creates situations in which spectators can become part of the performance. A look, a gesture, a reaction or a small interaction can influence what happens next.

This makes each performance a meeting between the performer, the audience and the particular place in which the performance occurs.

The public-space format also creates an interesting artistic tension: the performer has to negotiate the unpredictability of real life. Pedestrians continue walking, children react spontaneously, people stop unexpectedly, and the environment itself becomes part of the dramaturgy.

Rather than controlling every element, Clafouti embraces this unpredictability.

5. Artistic Method

The project draws on clowning, physical theatre, devised performance and improvisation.

The development process will investigate character, movement, rhythm, physical comedy and the relationship between performer and spectator. Particular attention will be given to how a clown can create a strong theatrical presence without relying on extensive dialogue.

The aim is not simply to create a conventional street-theatre act, but to develop a character and performance language that can exist naturally within the city.

Clafouti should feel as though he has unexpectedly appeared in the world of the audience.

6. Artistic Background

The project is created and performed by **Jules Armana**, an actor and performer based in Copenhagen.

Jules holds a **Master in Devised Theatre and Performance from Rose Bruford College** and has professional experience across theatre, film and television. His practice combines acting with physical performance, movement, improvisation and character work.

His international background and experience working across different European contexts inform the project's interest in communication beyond language.

Clafouti represents an opportunity to develop this aspect of his practice further and establish a distinctive form of physical and contemporary clowning within Copenhagen's public spaces.

7. Project Period and Presentation

The project is planned for **December 2026 to March 2027**.

The period will include preparation, rehearsal and development followed by a series of public performances across Copenhagen.

The exact number and scheduling of performances will depend on permissions, weather, location availability and coordination with local partners. The intention is to create repeated opportunities for audiences to encounter the work rather than treating the project as a single event.

The proposed locations will be confirmed in dialogue with the relevant authorities and local organisations.

8. Why Copenhagen?

Copenhagen provides a particularly relevant environment for this project because of its strong culture of public life. Squares, streets, parks and waterfront spaces are already places where people meet, move through the city and spend time together.

Clafouti uses this existing social environment as an artistic resource.

The project asks what happens when theatre becomes part of everyday urban life rather than something separated from it.

A clown standing in a Copenhagen square can create a moment of curiosity between strangers who otherwise have no reason to interact. That small encounter is at the heart of the project.

9. Artistic and Social Ambition

The ambition is to create a work that is artistically distinctive while remaining radically accessible.

Clafouti does not seek to simplify theatre for a general audience. Instead, it uses the specific strengths of clowning — physicality, humour, vulnerability, play and direct human connection — to create a sophisticated performance experience that can be understood without specialised knowledge or language.

The project aims to contribute to Copenhagen's cultural life by bringing professional performing arts into public spaces and creating encounters between artists and audiences who might otherwise never meet.

Ultimately, **Clafouti is about making space for play in everyday life.**

For a few minutes, an ordinary square becomes a stage, a stranger becomes a potential scene partner, and the city itself becomes part of the performance.

Project summary

Artist: Jules Armana

Art form: Clown / physical theatre / street performance

Location: Copenhagen, Denmark

Period: December 2026 – March 2027

Access: Free and open to the public

Proposed locations: Rådhuspladsen, Kongens Nytorv, Superkilen, Havneparken, Tingbjerg and Mjølnerparken, subject to permissions

Requested support: DKK 60,000