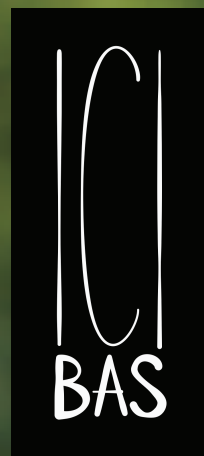


L'ENVERS

Dance | Circus

45 minutes
For all ages

Creation 2016



SUMMARY

A glimpse of madness on the street corner. A circle of artificial turf where an acrobat and a dancer take the space by inviting the passerby to stop and take a deep breath of fresh air. A small cozy area that recalls nature's serenity, in which we can freely loose track of the rest of the flock. This meadow full of imagery then becomes a battlefield as well as a playground. A space-time between dog and wolf, between childhood and adulthood, between creative and destructive impulses, between dance and circus. A story to drink standing up while lying on the grass.

PRESENTATION OF THE COMPANY

The company Ici'bas was founded in 2015 by Mathias Reymond, a circus artist from Switzerland and Christine Daigle, a contemporary dancer from Canada. The company, based in Switzerland, has the project to promote the interdisciplinarity of the performing arts. For the first creation, the in situ piece *L'envers* combines dance, circus and performance.

After fifteen years of classical ballet training and a college education in photography in Montreal, Christine found her way into contemporary dance. In 2014, she graduates from the professional training at the École de danse contemporaine de Montréal. During her studies, she worked professionally as a dancer in the opera *La damnation de Faust* by Robert Lepage (CA). Since her graduation, her career has started with O Vertigo Company (CA) and with emerging projects.

Her growing interest for acrobatic movement will be developed by the foundation of the company Ici'bas. She also collaborates as a flyer and dancer with circus companies such as Cirqu'en Choc with the creation *Scintilla* (CH) and with the director Claudel Doucet in the piece *Que nous soyons* (CA).



CHRISTINE DAIGLE



MATHIAS REYMOND

Born in Switzerland, Mathias obtained his diploma in 2012 from l'École de Cirque de Québec in Chinese Pole and as porter in Icarian Games. In 2012, he co-founded and performed in the circus collective À Sens Unique. Throughout his work with the collective, he was involved in different projects such as *Les chemins invisibles* with Cirque du Soleil, the opera *La damnation de Faust* of Robert Lepage (CA) and the G.O.P. Variété (DE). In 2015, he co-founded his company Ici'bas, who's aim is to combine dance, circus and performing arts.

Hungry for art, he's particularly interested in movement research, either in floor acrobatics, in partnering or on his chinese pole. He develops his research through his company and independent projects such as *Scintilla* from the company Cirqu'en Choc (CH), *Le Songe d'une nuit d'été* from the theater Le Trident (CA), *Que nous soyons* from the director Claudel Doucet (CA) and *Bosch dreams* from the 7 doigts de la main (CA).

Julien Brun is a multi-tooled scenic artist, working on set & lighting design, as well as on stage directing and temporary architecture. He has always been interested in the melting of scenic modes of expression and in the creation of new works in the contemporary arts. He is a graduate from l'École nationale de theater du Canada, a school that brought him an important artistic and technical background. Julien Brun is now continuing his work of research and exploration as well as collaborating with different stage and artistic directors from North America and Europe.

DIRECTOR



ARTISTIC STATEMENT

The initial inspiration for this project first took root deep in Mathias's imagination as he grew up in his Swiss mountain hometown, over a thousand meters above sea level. Surrounded by imposing natural settings, he wanted to bring a **touch of nature to the creation**, and to create art that rests in simplicity and stillness.

Hence, the idea was to create a space where we can simply take a breath of fresh air. **A space where anything is allowed**, where we can let ourselves be surprised by our own spontaneous desires. A space to play with ourselves, with each other, and with the audience. Our interactions are defined by the rules of the games which govern our microcosm while still allowing the liberty to react instinctively, true to ourselves and our different capacities.

Solitary at times, in cooperation at others, **the encounters** throughout the show create themselves. It's not about telling the story of a man and a woman, but to simply unveil two beings, here and now.

Installing a natural and ephemeral space on the city pavement. Suggesting a moment to brake away from the daily life, taking time to **rediscover** the surrounding architecture that we're so used to. Redefining our interactions by taking away the social filters that dilute us. Unleashing all the ambiguities that compose us.

In this way, we unveil ourselves through our respective movement disciplines that, together, create a **new shared vocabulary**. Thus, we express ourselves through danced or acrobatic movement, in particular lifts and icarian games. Our simple and raw theatricality leaves space to see the human being instead of the performer.



SCENOGRAPHY

Our proposed **scenery** is simple and pared down, but straightaway suggests a boundary between the daily life of the street and the peculiar universe of our show.

A 5 meter diameter circle of artificial grass, a gas tank, three speakers and a white stick will be our **play area**. The scenography will establish a visual and sound environment that support and deepen the artistic statement.

In fact, **the artificial grass** highlights the ambiguity between natural and artificial appearance, and the conflict of our desires for ecology and greenery as well as technology and comfort. At first glance, it inspires an herbal freshness, but is in reality too neat, too perfect to be natural.

The presence of **the other scenographic elements**, such as noise-canceling headphones, a stick, a gas tank and a lighter, ensue from the ludicrous and playful ideas that built the show. Together, they create this uncanny but coherent environment.

Costume choices were made following the same line of thought as the scenography. Hence, we chose simple outfits from daily life that reminds of nature outings by their summery quality.

SOUND SYSTEM AND MUSICAL STYLES

We have a unique approach in order to visually present sound throughout the show. We have three speakers which will be used as props and which will produce parts of our audio, the rest will come from a fix sound system outside of the scenic area.

We will create atmospheres and musical effects for the audience. The sound accompanies us and gives weight to our ideas. Switching from one an atmosphere to another, at times the music and the sounds becomes intermingled in a cacophonous swirl to give space to the melody of the city.

AWARDS RECEIVED

Jury prize from the contest
Mais Imaginarius (PT)

Award for best performance
by an emerging company in
Umore Azoka (ES)

164 PERFORMANCES

13 COUNTRIES

50 FESTIVALS

PROJECT SUPPORTED BY



*Conseil des arts
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Québec 

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præhelvetia



*Ville de
Sainte-Croix*
proche de tout, proche de vous



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