



NUÉE ARDENTE

PYROCLASTIC FLOW



CREATION FOLDER

INDOOR SHOW

DANCE / CIRCUS / SONOR EXPERIENCE

50 MINUTES

IC
BAS

ABOUT

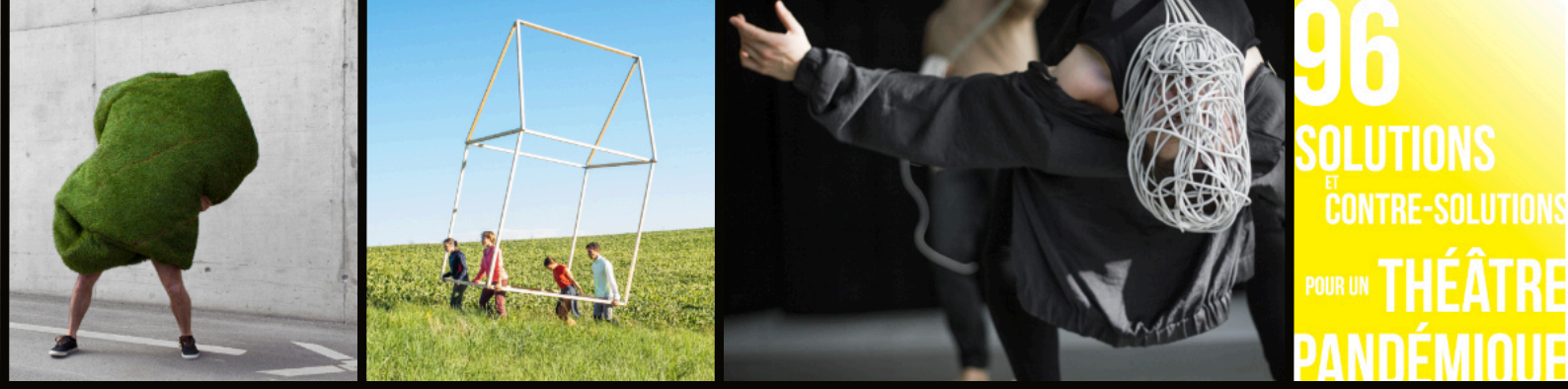
Down winding paths, two wanderers make their weary way. In painstaking search of warmth and experience, they traverse volcanic craters and observe themselves in the flowing lava. Taking their time, they listen to a world whose rumbles and cracks, manifest in acrobatics and dance. A world where the slopes are steep, and you must embark upon them to truly discover yourself.



THE COMPANY

Performers in contemporary dance and circus, Christine Daigle and Mathias Reymond created the Ici'bas Company in 2015. Actually co-directing by the circus artists Ambre Aucouturier and Mathias Reymond, the company, based in Sainte-Croix in Switzerland, has the project to promote the interdisciplinarity of the performing arts. Through diverse collaborations and with Constance Bugnon, a new member in the core of the team since 2019, the company traces her path between alternative venues, nature, cities and the black box of theaters. The diversities of forms, contexts and mediums enriches the process to treat and question common themes such as the relation we have with nature, with our nature and with each other.





L'ENVERS - 2016

Duo project combining dance and circus designed for the city and its architecture, rediscovered by the performers. A time where the passerby can stop and take a deep breath of fresh air. With this first proposition, the company was able to share its work in over 50 festivals in a dozen different countries. The show receives the jury prize from the contest *Mais Imaginarius* in Portugal and the prize Best performance of emerging company in *Umora Azoka*, Spain.

HOMONOLITH - 2018

Original artistic object, on the edges of dance, circus, theater, and performative installation. An immersive and contemplative land art. A long and engaging performance that unfolds in large outdoor natural spaces: prairies, hills, and forests. A piece bringing the audience far away from the cities into the nature for 4 hours between day and night. This migration orchestrated by 8 performers treats the subject of private property, appropriation and exile.

LONELY ARE THE LONELY ROADS - 2020

Dancing trio, both electric and sensual, where an ardent partnering work meets a refined circus composition exempt of artifices. A piece for atypical venues and theaters. An ode to desire, sensuality and to our devastating need of tenderness. The title's irony convey the image of these deserted American landscapes where we wander on this long solitary highway. A simple but strong visual environment accompanied by an original electro-music composition where the dancers evolve between human warmth and post-traumatism.

LE HIC - 2020

A Cultural Investigation Haven. If medical research is obviously essential to find solutions to the ongoing crisis, we believe that research in other fields is just as important, and therefore support must be given to the reinvention of the usual means of production and distribution.

Our pandemic theater is a theater of research. Open-air research, accessible to all, meeting new audiences. Research to humbly continue to harbor our shared mythology and create a crisis mythology. Le HIC is an ephemeral artistic laboratory that took place from August 21st to September 11th 2020 in Yverdon-les-Bains in collaboration with the Festival *Le Castrum*. A laboratory of utopias. Social utopia, artistic utopia, ecological utopia.

AMBRE AUCOUTURIER

INTERPRETATION AND DIRECTION

From Orleans (France), Ambre started training very young in the Gruss traditional circus. She went through professional training at the National Circus School of Châtellerault and then at LeZartiCirque (Switzerland) where she concentrates on acrobatics and contortion.

After several experiences in individual acts and collective creations, she met Mathias Reymond and started a new artistic repertory. They work with icarian games and duo acrobatics, which will lead to the revival of the show *L'Envers* and the creation of the show *Pyroclastic Flow*.

Moreover, she joined the conception of the performance *Vernis à ongle & drame écologique* with Tristan Robquin, Maxime Blériot and Fabio Deronzier.

MATHIAS REYMOND

INTERPRETATION AND DIRECTION

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.

After his graduation, 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 the 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), *Bosch dreams* from the 7 doigts de la main (CA) and *Le Grenier* from the chinese pole collective Entre nous (FR).



ARTISTIC APPROACH

This show is the result of the collaboration between Ambre AUCOUTURIER and Mathias REYMOND. Together, they try to develop a more empathetic, respectful, and caring emotional and practical vocabulary. Re-appropriating words, actions and emotions in the hope of setting them free. After long months of discussions and headaches from delving deep inside themselves, they have begun developing new codes for living. The creation of this show is a first step on this path.

This show's artistic journey centers around their fascination with the wonderful story of the couple Katia and Maurice Krafft. Famed volcanologists, the Kraffts criss-cross the crests of volcanoes in search of new sensations, danger, and mutual self-discovery. Naturally, their words and experiences echo those of the creative process.

The risk of fiery clouds, the challenge of stepping too far, the majestic dance of flowing lava, the orange eroticism, the irregularity of a tremor, the immensity of a deserted space, the rumblings we hold within us - an abundance of phenomena that ultimately deal with love, with the human and above all with the perpetual creation of the world.

Thus, the goal was to loudly and ardently develop a physical vocabulary around these powerful spaces. To create a place of softness and warmth, while leaving room to drift towards the unexpected and the imminent danger. Feel where the tension begins, so that you may see it ease or intensify. Let yourself be surprised with the joy in the explosion, we'll reach the end of the road together.

Acrobatics, contortion, dance and Icarian games are the means, in the raw translation of states and emotional shifts. These disciplines allow for the independence of bodies and reunions ranging from harmonious to scorching. All the while, thoughtful researchers meticulously orchestrate the live friction and rumbling, instilling a smoky and simmering atmosphere.

A SHOW WHERE YOU SAIL NOISILY ON A LAVA CHANNEL.



SCENOGRAPHY

This show is aesthetically characterized by the orange color. Warm and calm, it imprints itself on people's minds through its appearances on clothes and accessories. An obvious reminder of the magma, it defines the trace of the show.

On the ground there is a patchwork of foam. These defined yet modular paths support the idea of adventure, crumpling up into rocks or mountains on a whim. In addition, there is a soft, spongy model, explicitly representative of the earth's layers. An imposing piece, it gives volume to the space and provides concrete form to the proposition.

Other scenographic elements such as loudspeakers, stools or even bags serve as checkpoints, to stop and rest at along the way. A sort of base camp appears, modulating into a scientific base when necessary. The sound equipment is not hidden, pulling the viewer into this technical and precise world.

Natural and synthetic materials merge; as audio devices or circus props, they expose the paradox of this plastically environmental story. Lastly, the costumes were chosen for their diverse functionality. Perceived as protective, work or adventure clothing, they fit seamlessly into this epic.





SPATIALIZATION IN THE SPACE

In this show there is a real desire to give the sound its place, as a third instance. To shape reality or contrast with the importance of the gestures instituted on stage, it is essential to have an important device.

The sound installation then allows the viewer to hear with greater subtlety and sensitivity. Indeed, work is being done for this show on sounds that we cannot hear but which we can feel. The challenge is then to break the fourth wall by offering the audience a physical sensation, through rumbles, thuds and vibrations.

So, the modulation of tones and rhythms can support the purpose of the show and leaves a living imprint. In addition, the composition and in-situ recordings create an additional intimate link to the visual representation on stage. We must shape with what the world has to say, deal with the state in which it finds itself, deal with reality.





ERNST GÖHNER STIFTUNG



ADNV
DÉVELOPPEMENT
DU NORD VAUDOIS



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