



LONELY ARE THE LONELY ROADS

Creation 2019

Dance and circus trio
Made for theater and alternative venues
Duration : 70 minutes

ARTISTIC TEAM

Performers and creators	Christine Daigle, Mathias Reymond, Constance Bugnon
Choreographic assistance	Alan Lake & Angela Rabaglio
Dramaturgy	Emile Pineault
Sound design	Antoine Berthiaume
Light design and dramaturgy	Julien Brun

Lonely are the lonely roads is a piece where circus and dance unite to develop a peculiar scenic object. This piece treats the subject of alterity, creating tension within the question of relationships and identity. What brings us together in relation with each other ? What binds us with our material and immaterial environment ? In our fragmented and individualistic society, is it still possible to create common spaces ? Let's take the time together to have access to all the subtleties and complexity inherent to these themes. Let's experience it through this dancing trio, both electric and sensual, where an ardent partnering work meets a refined circus composition exempt of artifices.

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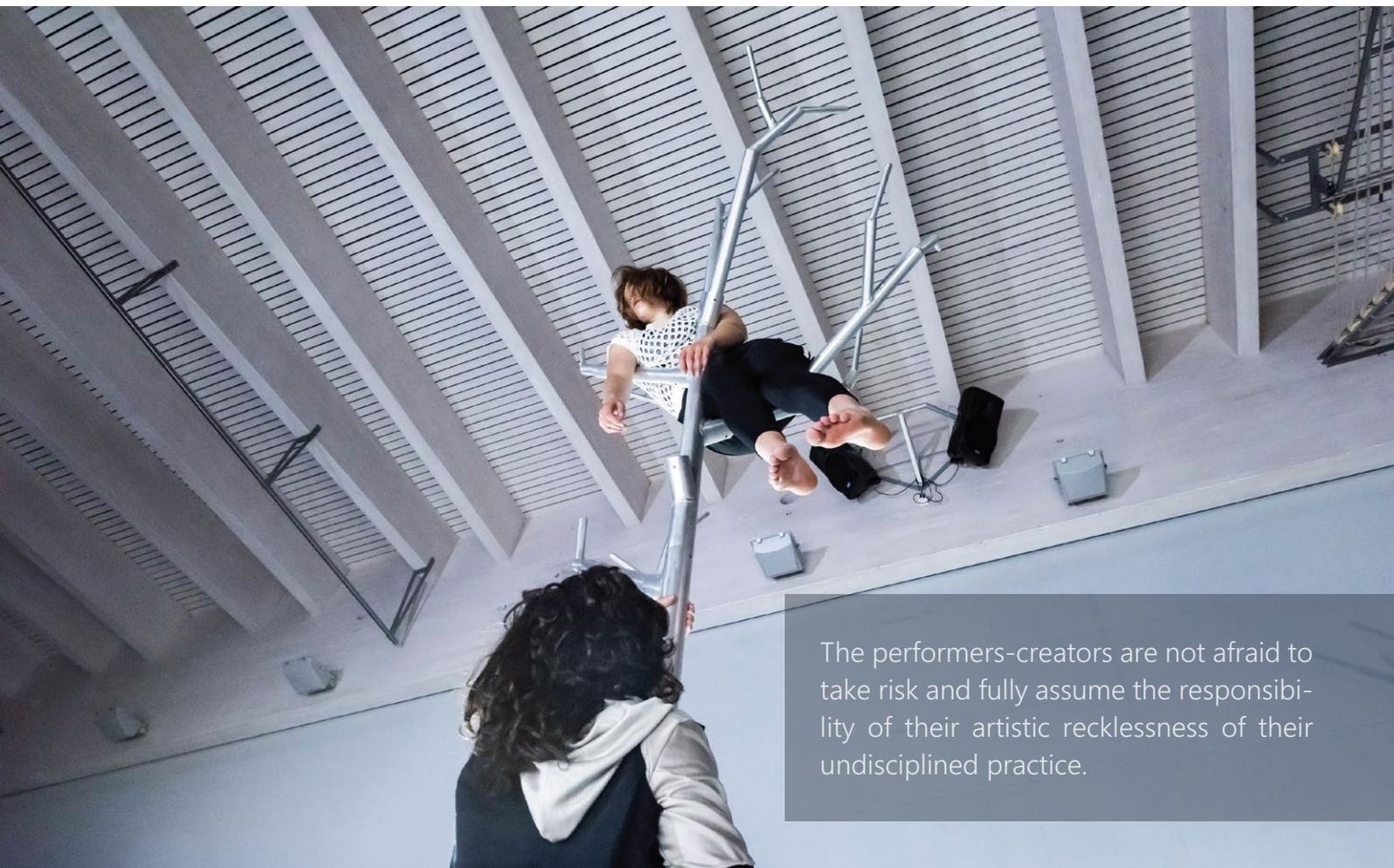
Context

During the 2017 summer tour of the Ici'bas outdoor show, L'envers, the company received financial awards from two distinctive sources : the Jury Prize of the contest Mais Imaginarius in Portugal and the award for best performance by an emerging company in the Umore Azoka Festival in Spain. The awards were given to springboard this new creation for the company and have allowed the inception of this creative project. This project also received one of the first grants for contemporary circus in Switzerland offered by ProCirque and the Swiss Society of Author. A first version of the piece was presented during the Festival Imaginarius in May 2018. After many other creative residencies, the first occurred in Zirkus Quartier during the Festival Cirqu'Aarau 7 in June 2019.

Complex layers of meaning are revealed through adapting the work to different spaces and contexts. Reflecting on shifts to the work from new experiences is integral and actually heightens the stakes and urgency of the piece that becomes an adaptive art scene, transformed by its surroundings. Our hope is to bring this art scene/experience to diverse environments such as : a theatre, an industrial building that has been transformed into a cultural space, an unused pool, an outdoor stage at nighttime, etc.

Lonely are the lonely roads is a creation from three acrobats and dancers eager to generate change in their respective artistic field ;

Constance Bugnon, a circus artist in chinese pole and dancer, **Christine Daigle** a contemporary dancer and flyer in icarian games and **Mathias Reymond**, a circus artist in chinese pole, base, acrobat and dancer.



The performers-creators are not afraid to take risk and fully assume the responsibility of their artistic recklessness of their undisciplined practice.

For this creation, the company Ici'bas brings together many collaborators from different horizons and fields, creating a rich and heterogeneous assemblage ;

Alan Lake and **Angela Rabaglio's** organic and complex choreography, **Antoine Berthiaume's** fulfilling and unbridled sound creation, **Julien Brun's** simple but incisive and highly visual light installation and **Emile Pineault's** cutting edge and introspective dramaturgical view.

Artistic process What really means “being together” today ?

In this post-traumatic ambiance where the actors wanders, every small movement will influence the stability and integrity of the other bodies, forcing them to constantly adapt. The research of balance is perpetual and present through the desire of encounters, needed to reconstruct ourselves.

This complex and moving organization embody the relationships of dependence between living beings and their environment. Lonely are the lonely roads makes visible the different processes of exchange and transfer of power and energy arising from this contingency.

To hold tightly against you. To touch without really touching. To touch oneself just for the sake of touching. To manipulate. To be manipulated. To embrace. To cover. To penetrate. To brush. To stroke. To rub. To take. To grasp. To hold on. To hold back. To catch. To go through. To merge. To become 'one'. To scatter. To juxtapose. To control. Not to control anymore. To move away. To assault. To hit. To strangle. To use each other. To give yourself a little. To give yourself fully.



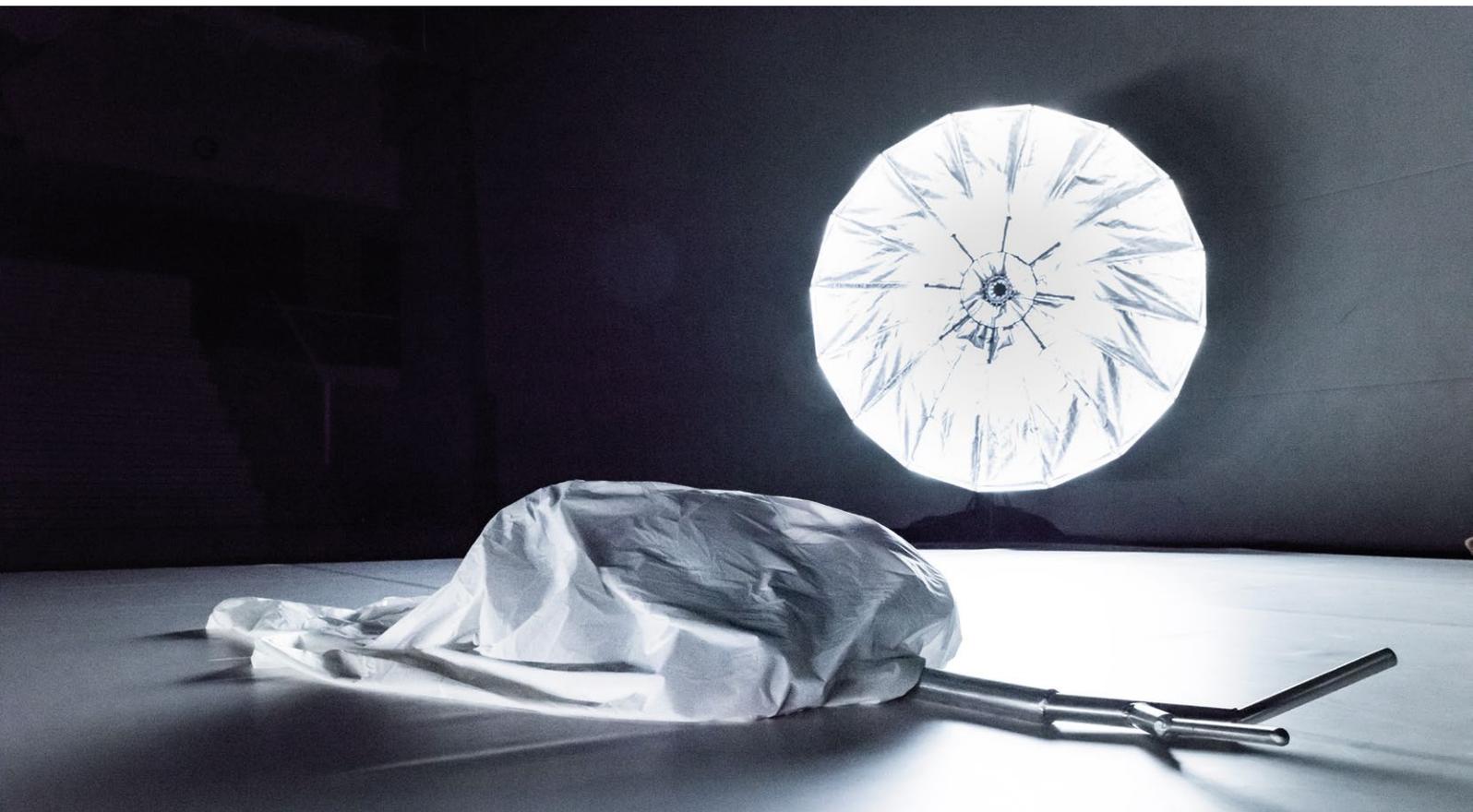
Lonely are the lonely roads draws attention to the **social roles in human relationships**, investigating their codes in order to dismantle them. These three individuals also experiment less visible connections, like listening and looking, or relations even less tangible like the protective instinct or desire of someone.

This choreographic piece is not made to impose an unequivocal meaning, but rather offer to the audience a living experience where they can enjoy reconstructing this broken narration. We work on the **aesthetic of emptiness**, of what is invisible in the image. This absence, is precisely the place of the spectator. Their role is hence not passive, but hyper active and sensorily ignited.

Scenography



The scenographic universe gives to the audience the sensation to witness the performance behind closed doors in a timeless and introspective way. The visual elements convey the idea of a revisited/transformed nature by humans, where the natural components are substituted by artificial materials and where the human connexions are manufactured. A landscape, between utopia and dystopia, is drawn in the space, that can remind the impacts of a "nuclear winter" or the beginning of a new deserted era.



In this space, paradoxically organic and industrial, the crude reality coexists with the imaginary and the symbolic, suggesting an uncanny strangeness.

Light design

The light is a primordial factor in the composition of the scenography. The luminous objects are quite simple, impressive and have a strong character; a reflector of 2m40, a few spotlights, a metal halide lamp and a frontal ramp. The light sets the pace or gives contrast to the bodies, creating living atmospheres and reinforcing this feeling of closed space.



Music

The musical framework is mainly composed for this piece and becomes an omnipresent force that gives rhythm, support, contrasts with the performer's movements. The dancers don't necessarily have direct interactions with the music, but its role in the work is still vital. It underlines our relation with time and space. It is needed for the creation of this constant tension between the audience and the performance. Emphasizing the density of the space, the music can create infinitely small and infinitely big spaces, an overflow or a complete emptiness.

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Financial supports



Residencies



Co-productions



Creators and performers



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. 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) and *Bosch dreams* from the 7 doigts de la main (CA).

After fifteen years of classical ballet training and a college education in photography in Montreal, Christine found her way into contemporary dance. She began her professional training at the École de danse contemporaine de Montréal where she graduated in 2014. 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 such as *CO* choreographed by Évelyne Laforest and Rémi Ouellette and *Mandala* from Quantum dance collective. Her growing interest for acrobatic movement will be nourished and developed by the foundation of the company Ici'bas, who's aim is to combine dance, circus and performative arts. 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

Creators and performers

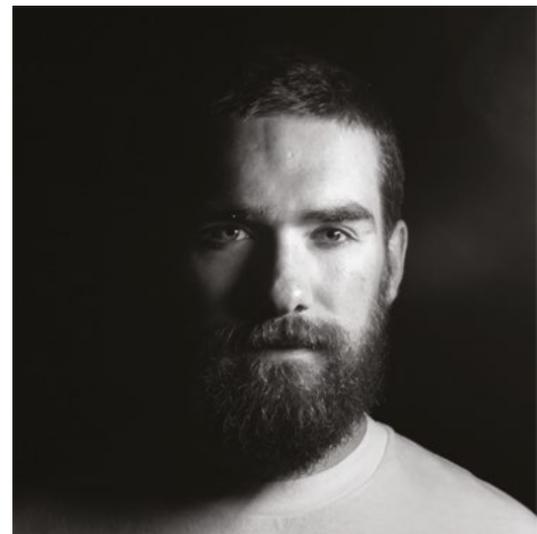


CONSTANCE BUGNON

Born in Switzerland, Constance discovers circus very young. At 15, she joins the professional circus school of Quebec where she specializes in chinese pole. Attracted by creation and new experiences, she co-founded the circus company Collectif A Sens Unique in May 2012. After graduating from school in 2015, she took part in the Circus Starlight tour and participated in the First International Youth Circus Festival in Mongolia, and received the Best Performance Award. She continues her journey and joins various projects such as *Control* a contemporary dance piece from the Company Idem, the 17th FINA Worldchampionships Closing Ceremony and with the chinese pole collective Entre nous for the piece *Le Grenier*. She works with the Compagnie Ici'Bas, where she is hired as an interpret for the show *L'envers* (2016 tour). Through these different experiences in circus and dance, Constance is particularly interested in the fusion of contemporary arts.

Collaboration to creation and dramaturgy

Emile Pineault discovered circus at the age of 4 at the Quebec City circus school, where he began his professional training few years later. He then joined the National Circus School of Montreal and completed his conservatory program in 2014. In 2012, with four of his friends and director Johanne Madore, he created the show *Croisé*, presented in La Tohu and the Festival Montréal Complètement Cirque. From 2014 to 2016, Emile joined the company The 7 fingers, for the show *Cuisine & Confessions*, with whom he toured internationally. He is currently working on his own solo show, mixing acrobatics and dance. Emile wants to erase the boundaries between the artistic disciplines while questioning their codes. In addition, he participates in dance, theater and circus productions, with various companies such as Cirk La Putyka (CZ), Théâtre du Trident (CAN), Compagnie Ici'bas (CH), etc.



EMILE PINEAULT

Choreographic assistance



ALAN LAKE

A choreographer, dancer, director and visual artist, Alan Lake combines his multiple passions and talents in pieces that he has been creating since 2003 in the Alan Lake Factori(e) research lab he founded in Quebec City.

It was while researching objects and organic imagery that the visual artist Alan Lake discovered dance. Even before graduating from the École de danse de Québec, he presented multidisciplinary pieces centred on movement. *Ravages*, his seventh choreography, includes a film, as was also the case with *Chaudières, déplacements et paysages* (2009) and *Là-bas, le lointain* (2012). Renowned as one of the most brilliant emerging artists in Quebec City, he received the people's choice award at Vidéastes Recherché•es for his piece *9 Minutes, 2 Fois* (2004).

"His style is strong and singular, and his choreography goes beyond the frontiers of movement. With *Là-bas, le lointain*, Alan Lake has created a surprise of the 2011-2012 season and managed to touch the great Lepage, who was full of praise during the post-show discussion." (Voir, Quebec City)

Angela is a freelance dancer / choreographer and living in Brussels, with origins from Switzerland. She absolved her education as a dancer at the Amsterdamse Hoogeschool voor de Kunsten (de Theaterschool; MDT), and obtained 2013 her Bachelor diploma in contemporary dance. Upon that she created her first Solo, *Wind-up birds and polaroids*, with which she performed at several festivals in Europe. Since 2016 she started to collaborate with Micaël Florentz and founded upon that their company Tumbleweed. *The Gyre* is their first production, a duet. Since 2014, she has been dancing with the Company Alias in Geneva (Guilherme Botelho), as well as more recently with the Company Autre MiNa in Montpellier (Mitia Fedotenko) and in the new creation of the Company Ici Bas in Switzerland. In the past she participated in diverse projects and collaborations, as with Itamar Serussi, Ingrid Berger Myhre, two creations with Tanzplan Ost (LaborGras and PearsonWidrig dancetheater) as well as in several improvisation performances with the Collective Bloom (experimental Jazz Music) and with the Swiss musician Simon Berz ('Monstergroove'). Thanks to different influences in dance (Floorwork, Improvisation, Gaga, Release, Classical Ballet, Contact, ...) and other sources of movement (martial arts, climbing, yoga, dabké) she is developing her personal physical practice, by melting old and new traditions.



ANGELA RABAGLIO

Light designer



JULIEN BRUN

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. All this through the creation of works with his own company insanë; the creation of visual universes for dance, theater, circus and opera; the artistic, architectural and logistical advising in many cultural events; and teaching in many art European and North-American art schools.

www.julienbrun.net

Sound designer

Montréal guitarist/composer Antoine Berthiaume is active on the jazz and improvisation circuits. His work has recently been enriched by collaborations with filmmakers and contemporary dancers. His first release for Ambiances Magnétiques featured him engaged in dialogues with Fred Frith and Derek Bailey. The next two CDs documented his work with new talents met while he was studying at Mills College: MaryClare Brzytwa, Norman Teale and Quentin Sirjacq. A tour of Japan in 2005 provided an opportunity to record with guitarist Takumi Seino, a session released on Vos Record. His fondness for guitaristic dialogues carries on with an album recently recorded with Elliott Sharp, his fifth release on Ambiances Magnétiques.

Antoine is a founding member of the western-folk group Rodéoscopique, and he is also a jazz fan. He has been seen performing in Montréal with Pierre Tanguay and Michel Donato, with whom he has recorded his first jazz foray for Ambiances Magnétiques Jazz. He also works regularly with Philippe Lauzier, Pierre-Yves Martel, and many others.

With grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts, Antoine has furthered his skills in the United States and Europe. Photographer Ralph Gibson recently included him in his review of 81 avant-garde guitarists, which has yielded a book and an exhibit at the Museum of Fine Arts in Houston, Texas.



ANTOINE BERTHIAUME