

# BLOBBED

CREATION  
2021 - 2022

IC  
BAS

**Let's go, the time is now!**

**Hurry up, let's have fun, let's live it up, let's seize the day, let's indulge in this unforgettable moment,**

**a moment that will imprint in our memories, a moment to never be forgotten, pleasure imprinted in the memory, it cannot be forgotten,**

**to experience the limit of pleasure,**

**guaranteed pleasure, unlimited pleasure, unconditional pleasure, pleasure pleasure, pleasure inscribed in the memory of this unforgettable moment, will not be forgotten that soon,**

**limitless** we become intangible, savoring our escape from gravity, how pleasant to feel totally unweighted, to anything even ourselves, maximum pleasure,

**no more weight, no more worries, we float in the air above everyone else, above the mass, observing from high above this mass of worries we feel good, sooo good,**

**we benefit from this pleasure, we capitalize it, we extract the maximum of profit, guaranteed profit, unlimited profit, unconditional profit, profit profit profit,**

**engraving profit in the memory of this unforgettable moment.\***

## TABLE OF CONTENT

Context	1
Note of intent	2
Artistic and scenographic statement	3
Biographies	4-6



A show dedicated to public spaces

Pluridisciplinary:  
Theater / dance / circus

around 50 minutes (To be confirmed)

All ages

### Collaborative creation.

#### Performance

Constance Bugnon, Dimitri Hatton,  
Christine Daigle et Mathias Reymond

#### Scenography and dramaturgy

Julien Brun



## CONTEXT

Ici'bas conceives performance pieces with recurrent and punctual collaborators encompassing a wide variety of fields and backgrounds.

Since its foundation in 2015, Ici'bas has created four distinctive performance experiences: "L'envers" in 2016, a duo between circus and dance responding to urban spaces; "Homonolith" in 2018, a 4-hour pluridisciplinary performance with 8 performers in the forest; "Lonely are the lonely roads" in 2019, a dancing trio flirting with circus boundaries designed for theaters and alternative venues; and lastly, the "Havre d'Investigation Culturelle," a pandemic laboratory cultivating artistic experimentation for 3 weeks in 2020. The same year the company published "96 solutions and counter-solutions for a pandemic theater." The diversities of forms, contexts and mediums enriches the process of encountering and questioning themes such as our relationship with nature, our own nature, and with each other in a raw, absurd, introspective, playful and contemplative way.

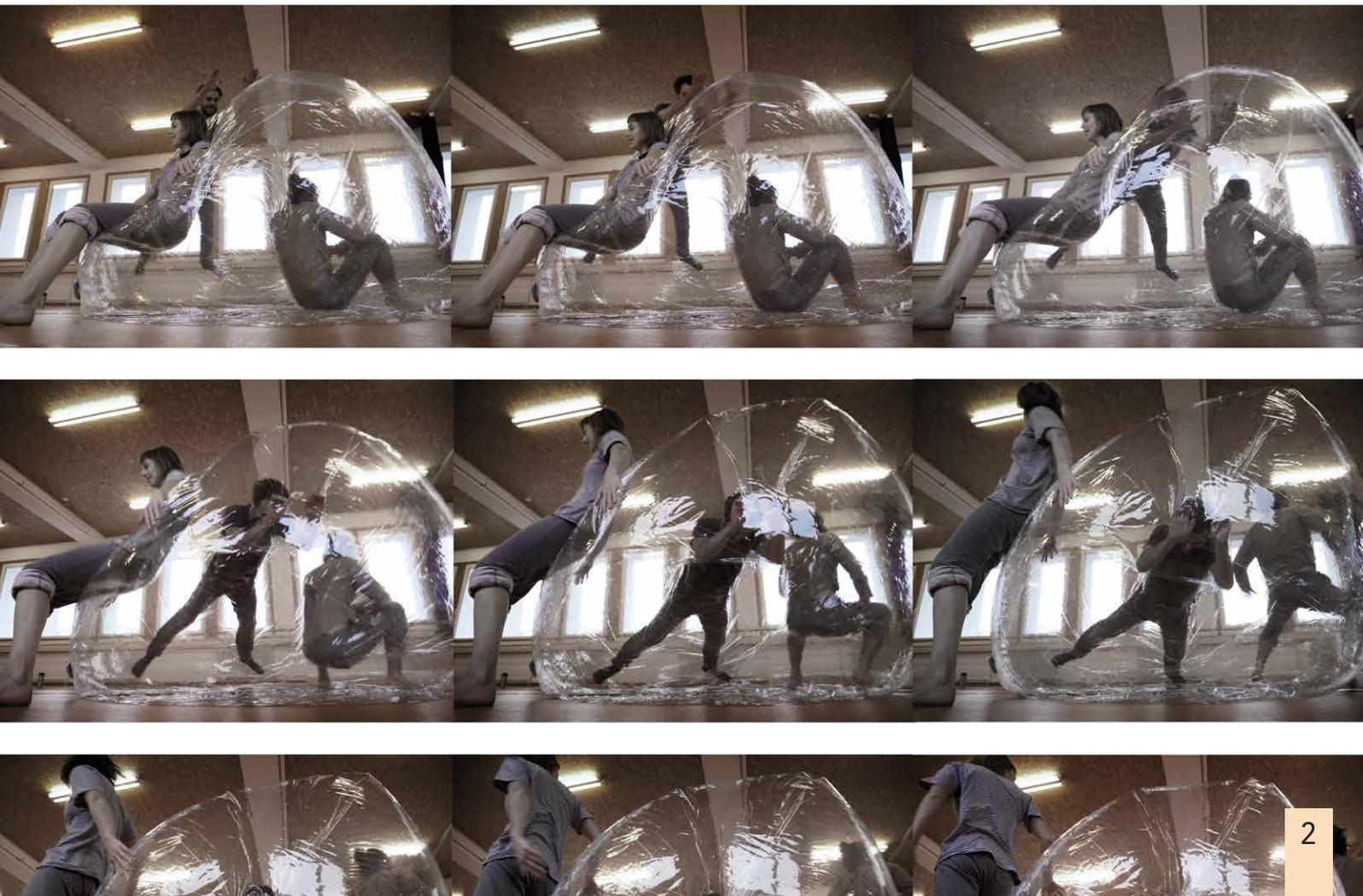
After five years of international touring in Europe, America and Asia, over more than 160 shows and 40 festivals, Ici'bas seeks to reignite its potential for intervention in public spaces with a fresh in situ proposal: BLOBBED (working title). This new creation gathers long-time collaborators to compose a hybrid quartet. The performers Dimitri Hatton, Constance Bugnon, Mathias Reymond and Christine Daigle together offer significant experience in the fields of dance, circus arts, spoken and physical theater and clown art. Completing the team, the scenographer and dramaturg Julien Brun will contribute his keen and creative perspective to the process.

Together, we plan to take advantage of a long process of research and creation (september 2019-summer 2022) in order to revisit our methods of production, creation and consumption of performing arts. Specifically, we will question our normative production approaches in order to reflect upon and relate to global artistic production practices including economic, ecological and social perspectives. Embracing a responsible and conscious approach.

## NOTE OF INTENT

Comfort is often considered through an objective lens relying on purely technical criterias. If that were the case, we would only have to balance the equation between our environmental conditions and our physiological needs to simply solve the question of wellness. However, as some contemporary societies offer increasingly more access to material comfort, the dissatisfaction doesn't necessarily diminish. On an intangible level, entertainment should also solve our discomfort, but equally fails to fill that void. Researching the interwoven relationship between ultimate comfort and consumption will perhaps unravel that materialism (material innovations products) actually leads to the corruption of the well-being it pretends to bring. The same rings true for the plurality of activities designed to fill our time for rest, annihilating any possible respite. In a world where the future seems unsettlingly more uncertain and uncomfortable, the utopic and universal notion of comfort fantasized by humanity is revealing itself to be an apocalyptic pipe dream.

The starting point for our research is the phenomenon of amusement parks: a place where the imagery of pop culture has created the illusion of a material and immaterial comfort bubble, impervious to the world's uncertainties. Hence, we will design and offer our own version of a bubble: an amusement site positioned in urban spaces that will materialize as an attraction for pure entertainment, an inflatable installation that the spectators can freely play with. However, after the public begins playing inside the inflatable installation, the impact of the bouncing bodies deflates and collapses the structure. The site becomes a system of decomposition and regeneration; transforming the guts of this structure into a sustainable ecosystem, a proposal for how we find, create, support and partake in a new concept of amusement. This emerging and ever-evolving ecosystem is ever-evolving, growing and thriving in an entanglement of symbiotic relations between bodies, substances and imagination.



# ARTISTIC & SCENOGRAPHIC STATEMENT

« Matter possesses its charms, fascinations, dangers, its cataclysms and its rescues. It is submitted to a constant collapse, destruction and decomposition process. Its deformity full of charm owes a lot, perhaps all, to this process. »

Tadeusz Kantor

To experience this paradox of unaccessible comfort, we have therefore decided to dive into the matter and to let it and its suffocating disposition enclose us. We immersed ourselves within modern materials whose petrochemical production has intensified since the post-second world war industrial recovery and the mass consumption growth that came along. Adaptable or inflatable PVC (Polyvinyl chloride) and TPU (Thermoplastic polyurethane), polyester, polyurethane and visco-elastic foams. The materials used have an industrial use and/or consistency that evoke a form of comfort, softness, wellness or security. Paradoxically, these materials, which are made for our comfort, are composed using highly polluting resources.\*

To compensate for this structural instability, we multiply the elements, we amalgamate to them, we pile up, we squish together. Each bringing its share of unsteadiness, the situation only gets worse. Soon, the space becomes overwhelmed and we drown in an ocean of flabbiness. The external invasion thus becomes internal contamination. The foams and plastics melt together with the bodies. They become prosthetics, appendages, heat up and meld the bodies between them in the most absurd shapes, revealing their monstrosity.

However, after being in contact with the fleeing and unpredictable nature of these artificial materials of comfort, the bodies start to lose their balance, bend and stagger, fight not to fall, cave in and melt, try to resist a quagmire. Facing the uncertainties of this material softness, the bodies start dancing again.



« We want warmth, that we roast to death, that it's the only thing remaining, heat, that it gets a serious grip on our bodies, that the heat wraps us up, that the heat protects us, the more it will come, the more we will be hot the more it will come, the more the heat will cover us up from all sides, that's what we want, us and us only, we want to live where it heats up, where it bubbles, it's our will, no one can contradict that, it's a common will to bubble, that everybody is always hot, hot to die even, that it heats us up closely, that it comes all over the body, that this excessive warmth makes us giddy, until exhaustion, but too bad, the world did wished for it, we want to cook, we want cooking bodies, that it burns from outside as well as inside. »

Charles Pennequin

\*As part of our sustainable practice, we will work as much with second hand materials and recycle as much as possible.

## BIOGRAPHIES | Performance & Creation



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



**Christine Daigle**

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), with the director Claudel Doucet in the piece Que nous soyons (CA) and through collaborations with Un Loup pour l'Homme (FR).



**Dimitri Hatton**

Dimitri Hatton is an innovative physical comedian, dancer and actor. For fifteen years he has created his own acts and full-length shows, which have been performed the world over. He continues to develop his unique style, an engaging mix of visual comedy, object manipulation, contemporary dance and improvisation. The universal weaknesses of mankind are central to his work. In his hands, these shared vulnerabilities are transformed into a constant source of laughter- transcending borders and languages. Dimitri Hatton is an internationally renowned artist of dance, circus, theatre, cabaret and street performance. Within these genres he has performed with highly respected companies and artists such as: LES SEPTS DOIGTS DE LA MAIN, LE CIRQUE DU SOLEIL, MOHAMED EL'KHATIB (COLLECTIF ZIRLIB) LA SOIREE, RANDY WEINER, JAY GILLIGAN, JESS LOVE, LA CIE OFF, SATCHIE NORO, ROBERTO NEGRO, ADRIEN CHENEBAULT ET VALENTIN CECCALDI (TRICOLLECTIF) CLOWNS SANS FRONTIERES... Hatton is also director, choreographer and artistic director of his own company. And he continues to entertain and to explore artistically with the same passion and the same jubilant craziness.



**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 and the 17th FINA Worldchampionships Closing Ceremony. 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.

## BIOGRAPHIES | Scenography & Dramaturgy



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](http://www.julienbrun.net)

### Members needed to complete our team: Costume Designer and Sound Designer

We wish to complete our team with two people who can consider, design and create costumes and soundscape, as we feel they will have an important impact in the aesthetic and atmosphere of the piece. We are looking for creative artists that will understand the essence of the project and will add their personal touch to the process.

### CONTACT

Compagnie Ici'bas (Constance Bugnon & Christine Daigle)

Rue de l'Observatoire 7, CH-1450, Ste-Croix

+41 (0)76 483 24 75

+33 06 47 77 66 45

[cieicibas@hotmail.com](mailto:cieicibas@hotmail.com)

[www.cieicibas.com](http://www.cieicibas.com)