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HORS PISTE|S

# «The Kite and the Storm»

## Circus and Dance

Direction: Vincent Gomez assisted by Séverine Chasson

Creation 2010

Length: 55 minutes – Disciplines : dance, Chinese pole; acrobatics, ladders, teeterboard, ...

*Imagine a show that respects the traditional circus image; add a zest of dance and a desire for music...*

Joined by four musicians from the Trio d'en Bas Collective, six dancer/acrobats usher us into the colourful, sparkling, and sometimes brutal universe of adolescence. Through the dazzle of the circus they communicate joy, collective recklessness, and the physical force of a group, but also the bullying and competitiveness that are so present in the world of teenagers. Poetic stage whispers offer us daydreams, distance us from our usual reality, and remind us how quickly time passes.

*The Kite and the Storm* is based on Igor Stravinsky's *Rite of Spring*, the famous classical ballet originally choreographed by Vaslav Nijinski.

*"The Rite of Spring was a framework, a meeting point, an existing element that offered great freedom to create. That freedom was reinforced by the fact that there is no plot in the original work, which is made up of a series of themes.*

*We were able to draw from the wealth of the original material and its infinite possibilities in terms of movement. We started exploring within the style of the work, and quickly moved away from it in our own directions, focusing on themes that the circus and a hundred years of contemporary art history have offered us to say what The Rite of Spring said a hundred years ago."*  
(Vincent Gomez)

The heart of the play is **circus** of course, but the heart of circus is **dance** and **music**.

### The Director's motivations

Anything is possible. The radical change from an exhilarating serpentine dance to a trial of all against one going from leader to follower the same way we go from laughter to tears or from playing the cowboy to playing the Indian. As long as we are together everything is of great importance and at the same time nothing matters, and anyway everything will be fine as long as we remember to hold hands.

And if one of us lets go...we'll just make up another game.

Children spend more time inventing the rules to the game than actually playing it... and each rule regulates the previous one. Who makes them? Who follows them? Who decides?

In fact, maybe that is what it is all about: making rules without worrying about whether we can enforce them.

"Let's pretend like it's the Spring, like you're the Earth and I'm life and he...I don't know."

And if, as the French saying goes "one swallow doesn't make it Spring" then we will use two or three, maybe even more, and a tree, a sun, a playground slide, a few clouds, and how about a lion or two!...

We'll have quite a Spring then, that's for sure!





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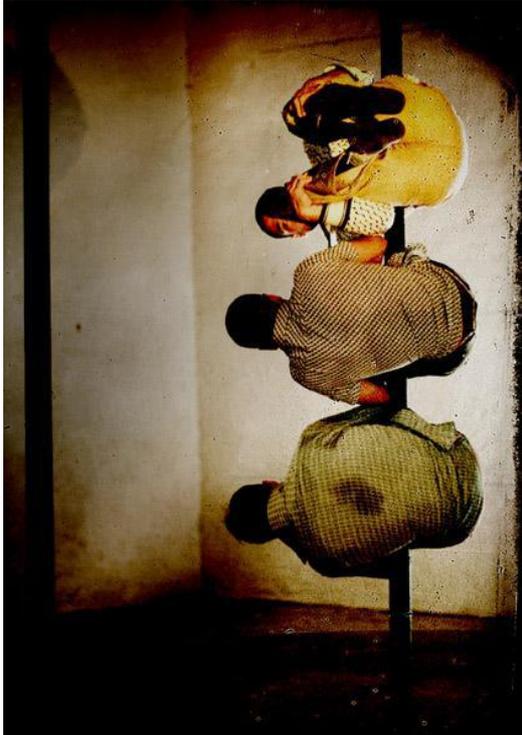
# «Nom de code : Temps Libre»

## Eventful Concert

Collaboration between Hors Pistes and Trio d'en Bas

Creation 2009

Length: 60 minutes – Discipline: Chinese pole



From the first moments of our life the time that we have is neatly partitioned, rhythmic, with some little laps, some “time off”, squeezed between the collective and obligatory times... And as we grow old we realise that this partition is remaining the same and these moments of freedom never always happen when we would like or need them to.

And still, these moments are essentials. They allow us to take the time to forget about this time that can't be bargained for. And then we wonder: “what is this time off?”, “off from what?”

So...Luxury? Panic? Boredom, craziness, desire?

**"Nom de code: Temps libre"**, is a bet...to have circus and live music meet and experiment something else, looking for the balance and the rhythm between movement and music

**"Nom de code: Temps libre"**, is a bet... of improvisation, a thin line with music floating and bodies oscillating. It is about allowing time for the development of ideas and atmospheres and then diving into a imaginary world.

**"Nom de code: Temps libre"**, is a bet ...

Six people evolve in this constrained time laps, ready to fight and debate, each to preserve their condition of (un)conscious artists, free in their art, their music, their body and their mind. Six people ready to find together the forgotten feelings and the link that allows humans to share.

Together they offer a new way of listening to circus and watching live music.



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# Coma Idyllique

Creation 2008

Direction Vincent Gomez assisted by Christian Lucas

Length: 60 minutes

Disciplines: Chinese pole, teeterboard, lifts, juggling and manipulation, music, dance...



No really, sometimes I wonder... I mean it, you know, this isn't a circus. You've gotta see them... my family, I mean. At one point I asked myself if they were all like this. No, really, you should check them out. Hey, look! Does your family have one of those?

...and the voice fades away because "they" are here and "they" transport us into scenes of everyday life where all of the ambiguity of memory comes to light. Family memories from before and after my birth, brought back in flashes of super 8 film projected in the yellowed colours of the past. Stories are transformed into legend through countless tellings, and are warped by the five, twelve or twenty year-old eyes that saw them happen... So, finally it really does become a circus.

Especially when we let ourselves forget traditional circus imagery, which tends so often toward caricature, and are left with just the colour red and acrobats exploring their bodies' physical limits. They are clowns without red noses and suspenders, circus hands drawn to the lights of show business whose non-stop movement and rhythm will shake the dust off your ideas of what the circus can be.

And then families and circuses... they go way back.

*Coma Idyllique* is all of this and more brought to the stage with incredible energy, an off centre perspective, and a strange and intriguing atmosphere that will draw you in. It's just up to you to choose which door to open onto this coma so strangely... full of life.

## Director's note

This piece was conceived with the circus as a starting point through which I focused on the body, rhythm, objects, and space. I am not concerned with the words usually associated with the circus today; living in the present I bring to the circus all that is relevant to my experience here and now. Information, culture, and curiosity are natural to the development of the circus. However, if its ancestral foundations (pleasure, fear, danger, feats of daring, magic, dreams, agility...) are not presented with sincerity the positive aspects of such openness quickly become tarnished and trite.

In this production, I consciously chose to place the action at the centre of a system of "references", and play with them rather than judge them. The family history, which is developed throughout the show, is only a complex and joyful pretext through which we approach many themes (power struggles, money, memory, work and interpersonal relationships, overproduction, over consumption, solitude, sensuality between men...). Without this thematic thread we would surely have fallen into simplistic denunciation and thus would have lost our ability to scrape beneath the surface, a step that is necessary (in my opinion) so that the public can form its own opinions.

The result is a moment of circus fantasy where we allow ourselves the freedom to ask questions calmly and sincerely.

Vincent Gomez

I agree completely.  
Christian Lucas